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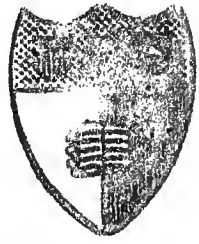

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HOW TO WRITE AND READ JAPANESE CORRECTLY

(*Seisoku Nihongo no Kakikata Yomikata*)

BY

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15, Itchome, Jimbocho, Kanda, Tokyo

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PREFACE

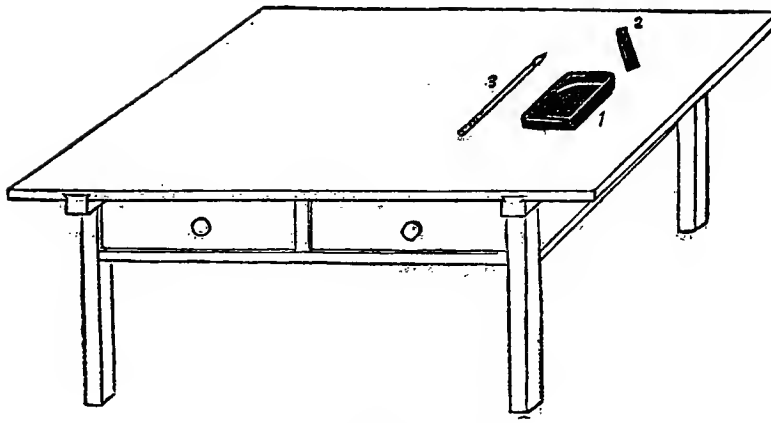
Few foreigners from the Occident care to learn to write Japanese in characters. Do western take no interest in the study of Japanese thought? To be sure, they do take much interest in it. Whether they admire Japanese ways of thinking and doing or not, they would willingly study the history, literature, and institutions of the Oriental Empire through her original books and papers, only if they could read and write Japanese in characters. Then they should take lessons in Japanese in the same way as Japanese school-children do.

This little book is an attempt at paving the way for those who would care to give their spare moments to the study of the most important Oriental language.

If the western student gets a rudimentary knowledge of written Japanese through this pioneer work, it will amply repay the pains taken by

AUTHOR.

DIRECTIONS



1. SUZURI (硯)
2. SUMI (墨)
3. FUDE (筆)

How to make Ink on the Suzuri (Inkstone).

Pour some water in the well of the inkstone and rub the Sumi (India ink) up and down on the slab till the water gets blackened enough.

How to Use the Ink.

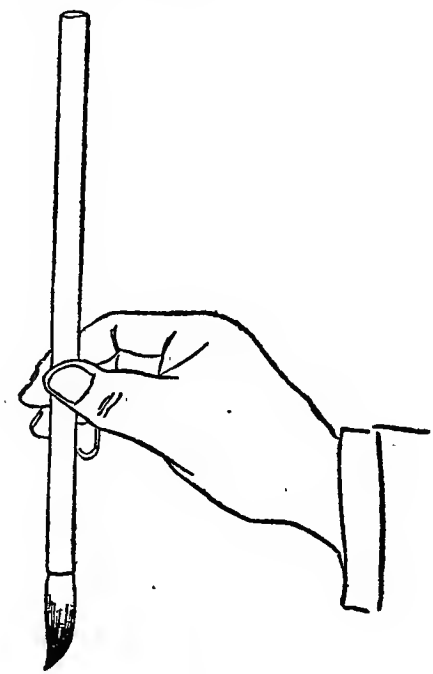
When the ink is ready for use, dip the point of the writing brush in it. Do not let the nimbibe too much ink, or you will make a blot on the paper when you try to write on it.

How to Hold the Fude.

Hold the writing Fude (brush) between the thumb and fingers, as shown in the cut.

How to make Strokes.

Hold the charged brush perpendicular to the paper, and make strokes, as directed in the Lessons, keeping your hand *off* the desk all the while.



JAPANESE CHARACTERS.

KATA-KANA.

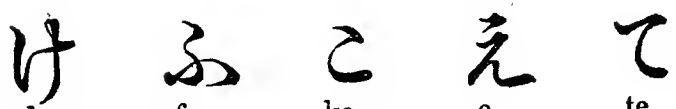
ア	イ	ウ	エ	オ
a	i	u	e	o
カ	キ	ク	ケ	コ
ka	ki	ku	ke	ko
サ	シ	ス	セ	ソ
sa	shi	su	se	so
タ	チ	ツ	テ	ト
ta	chi	tsu	te	to
ナ	ニ	ヌ	ネ	ノ
na	ni	nu	ne	no

ハ	ヒ	フ	ヘ	ホ
ha	hi	fu	he	ho
マ	ミ	ム	メ	モ
ma	mi	mu	me	mo
ヤ	イ	ユ	エ	ヨ
ya	i	yu	ye	yo
ラ	リ	ル	レ	ロ
ra	ri	ru	re	ro
ワ	ヰ	ウ	ヱ	ヲ
wa	i	u	e	wo

HIRA-GANA.

い	ろ	は	に	ほ
i	ro	ha	ni	ho
へ	と	ち	り	ぬ
he	to	chi	ri	nu
る	を	わ	か	よ
ru	wo	wa	ka	yo
た	れ	そ	つ	ね
ta	re	so	tsu	ne
な	ら	む	う	ゐ
na	ra	mu	u	i

no o ku ya ma



ke fu ko e te

a sa ki yu me

mi shi e hi mo

se su n

IMPURE SOUNDS.

が	ぎ	ぐ	げ	ご
ガ	ギ	グ	ゲ	ゴ
ga	gi	gu	ge	go
ざ	じ	ず	ぜ	ぞ
ザ	ジ	ズ	ゼ	ゾ
za	ji	zu	ze	zo
だ	ぢ	づ	で	ど
ダ	ヂ	ヅ	デ	ド
da	ji	zu	de	do
ば	び	ぶ	べ	ぼ
バ	ビ	ブ	ベ	ボ
ba	bi	bu	be	bo

ぱ	ぴ	ぷ	ぺ	ぽ
パ	ピ	プ	ペ	ポ
pa	pi	pu	pe	po

NUMERALS.

〇	一(壹)	二(貳)	三(參)
rei	ichi	ni	san
0	1	2	3
(zero)	(one)	(two)	(three)

四	五	六	七	八	九
shi	go	roku	shichi	hachi	ku
4	5	6	7	8	9
(four)	(five)	(six)	(seven)	(eight)	(nine)

十(拾)	百	千	萬
jū	hyaku	sen	man
10	100	1,000	10,000
(ten)	(hundred)	(thousand)	(ten thousand)

億	兆
oku	cho
100,000,000	1000,000,000,000
(hundred million)	(billion)

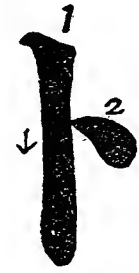
筆運の順序

How to write Japanese characters

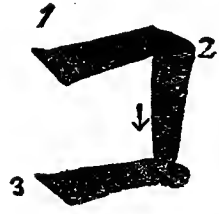
1
2
3

1
2
3

1
2


1
2

1
2


1
2
3

ヒ	ハ
ト	タ
hito	hata
man	flag

ヲトコ	ヲンナ
otoko	onna
man	woman

haha

chichi

mother

father

musume

musuko

daughter

son

オトウト

アニ

otōto

ani

younger brother

elder brother

イモウト	アネ
imōto	ane
younger sister	elder sister

ヲ	ヲ
バ	ヂ
oba	oji
aunt	uncle

yane

ie

roof

house

キモノ

ki-mono

clothing or garment

バウシ

bōshi

hat or cap

NOTE :—"ki" means "wearing," and "mono" means "thing."

ushi

uma

cow or bull

horse

kumo

tsuki

cloud

moon

トリ　ハナ

tori　hana

bird　flower

kasa

ame

umbrella

rain

ツル

アサヒ

tsuru

asahi

crane

rising sun

NOTE :—"asa" means "morning," and "hi" means "sun."

リンゴ

ナシ

ringo

nashi

apple

pear

マ　ハ

リ　コ

mari　hako

ball　box

yanagi

take

willow

bamboo

kome-ya

hon-ya

rice-dealer

book-seller

NOTE :—Originally "ya" means "shop." But now it is used in the sense of "dealer" *or* "seller."

sakana-ya

fish-monger

NOTE :—"Sakana" means "fish."

yao-ya

green grocer

NOTE :—"Yao" (=eight hundreds) is used to denote "a large variety." So that "yaoya" means the shop where many sorts of vegetables are sold.

クシ	カガミ
kushi	kagami
comb	looking-glass

イス

ツクエ

isu

tsukue

chair

desk

tamago

egg

NOTE :—" Tama " means " ball " and " go " *or* " ko " means " child."

ko-tori

little bird

NOTE :—The word " ko " means " little " *or* " small."

torii

A special structure affording entrance to a Shintō temple.

o-miya

shrine

NOTE :—The word "o" is a respectful prefix which is added to sacred things.

minato

fune

port

ship *or* boat

ume-no-ki

plum-tree

matsu-no-ki

pine-tree

NOTE:—The particle, "no," usually denotes the relation of ownership or possession, so that it has its equivalent in the English preposition, "of"; but in the above and other instances, it denotes identity, and this is

カタツムリ　　カエル

katatsumuri　　kaeru

snail　　frog

suzume niwatori

sparrow hen, cock

NOTE:—"Niwatori" is a compound word composed of *niwa* (yard) and *tori* (fowl).

カラス　ツバメ

karasu　tsubame

crow　swallow

onna-no-ko

(female-child)

girl

otoko-no-ko

(male-child)

boy

NOTE :—"Otoko-no" and "onna-no" mean "male" and "female" respectively.

ショクブツ	ドウブツ
shokubutsu	dōbutsu
plant	animal

hiyoko

chick

oya-dori

mother bird

NOTES:—"oya" means "parent" and "dori" (*or* "tori"), "bird."

Shiroi inu.

A whitt dog.

NOTE :—" Shiro-i " (*or* " shiro-ki ") means " white."

Kuroi neko.

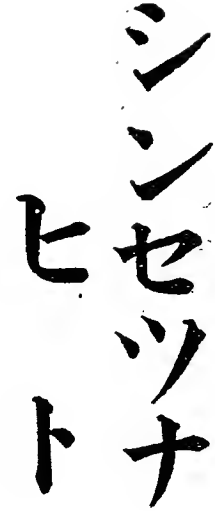
A black cat.

NOTE :—" Kuroi " means " black," and " kuro-ki " means the same thing. The former is used in a colloquial, and the latter in a literary expression.

Warui kodomo.

A bad child.

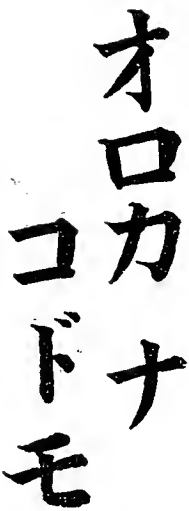
NOTE :—"Waru-i" (*or* "waru-ki") means "bad."



Shinsetsu na hito.

A kind person.

NOTE :—"Shinsetsu na" (*or* "shinsetsu naru") means "kind."



Oroka na kodomo.

A foolish boy

(*or* girl).

NOTE :—"Oroka-na" means "foolish."

Kashikoi hito.

A wise man

(*or* woman).

NOTE :—Kashiko-i" means "wise."

NOTES :—"Na" and "i" are endings of Japanese adjectives. "Naru" and "ki," which mean the same thing as "na" and "i," are used only a literary expression.

Aoi ha.

A green leaf.

NOTE :—" Aoi " (*or* " aoki ") means " green," and " ha," " leaf."

Akai hana.

A red flower.

NOTE :—Akai " (*or* " akaki ") means " red."

セマイカハ

Semai kawa.

A narrow river.

NOTE :—"Semai" (*or* "semaki") means "narrow" and "kawa," "river."

ヒロイミチ

Hiroi michi.

A wide road.

NOTE :—"Hiroi" (*or* "hiroki") means "wide," and "michi," "road."

Amai kashi. (Kwash)

Sweet cake.

NOTE :—"Amai" (*or* "amaki") means "sweet," and "kashi," "cake."

Umai tabe-mono.

Nice food

NOTE :—"Umai" (*or* "umaki") means "nice," and "tabe-mono," "food."

Mijikai tsue.

A short cane.

NOTE :—" Mijikai " (*or* " mijikaki ") means " short," and " tsue," " cane."

Nagai bō.

A long pole.

NOTE :—" Nagai " (*or* " nagaki ") means " long," and bō," " pole."

Fukai (*or* ——ki)
umi.

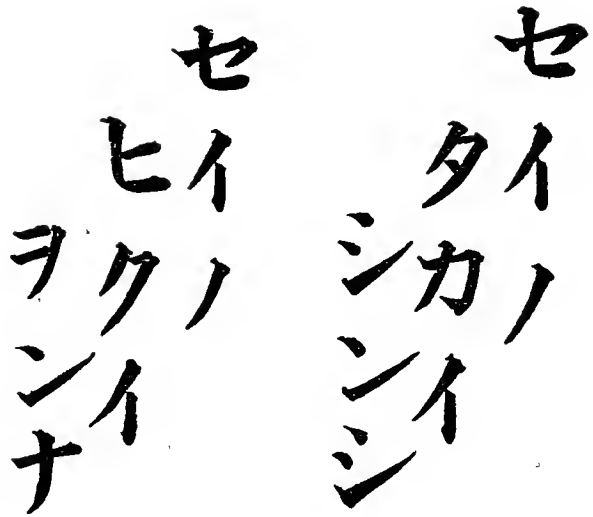
A deep sea.

NOTE :—" Fukai " means " deep," and " umi," " sea."

Takai (*or* ——ki)
yama.

A high mountain.

NOTE :—" Takai " means " high," and " yama " means " mountain."



Sei-no-hikui onna. Sei-no-takai shinshi.

A short woman. A tall gentleman.

NOTE :—"Sei-no-hikui" means "short."

NOTE :—"Sei-no-takai" means "tall."

Literal interpretation : "Sei" signifies "statue"; "sei-no-takai" (*or* —— hikui) means "high (*or* low) stature."

チイサイムシ

Chiisai mushi.

A small insect.

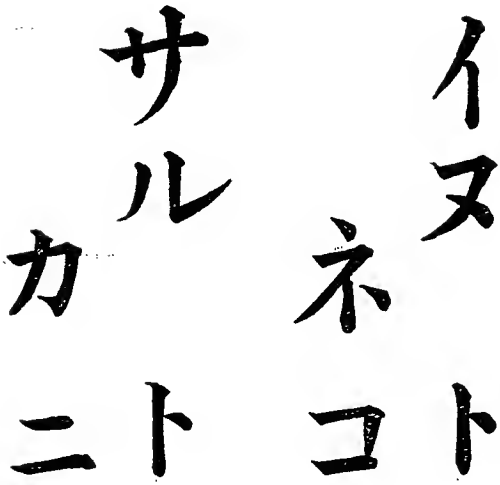
NOTE :—"Chiisai" (*or* "chiisa na") means "small" or "little."

オホキイザウ

Ōkii zō.

A large elephant.

NOTE :—"Ōkii" (*or* "ōki na") means "large."



Saru to kani.

A monkey and a crab.

Note:—"Saru" means "monkey," and "kani," "crab."

Inu to neko.

A dog and a cat.

Note:—"To" is a conjunction equivalent to the English conjunction, "and"; it is used also in the sense of "with" when a verb comes after it.

Tsuru to tsubo.

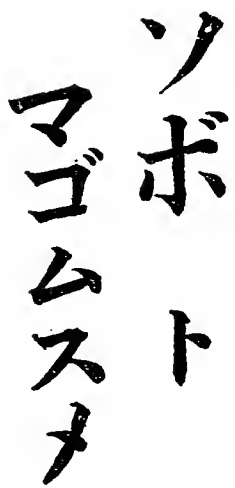
A crane and a jug.

NOTE :—" Tsubo " means " jug," and " tsuru," " crane."

Kitsune to budō.

A fox and grapes.

NOTE :—" Budō " means " grape," and " kitsune," " fox."



Sobo to mago-musume.

A grand-mother and her grand-daughter.

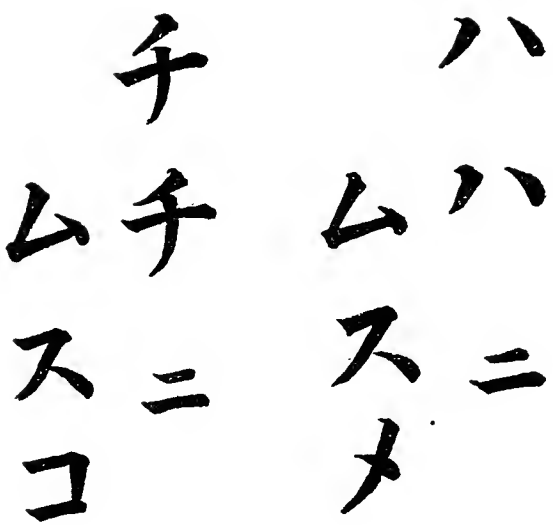
NOTE:—"Sobo" means "grand-mother," and "mago-musume" means "grand-daughter."

Sofu to mago.

A grand-father and his grand-son *or* grand-daughter.

NOTE:—"Sofu" means "grand-father," and "mago," "grand-son."

NOTE:—In common speech, and especially in an infantile expression, "ojii-san" and "obaa-san" are used instead of "sofu" and "sobo" respectively.



Chichi ni musuko. Haha ni musume.

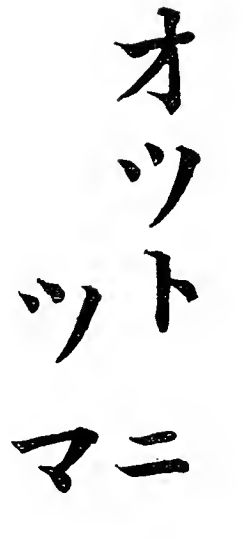
A father and his son. A mother and her daughter.

NOTE:—In the above impressions in which the particle, *ni*, connects two nouns, it is of the same meaning as "to," so that we may say, "Haha ni musume" (*or* "Chichi ni musuko").

Shujin ni meshitsukai.

A master and his servant.

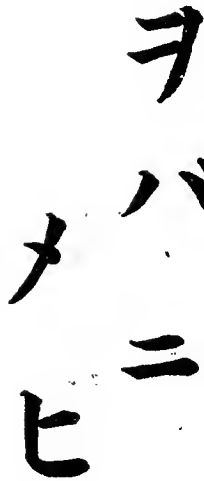
NOTE :—"Shujin" means "master," and "meshitsukai," "servant."



Otto ni tsuma.

A husband and his wife.

NOTE :—"Otto" means "husband" and "tsuma," "wife."

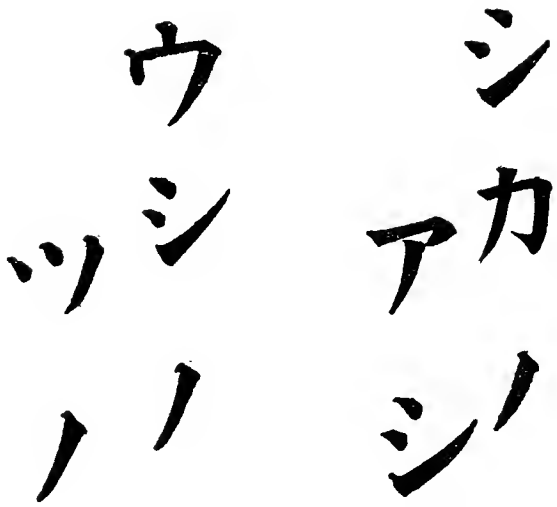


Oba ni mei.

An aunt and her niece.

Oji ni oi.

An uncle and his nephew.



Ushi no tsuno.

The horns of a cow.

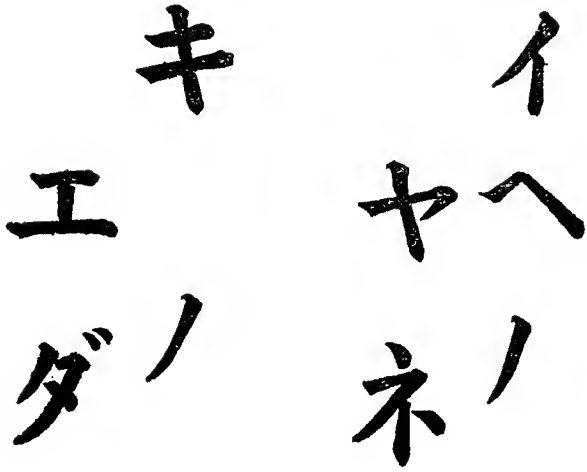
NOTE :—"Ushi" means "cow (or ox), and "tsuno," "horn" or "horns."

Shika no ashi.

The legs of a deer.

NOTE :—"Shika" means "deer," and "ashi," "leg" or "legs."

NOTES :—"No," placed before a noun, denotes source, origin, possession, or the like. In the Japanese language, neither nouns nor verbs have a plural form or termination opposed to the singular; so that the Japanese for "horn" and that for "horns" are the same form, "tsuno."

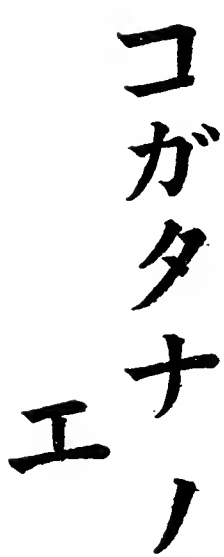


Ki no eda.

Ie no yane.

The branches (*or* a branch) of a tree.

The roof of a house.



コガタナノエ

Kogatana no e.

The handle of a knife.

ツクエノアシ

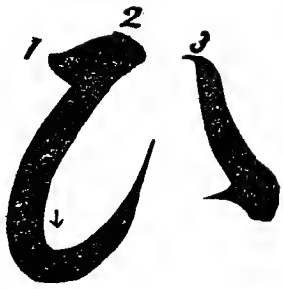
Tsukue no ashi.

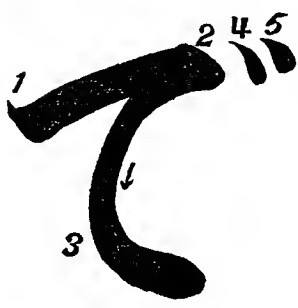
The legs of a desk.

NOTE :—"Kogatana" means 'knife,' and "e," 'handle.' The literal meaning of "kogatana" is 'small sword,' but we use this word in the sense of 'knife.'

筆運の順序

How to write Japanese characters





つきがいる

Tsuki ga iru.

The moon sets.

Note :—"Tsuki" means "moon," and "iru," "get in," or "disappear."

ひがでる

Hi ga deru.

The sun rises.

Note :—"Hi" means "sun," and "deru," "to come out," "to get out," or "appear."

Note :—"ga" (or "wa") is a particle which denotes that the preceding noun is the subject of a finite verb.

くもがでる

ほしがでる

Kumo ga deru.

Clouds appear.

Hoshi ga deru.

Stars come forth.

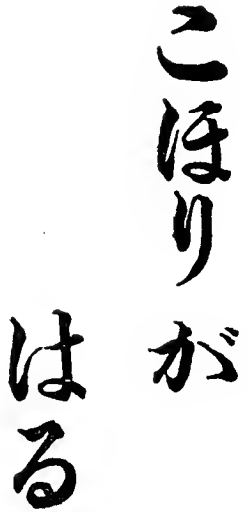
Ame ga furu.

The rain falls.

Yuki ga furu.

The snow falls.

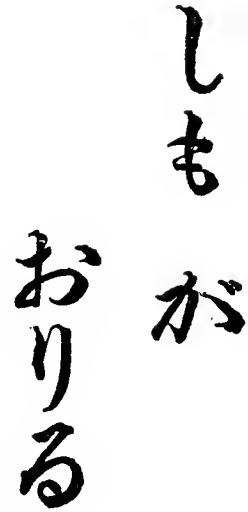
NOTES:—Yuki (snow) and ame (rain) are nouns. They are never used as nouns and as verbs, while in English many words are used as verbs, so that Japanese has no expressions corresponding to "It snows," "It rains," and the like. "Furu" means "to fall in drops" or "in flakes from the sky."



Kōri ga haru.

To be frozen over, to be covered with ice.

Note :—"Kōri" means "ice," and "haru" "to spread over," "to expand." When it freezes, we say, "kōri ga haru."



Shimo ga oriru.

The frost falls.

Note :—"Shimo" means "frost," and "oriru," "to come down."

Nami ga tatsu.

Waves surge.

Kaze ga fuku.

The wind blows.

NOTE :—" Nami " means " wave," or " waves," and " tatsu," " to stand up ; to rise."

Inabikari ga suru.

Lightning flashes.

NOTE :—" inabikari " means " lightning," and " suru " " to do." We say also " Inabikari ga *hikaru* (flashes)." In Japanese many nouns with the particle, *ga*, after them, often take the verb, *suru ;* as, " Dzutsū (*headache*) ga *suru*," which means, " to have a headache."

Kaminari ga naru.

It thunders.

NOTE :—" Kaminari" (*God's cry* or *roar*) means " thunder," and " naru," " to sound out."

Kisha ga hashiru.

A (railway) train runs.

NOTE :—" Kisha " means " train," " hashiru," " run."

Kawa ga nagareru.

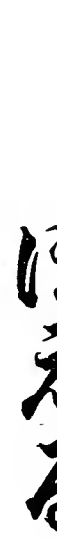
A river runs.

NOTE :—" Kawa " means " river," and " nagareru," " to flow in stream or streams."

Kodomo ga asobu.

A child plays.
(*or* Children play.)

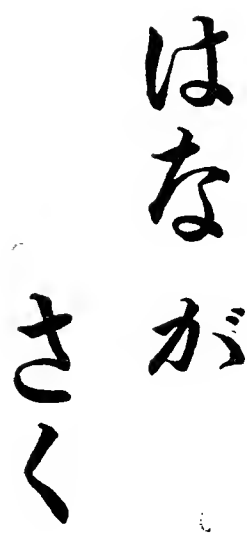
NOTE :—"asobu" means "play."



Inu ga hoeru.

A dog barks.
(*or* Dogs bark.)

NOTE :—"hoeru" means "bark."



Hana ga saku.

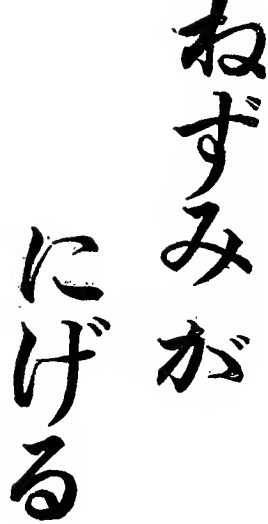
A flower blossoms.
(Flowers blossom.)

NOTE :—" Saku " means " blossom."

Tori ga naku.

A bird sings.
(Birds sing.)

NOTE :—" Naku " means " sing."



Nezumi ga nigeru.

A rat runs away.
(Rats run away.)

NOTE :—" Nezumi " means " rat," and " nigeru," " run away."

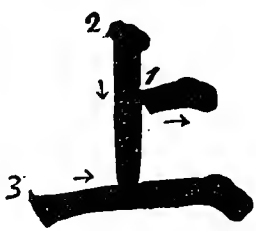
Neko ga naku.

A cat mews.
(Cats mews.)

NOTE :—" Naku " means " to cry ; to sing."

筆運の順序

How to write Japanese characters



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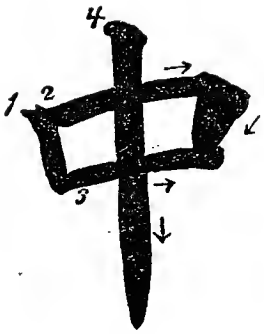
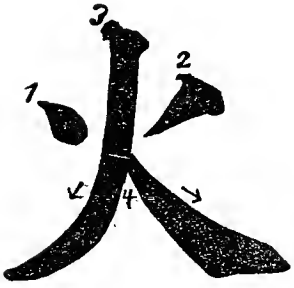




小供(コドモ)ガ遊(アソ)ンデ居(イ)マス

Kodomo ga asonde imasu.

Children are playing.

NOTE :—"Asonde imasu" means "are playing."

人(ヒト)ガ手紙(テガミ)ヲ書(カ)イテ居(イ)マス

Hito ga tegami wo kaite imasu.

A man is writing a letter.

NOTE :—"Kaite imasu" means "is writing," and "tegami," "letter."

あの 老婦人(ろうふじん)は
日傘(ひがさ)を
さして 居(ゐ)ます

Ano rōfujin wa higasa wo sashite imasu.

That old lady is holding up a sunshade.

NOTE :—" Sashite imasu " means " is holding up," and " kasa " " sunshade."

あの 人(ひと)は 杖(つえ)を
持(も)つて 居(ゐ)ます

Ano hito wa tsue wo motte imasu.

That man is carrying a cane.

NOTE :—" Have (has), hold (holds)," and when one carries a cane or umbrella, we say, " tsue (or kasa) wo motte iru (— imasu)," " tsue " means " cane."

アノ學生(ガクセイ)ハ
本(ホン)ヲ
讀(ヨ)ンデ 居(ヰ)マス

Ano gakusei wa hon wo yonde-imasu.

That student is reading a book.

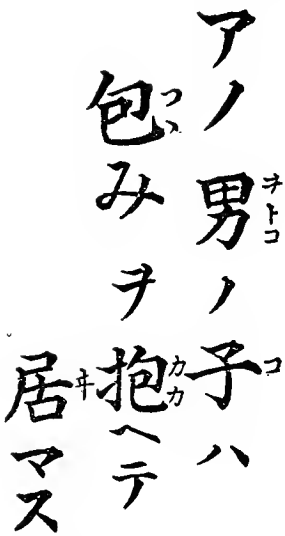
NOTE :—"yonde-imasu" means "is reading."

アノ老人(ラウジン)ハ
繪(エ)ヲ
畫(カ)イテ 居(ヰ)マス

Ano rōjin wa e wo kaite-imasu.

That old man is painting a picture.

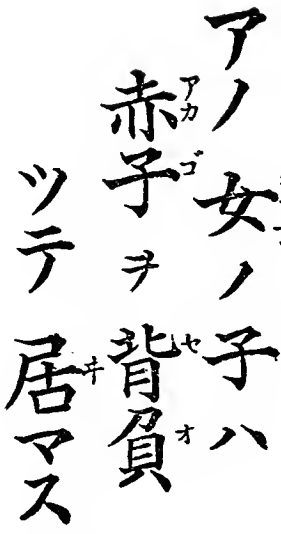
NOTE :—"e" means "picture," and "kaite imasu," "is painting" *or* "drawing."



Ano otoko-no-ko wa tsutsumi wo kakaete-imasu.

That boy is holding a package under his arm.

NOTE :—" kakaete-imasu " means " is holding—under his arm " or " in his arms."



Ano onna-no-ko wa akago wo seotte-imasu.

That girl is carrying a baby on her back.

NOTE :—" seotte-imasu " means " is carrying—on her back," and " akago," " baby." The meaning of " akago " is " red child."

あの 労働者(らうどうしや) は
荷物(にもつ) を
運(はこ)んで 居(ゐ)ます

Ano rōdōsha wa
nimotsu wo
hakonde-i-masu.

That labourer is
carrying a load.

Note :—" rōdōsha " means " labourer," and " hakonde-i-masu, " is carrying."

あの 學生(がくせい) は
走(はし)つて 居(ゐ)ます

Ano gakusei wa
hashitte-imasu.

That student is
running.

Note :—" gakusei " means " student," and " hashitte-i-masu " is running."

あの巡査は
巡廻をして
居ます

Ano junsa wa junkai wo shite-i-masu.

That policeman is going his rounds.

NOTE :—" junsa " means " policeman," and " junkai wo shite-i-masu," " is going his rounds."

あの女の子は
星を見て
居ます

Ano onna-no-ko wa hoshi wo mite-i-masu.

That girl is looking up at the stars.

NOTE :—" wo mite-i-masu, means " is looking (*or* looking up) at," and " hoshi," " star."

テーブル ノ 傍(ソバ) ニ
椅子(イス) ガ アリマス

Teiburu no soba ni
isu ga ari-masu.

There are chairs
by the table.

NOTE :—"Isu" means "chair," "no soba ni" means "by."

室(ヘヤ) ノ 隅(スミ) ニ
長椅子(ナガイス) ガ アリマス

Heya no sumi ni
naga-isu ga
ari-masu.

There is sofa in
the (*or* a) corner
of the room.

NOTE :—"Naga-isu" means "sofa," and "sumi-ni," "in the corner."

犬(イヌ)小屋(ゴヤ)ノ中(ナカ)ニ犬(イヌ)ガ居(ヲ)リマス

Inu-goya no naka
ni inu ga
ori-masu.

There is a dog
in the kennel.

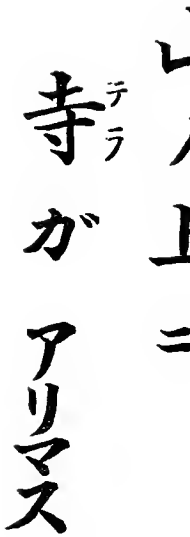
NOTE :—"Inu-goya" means "kennel."

布團(フトン)ノ上(ウエ)ニ猫(ネコ)ガ居(ヲ)リマス

Futon no ue ni
neko ga
ori-masu.

There is a cat
on the cushion.

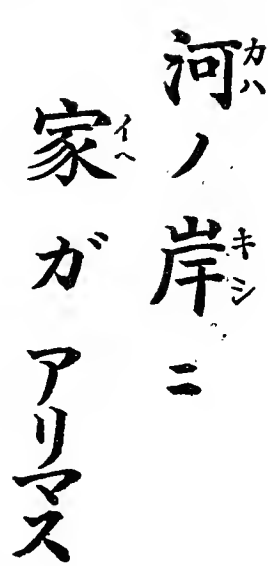
NOTE :—"Futon" means "cushion."



Yama no ue-ni
tera ga ari-masu.

There is a
Buddhist temple
on the mountain.

NOTE :—"No ue ni"
means "on," and "tera,"
"Buddhist temple."



Kawa no kishi ni
ie ga ari-masu.

There is a
house on the bank
of the river.

NOTE :—"Kishi ni"
means "on the bank."

籠(かご)の中(なか)に
小鳥(ことり)が居(を)ります

Kago no naka ni
ko-tori ga
ori-masu.

There is a little
bird in the cage.

Note :—"Kago"
means "cage."

岡(をか)の上(うへ)に
神社(じんしや)があります

Oka no ue ni
jinsha ga
ari-masu.

There is a Shinto
shrine on the hill.

Note :—"Jinsha"
means "Shinto shrine,"
and "oka," "hill."

橋(ハシ)ノ近(チカ)クニ
交番所(カウバンシヨ)ガアリマス

Hashi no chikaku ni kōbansho ga ari-masu.

There is a police-box close by the bridge.

NOTE :—"Kōban-sho" means "police-box," and "no chikaku ni," "close by" and "hashi," "bridge."

道(ミチ)ノ側(カタハラ)ニ
郵便箱(イウビンバコ)ガアリマス

Michi no katawara ni yūbin-bako ga ari-masu.

There is a post-box by the side of the road.

NOTE :—"michi" means "road," "no katawara ni," "by the side of," and "yūbin-bako," "post-box" *or* "pillar-box."

ストーブの前(まへ)に
小供(こども)が居(を)ります

Sutōbu no maeni
kodomo ga
ori-masu.

There is a child
before the stove.

小供(こども)の傍(そば)に
犬(いぬ)が居(を)ります

Kodomo no sobani
inu ga ori-maru.

There is a dog
beside the child.

NOTE :—"No-mae-ni" means "before" "Sutōbu" is derived from English "stove."

テーブルの上(うへ)に
花瓶(くわびん)があります

Teiburu no ueni
kwabin ga
arimasu.

There is flower-
vase on the table.

花瓶(くわびん)の中(なか)に
花(はな)があります

Kwabin no nakani
hana ga ari-masu.

There are flowers
in the flower-vase.

NOTE:—"kwabin" means "flower-vase." "Teiburu" is derived from English "table."

屋根(やね)に雀(すずめ)が居(を)ります

Yane ni suzume ga ori-masu.

There are sparrows on the roof.

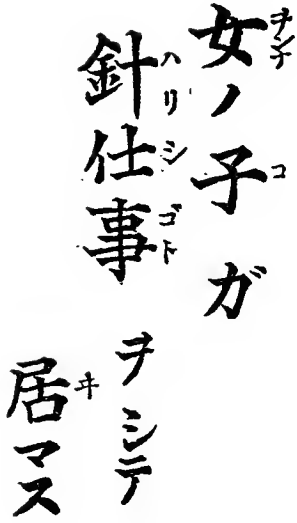
NOTE :—"suzume" means "sparrow."

木(き)の枝(えだ)に烏(からす)が居(を)ります

Ki no eda ni karasu ga ori-masu.

There is a crow on a branch of the tree.

NOTE :—"karasu" means "crow."



Otoko-no-ko tachi ga mari wo nagete-i-masu.

Boys are playing ball.

NOTE :—" Mari wo nagete-i-masu " means " are (is) throwing a ball." " *Tachi* " is a Suffix used in forming the plural of a personal noun or pronoun.

Onna-no-ko ga hari-shigoto wo shite-i-masu.

A girl is engaged in needlework.

NOTE :—" Hari-shigoto " wo shite-i-masu " means " is engaged in needlework."

あの兵士(へいし)は
銃(じゅう)を擔(にた)つて
居(ゐ)ます

Ano heishi wa jū wo ninatte-i-masu.

That private is carrying a gun on his shoulder.

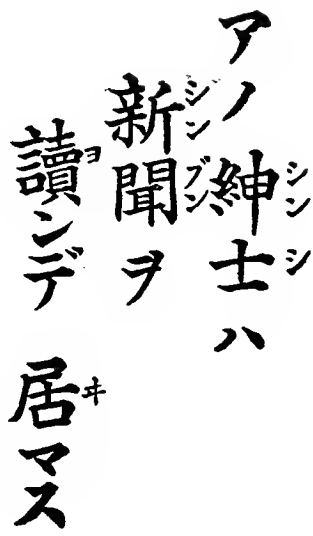
Note :—"Heishi" means "private soldier," "is carrying—on his shoulder," and "jū," "gun."

あの士官(しくわん)は
號令(がうれい)を
かけて居(ゐ)ます

Ano shikwan wa gorei wo kakete i-masu.

That officer is giving a command.

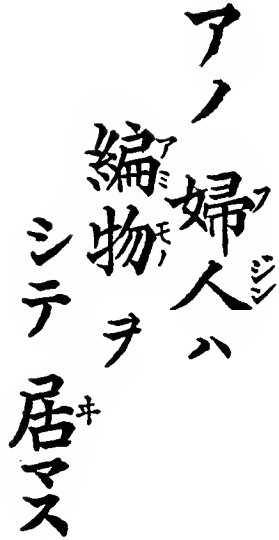
Note :—"Shikan" means "officer," and "gōrei wo kakete i-masu," "is giving a command."



Ano Shinshi wa Shimbun wo yonde-i-masu.

That gentleman is reading a newspaper.

NOTE :—"Shinshi" means "gentleman," "shimbun," "newspaper."



Ano fujin wa ami-mono wo shite-i-masu.

That lady is knitting.

NOTE :—"Ami-mono wo shite-i-masu" means "is knitting."

私の姉は
ピアノを
奏して居ます

Watashi no ane wa *piano* wo sōshite-i-masu.

My elder sister is playing on the piano.

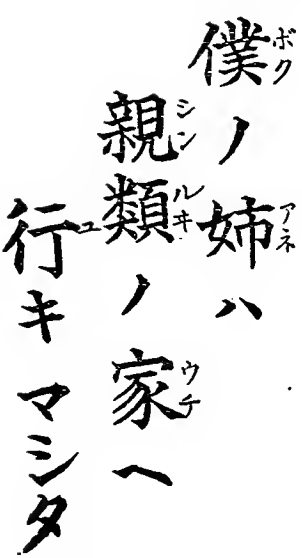
Note :—" Watakushi no " means " my " " — wo sōshite-i-masu," " is playing on." " Piano " is derived from the English piano."

私の弟は
笛を吹いて
居ます

Watashi no otōto wa fue wo fuite-i-masu.

My younger brother is playing on a flute.

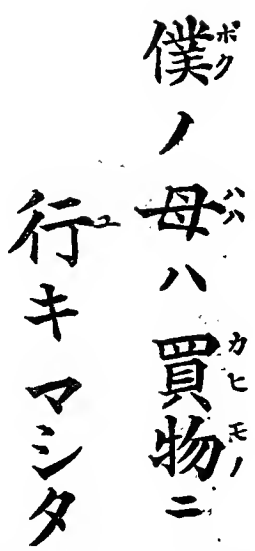
Note :—" — wo fuite-i-masu," means " is blowing " and " fue," " flute."



Boku no ane wa
Shinrui no uchi e
yuki-mashita.

My elder sister has
gone to a relatives.

NOTE :—" Yukimashita
means " has gone,"
" shinrui no uchi e "
" to a relative's."

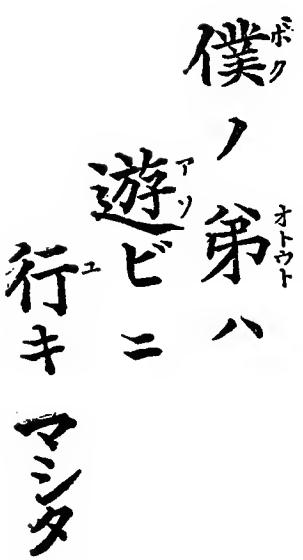


Boku no haha wa
kaimono ni
yuki-mashita.

My mother has
gone shopping.

NOTE :—" Kaimono ni "
means " to make a
purchase (*or* shopping) "
" yuki-mashita,"
" has gone."

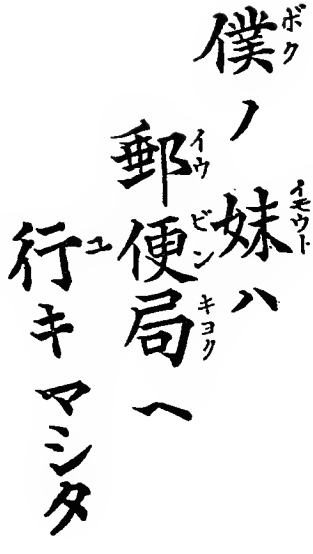
NOTE :—Japanese has but one tense for the English Present Perfect and Past, so that " has (*or* have) gone " and " went " take the same form.



Boku no otōto wa asobi ni yuki-mashita.

My younger brother has gone for play.

NOTE :—" Asobi ni " means " for play "; " to play."



Boku no imōto wa yubinkyoku e yūki-mashita.

My younger sister has gone to the post-office.

NOTE :—" Yūbinkyoku " means " post-office."

僕の兄は學校へ行きました

Boku no ani wa gakko e yuki-mashita.

My elder brother has gone to school.

Note :—"Gakkō e" means "to school."

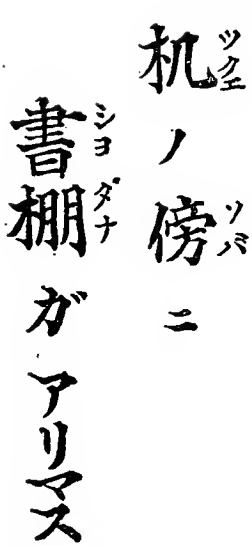
僕の父は役所へ行きました

Boku no chichi wa yakusho e yuki-mashita.

My father has gone to his office.

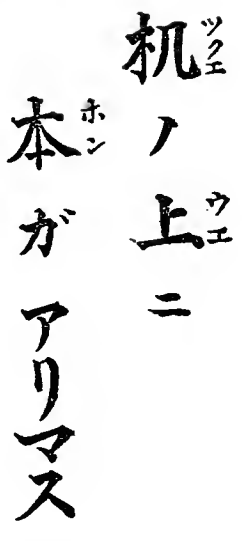
Note :—"Yakusho e" means "to his office."

Note :—"Boku no" is of the same meaning as "Watakushi no." The former is generally used by a young man or a student.



Tsukue no sobani shodana ga ari-masu.

There is a book-case by the desk.



Tsukue no ueni hon ga ari-masu.

There is a book on the desk. (*or* There are books on the desk.)

NOTE:—The verb "ari-masu" *or* "aru" denotes the existence of a thing or things, while, "ori-masu" *or* "oru" denotes that of an animate being (or beings). But when the subject is linked to its attributive complement with "wa," between, them the sentence is closed with "de ari-masu" *or* "de aru"; and in this case, "aru" *or* "ari-masu" is used with an animate being as well as with a thing.

In the Japanese language, we have no word which corresponds to "there," used as an introductory adverb, so that when "there is" *or* "there are" comes before an animate being (or beings), we translate it "——ga oru" *or* "——ga ori-masu"; and when it comes before a thing, we translate it "——ga aru" *or* "—— ga ari-masu."

室(へや)の眞中(まんなか)に
火鉢(ひばち)が あります

Heya no mannaka
ni hibachi ga
ari masu.

There is a brazier
in the middle
of the room.

NOTE :—"Hibachi" means "brazier," "mannaka ni," "in the middle," and "heya," "room."

火鉢(ひばち)の中(なか)に
炭火(すみび)が あります

Hibachi no nakani
sumibi ga
ari-masu.

There are burning
charcoals in the
brazier.

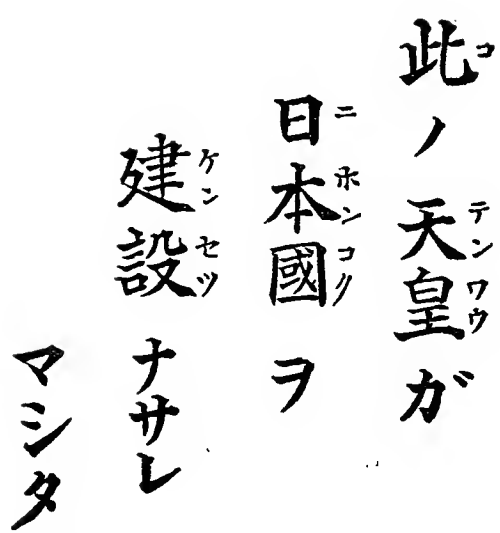
NOTE :—"No naka ni" means "in, "sumi-bi," "burning charcoal." Literal interpretation :— "Sumi" means charcoal," and "hi" (*or* "bi") signifies "fire."

日本(にほん)の一番(いちばん)初(はじ)めの天皇(てんわう)を神武天皇(じんむてんわう)と申(まう)します

Nihon no ichiban hajime no Tennō wo Jinmu-Tennō to mōshimasu.

The first Emperor of Japan is called the Emperor of Jimmu.

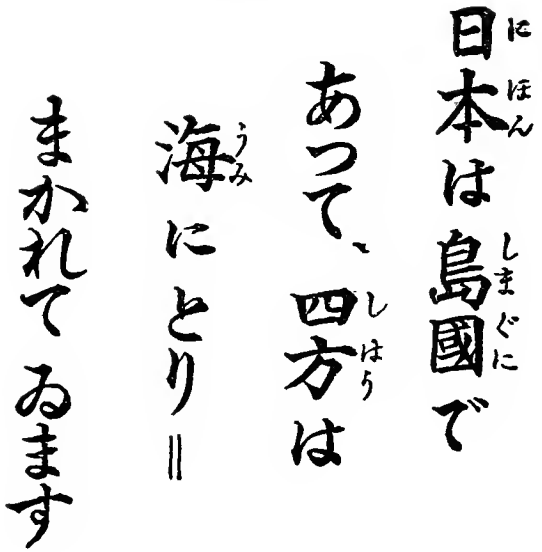
NOTE:—"Jimmu" is the posthumous name of the first Emperor who founded this Empire; "Jimmu" means "as mighty as a god" and "moshi-masu" means, "they call"; "we call"; "you call"; "is called."



Kono tennō ga Nihon-koku wo kensetsu-nasaremashita.

This Emperor founded the country of Japan.

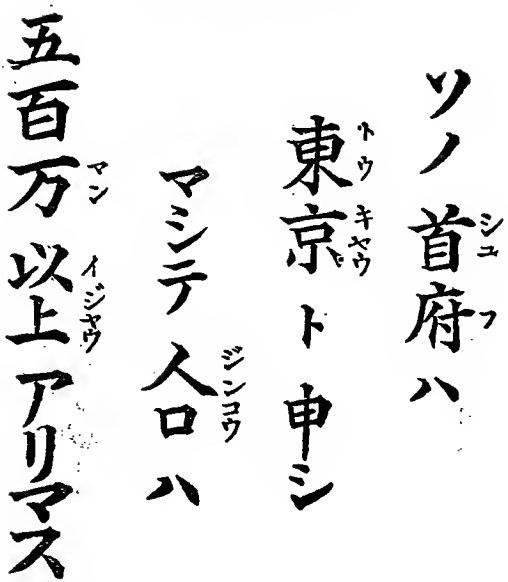
NOTE:—"Kensetsu-nasaremashita" is of the same meaning as "kensetsu-shita," but the former is a politer expression than the latter.



Nihon wa shima-guni de atte, shihō wa umi ni torimakarete i-masu.

Japan is an island-country, and is surrounded on all sides by the seas.

NOTE :—"Shima-guni" means "island-country," "makarete-i-masu," "is surrounded," "shihō wa," "on every "tori-side" (*or* "on all sides").



Sono shufu wa Tōkyō to mōshimashite,
jinkō wa gohyakuman ijō arimasu.

Its capital is called Tokyo, and its
population exceeds five millions.

NOTE:—"Shufu" means "capital," "jinkō," "population," "ijō desu," "is more than" or "exceeds," and "gohyaku-man", "five millions."

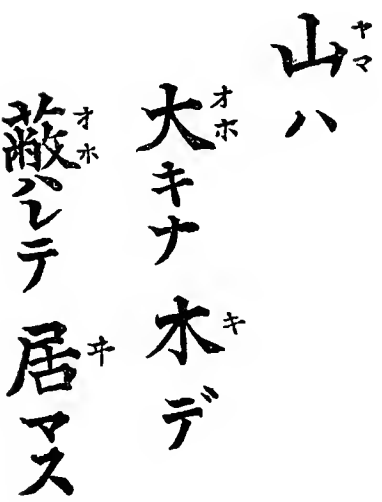
"Sono" has two meanings; one is of the same sense as "its," and the other, "that."

日本は到る所に高い山が澤山あります

Nihon wa itaru-tokoro ni takai yama ga takusan arimasu.

There are a great many high mountains in every part of Japan.

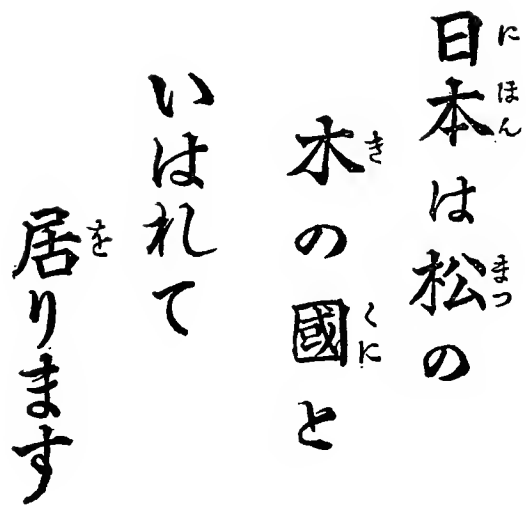
NOTE:—"Itaru tokoro ni" means "in every part," "takai yama ga takusan," "a great many high mountains."



Yama wa ōkina ki de
ouwarete-i-masu.

The mountains are covered
with large trees.

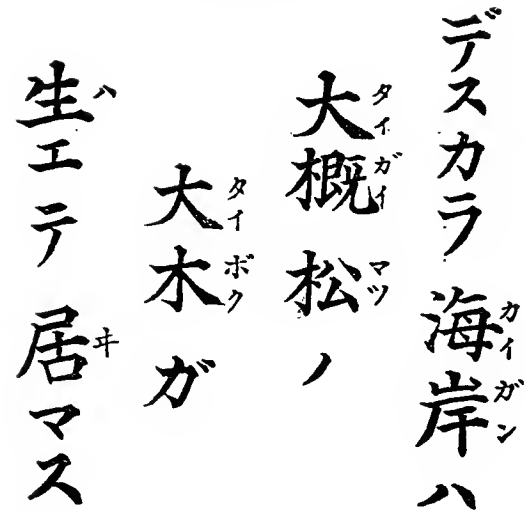
NOTE:—"Ōki na ki de" means "with large trees," and "ouwarete imasu," "are covered."



Nihon wa matsu-no-ki no kuni to iwarete orimasu.

Japan is called the land of pine-trees.

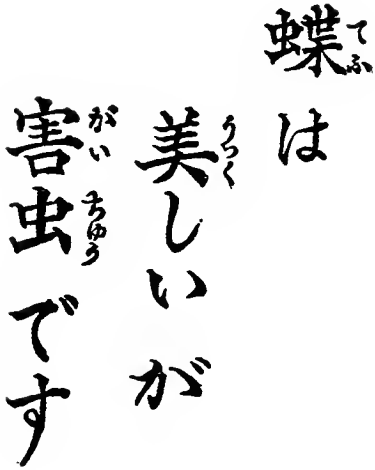
NOTE:—"Matsu-no-ki no kuni" means "the land of pine-trees." "iwarete orimasu" (*or* iware-masu; yobare-masu), "is called."



Desu kara kaigan wa taigai matsu no taiboku ga haete-i-masu.

And so most of the sea-shores are grown over with large pine-trees.

NOTE:—"Desu kara" means "and so"; so that, "kai-gan," "sea-shore"; "taigai," "most of"; "generally"; "tai-boku," "big tree"; "haete-i-masu," "grow (grows)"; "matsu-no-ki ga haete iru"; "pine-trees grow"; "kaigan wa matsu-no-ki ga haete-i-masu," "the sea-shore is grown over with pine-trees."



Chō wa utsukushii ga gaichū desu.

The butterfly is a beautiful (insect), but (it is) a noxious insect.

NOTE:—"Chō means "butterfly," "utsukushi-i," "beautiful," "gaichū," "noxious insect."

"Ga" after a predicate verb or adjective, is a conjunction which means "but."

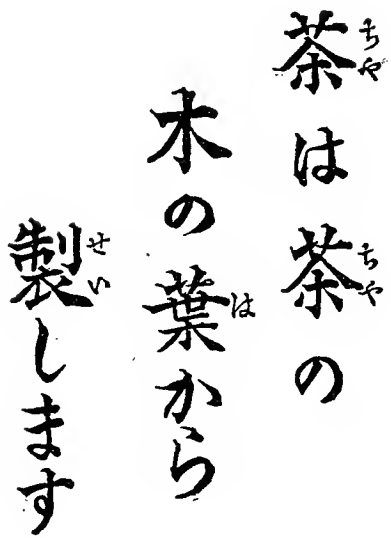
蝶(テフ)ニハ 二ツノ翼(ツバサ)ト 六本(ポン)ノ 脚(アシ)ガアリマス

Chō ni wa futatsu no tsubasa to roppon no ashi ga ari-masu.

The butterfly has two wings and six legs.

NOTE:—"Futatsu no" means "two" "tsubasa," wing (*or* wings), "roppon no" (*or* "muttsu no"), "six," and "ashi," "leg" (*or* "legs").

NOTE:—"—— ni wa —— ga ari-masu" means "has (*or* "have") ——." The noun which comes before "ni wa" is the subject of the verb "has" and the noun which follows "ni wa" is its object. Some sentences in this construction may be translated literally. For instance, "Niwa (*ni wa*) like *ga ari masu*" means "There is (*arimasu*) a pond (*ike ga*) in the garden (*niiwa ni wa*)."

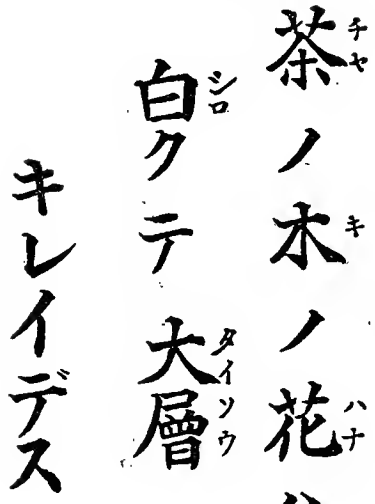


Cha wa cha-no-ki no ha kara seishi-masu.

Tea made of the leaves of the tea plant.

NOTE:—"Cha" means "tea," "cha-no-ki," "tea-plant," "ha," means "leaf," *or* "leaves," and "kara seishi masu, "is made of," *or* "is made from."

"Seisuru" is used in the sense of "to prepare."

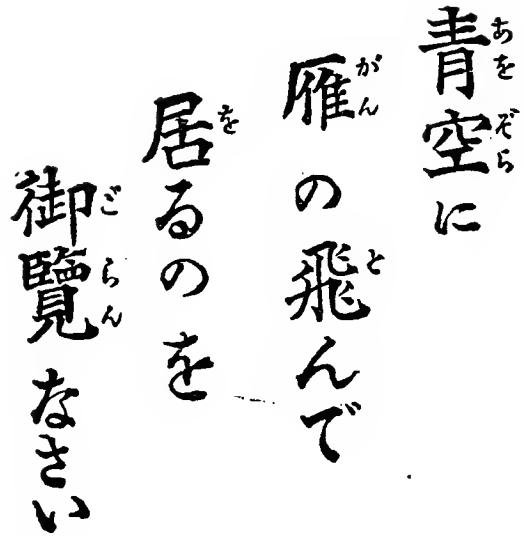


Cha-no-ki no hana wa shiroku te, taisō kirei desu.

The blossoms of the tea-plant are white and very pretty.

NOTE :—"Shiroku" (*or* "shiro-i" means "white," "taisō," "very," and "kirei," "pretty."

NOTE :—Japanese adjectives are inflected :—shiroi (white), "shiroku"; "kuroi" (black), "kuroku" "ōkii" (large), "ōkiku," "chiisai"; (small), "chiisaku." The former of the two forms is used attributively before a noun, or predicatively after it; as, "*shiroi* hana" (white flower); "Kono hana wa (this flower is) *shiroi*." The latter form (shiroku) is used adverbially or with the particle, *te*, conjunctively; as, *shiroku te* (white and).



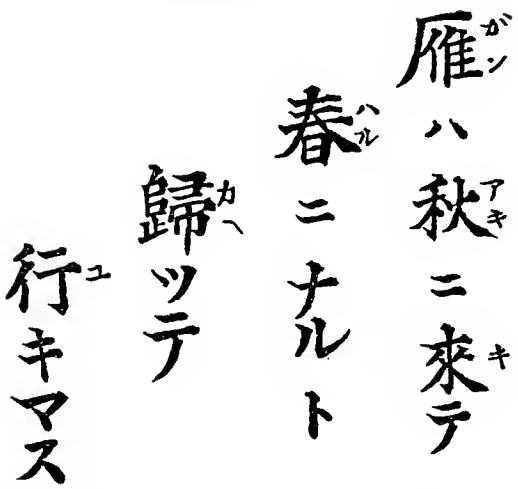
Ao-zora ni gan no tonde-oru no wo go-ran-nasai.

See the wild-geese fly in the blue sky.

NOTE:—"Gan no tondeoru no wo" "the flight of wild-geese."

When stress is laid upon the *doing*, we say "gan no tonde iru no wo go-ran nasai," but when it is laid upon the *doer*, we say "tonde iru gan wo goran nasai."

From a grammatical point of view, the particle "no" between a noun and a verb denotes that the noun is in the same relation to the verb as a noun in the possesive case in English is to a gerund coming after it; as "Kodomo no naku *no* ga kikoeru (I hear a child's crying); that is, "I hear a child cry."



Gan wa aki ni kite haru ni naru to kaette-yukimasu.

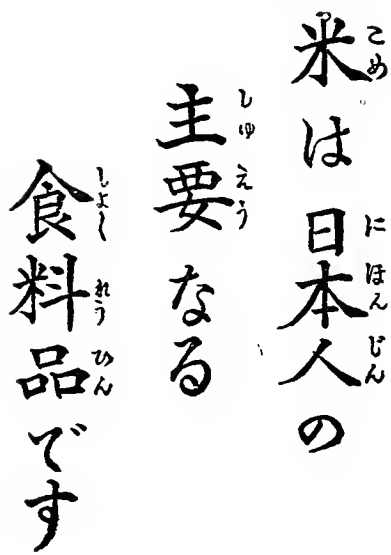
Wild-geese comes here in the autumn, and go away when it is spring.

NOTE :—" Aki ni " means " in the autumn," " ni naru " means " to pass to a certain state or condition from a previous one." The English equivalent of it being " grow " *or* " become," " heishi ni naru " may be translated " become soldiers," and the literal translation of " haru ni naru " is " become spring-time," that is, " it will be spring-time."

" Haru ni naru to " means " when it becomes spring."

" Kite (來テ) " and " kaette (歸ッテ) " are the conjunctive forms of " kuru (come) " and " kaeru (return) " respectively.

" Kaeru " means " return "; " kaette *yuki-masu*," means " *go* back," and " kaette *ki-masu*," " come back."

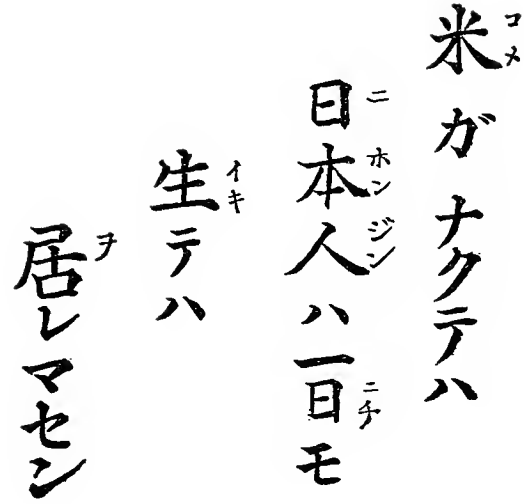


Kome wa Nippon-jin no shuyo-naru
shoku-ryō-hin desu.

Rice is the principal food of the Japanese.

NOTE:—"Shuyō naru shokuryō-hin" means "principal food."

"Shoku (食)-ryō (料)" means "eatable," and "hin (品)," an article; "shokuryō-hin" may be translated "an article (*or* articles) of food."



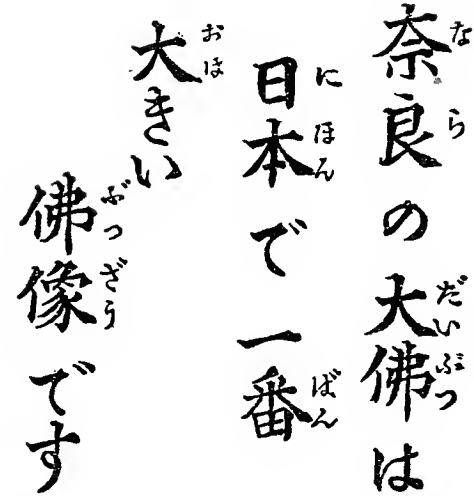
Kome ga nakutswa Nihon-jin wa ichi-nichi mo ikitewa ore-masen.

Without rice, the Japanese would not be able to live even for a day.

NOTE :—" —ga nakutewa " means " without," " ikite-wa ore-masen " means " would not be able to live," " ichi-nichi mo " (*or* ichinichi tari tomo "), " even for a day."

" Nashi " (*or* " nai," which is a familiar form) is a predicate adjective denoting negation, and " nakute wa " is its conjunctive form, serving to connect two clauses.

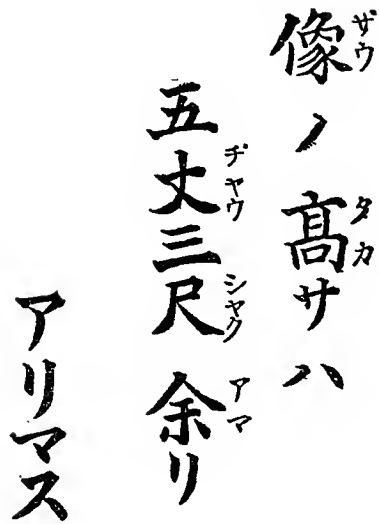
The particle, *mo*, is used in various senses : " watakushi *mo* " means " I *also*"; " sen yen *mo*," means " *as much as* 1,000 yen," " sen nin *mo*," " *as many as* a thousand persons." When this particle is preceded by a noun with a numeral, it generally means " as far as," " as many as," " as much as " *or* " even."



Nara no daibutsu wa Ninon de ichiban okii butsuzo desu.

The Daibutsu at Nara is the biggest image of Buddha in Japan.

NOTE :—"Daibutsu" is a compound wood of "dai" (big, large), and "butsu" (Buddha) "Butsuzō" means "the image of Buddha." "Nara" is a famous place which is situated near Kyōto.

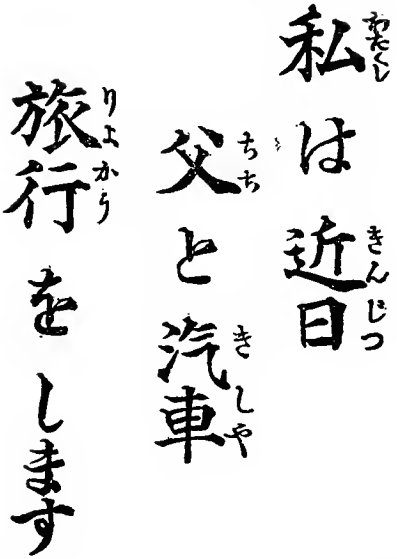


Zō no takasa wa gojō sanjaku amari arimasu.

The height of the image is more than fifty-three feet.

NOTE :—*Go jō sanjaku* (or *sanshaku*) is about fifty-three feet.

(One jō is about ten feet, and one shaku (or jaku) is about one foot, so that five jō is about fifty feet, and three shaku is about three feet.)



Watakushi wa kinjitsu chichi to kisha-ryokō wo shimasu.

I am going to make a railway-travelling with my father shortly.

NOTE :—"Kisha-ryokō" means "railway-travelling," "kinjitsu (*or* chikajika ni)," "shortly," "to," "with."

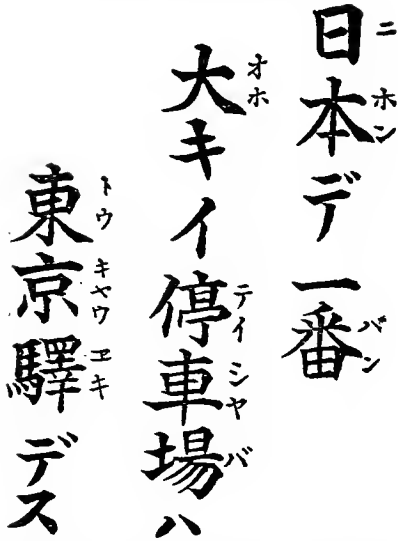
"Watakushi wa —— wo shimasu" means "I am going to make ——."

"Kinjitsu" means "near day."

"Watakushi wa —— wo shimasu" may mean :

(1) I will *or* (I shall) do (*or* make) ——. (*Future*).

(2) I do *or* make ——. (*Present*)



Nihon de ichiban ōkii teishaba wa
Tōkyō-eki desu.

The largest railway-station in Japan
is Tokyo-Station.

NOTE :—" Ichiban ōki-i " means " largest," " teishaba," " railway-station," " eki " " stage."

COMPARISON OF ADJECTIVES

Ōkii (large) : (*Positive degree*).
Motto ōkii (larger) : (*Comparative*).
The adverb, *motto* (more) is often understood.
Ichi-ban (number one) ōkii (largest) : (*Superlative*).

私達ハ昨日遠足に出かけました

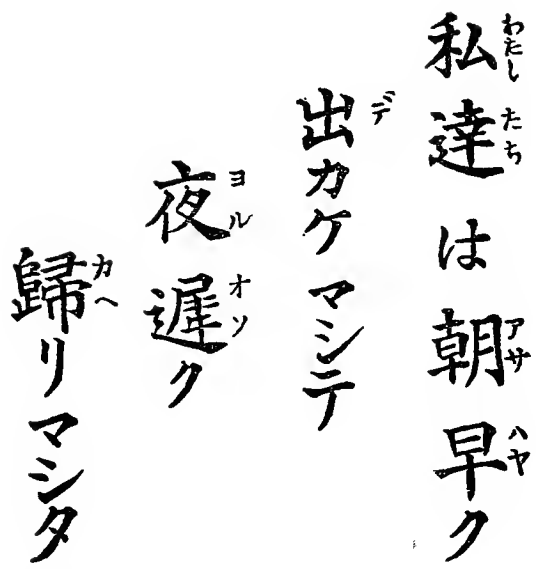
Watashi-tachi wa sakujitsu ensoku ni dekake mashita.

Yesterday we went on an excursion (or a trip).

NOTE :—" Sakujitsu " means " yesterday," " ensoku ni dekakeru," " to go on an excursion," and " ensoku ni dekake mashita," " went on an excursion." " -tachi " is a plural termination of personal nouns, and pronouns.

" En-soku " is composed of two words signifying " far " and " foot." " mashita " or " ta," which is a familiarism, is an auxiliary forming the past tense.

PRESENT	PAST
dekake *masu*	dekake *mashita*
dekake *ru*	dekake *ta*



Watashi-tachi wa asa hayaku dekake-mashite, yoru osoku kaeri-mashita.

Early in the morning, we went out (or set out), and came home late in the night.

NOTE:—"Asa hayaku" means "early in the morning." "dekake-mashita (or dekaketa)," went out "kaeri-mashita" (or kitaku-shi-mashita), "came home," "yoru osoku," "late in the night."

"Dekake-*masu*," "—— *-mashita*," and "—— *-mashite*," *-masu* forms the present and the future, *-mashita*, the past, and *-mashite*, a connecting particle, preceding to the succeeding clause.

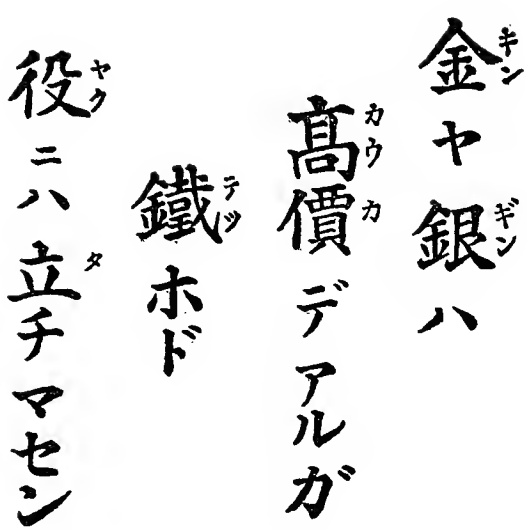
金屬の内では
鐵が一番
役に立ちます

Kinzoku no uchi de wa tetsu ga ichiban yaku ni tachi-masu.

Iron is the most useful (metal) of all metals.

NOTE:—"Tetsu" means "iron," "ichiban yaku ni tachi-masu," "is the most useful," "kinzoku no uchi de," "of all metals."

NOTE:—When "of" comes after the adjective of the superlative degree, it is always translated "no uchide" *or* "no uchidewa."

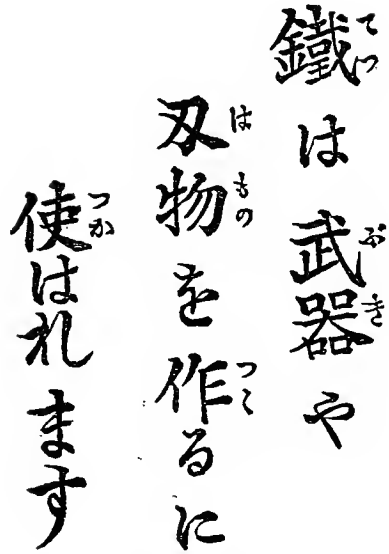


Kin ya gin wa kōka de aru-ga tetsu hodo yaku ni wa tachi-masen.

Gold and silver are of high price, but not so useful as iron.

NOTE :—"Kin" means "gold," "gin," silver," "kōka de aru," "are (is) of high price," "hodo yaku niwa tachi masen," "(are) not so useful as."

The particle "ga" means "but" *or* "though" when it is used after a verb.



Tetsu wa buki ya hamono wo tsukuru ni tsukaware-masu.

Iron is used in making weapons and edged-tools.

NOTE :—" Buki " means " weapon," " ha-mono " means " edged tool " " tsukaware-masu " " is (or are) used," " tsukuru ni," " in making."

The particles *ya* and *to* are conjunctives differing slightly in meaning and use. " Ya " is generally used in the sense of " by way of example," while " to " is used in a rather exclusive proposition. The particle " ni " after a verb denotes intention or purpose, " tsukaware-masu " is the passive form of " tsukai masu."

ソノ外(ホカ)ニ鐵(テツ)ハ
軍艦(グンカン)ヤ汽關車(キクワンシヤ)
ヲ作(ツク)ルニ
使(ツカ)ハレマス

Sono-hoka ni tetsu wa gunkan ya kikwansha wo tsukuru-ni tsukaware-masu.

Besides, iron is used in making warships and locomotives.

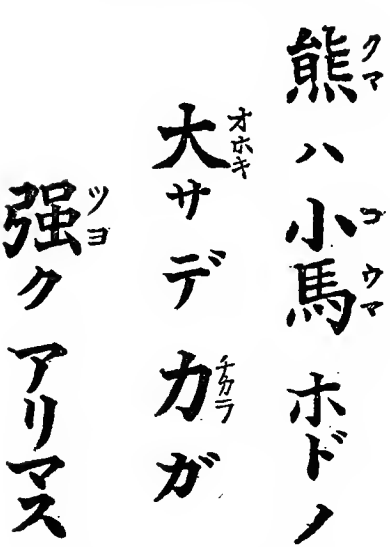
NOTE :—"Sono-hoka ni" means "besides," "gunkan," "warship," and "kikwansha," "locomotive." "Sono hoka (outside) ni" literally means "on outside of it."

日本(にほん)で一番(ばん)
強(つよ)い獣(けもの)は
熊(くま)です

Nihon de ichiban-tsuyoi kemono wa kuma desu.

The strongest beast in Japan is the bear.

NOTE :—"Ichiban tsuyoi" means "strongest," "kemono," "beast," "kuma," "bear."



Kuma wa ko-uma hodo no ōkisa de chikara ga tsuyoku ari-masu.

The bear is as large as a colt, and powerful.

NOTE:—"Hodo no ōkisa" means "as large as," and "chikara ga tsuyoku," "powerfull."

"Ko" is a prefix signifying *small.* "*Ko-uma*" (horse) means "colt," "*ko-ushi*," "calf," "*ko-inu*," "puppy," and "*ko-neko*," "kitten." "Chikara" means "power," "strength." Literally, "chikara ga tsuyoi" means "strong in power"; "chikara ga yowai," "weak in power," the opposite of the former.

日本(ニホン)デハ
熊(クマ)ノ産地(サンチ)ハ
北海道(ホッカイダウ)デス

Nihon de wa kuma no sanchi wa
Hokkaidō desu.

The place of the production of bears
in Japan is Hokkaido.

NOTE:—"Sanchi" is a compound word of Chinese origin, composed of "san (production)" and "chi (place)."

熊は後足で
立上ることが
出来ます

Kuma wa ato-ashi de tachi-agaru koto ga deki-masu.

The bear can stand up on his hind-legs.

NOTE:—"Tachi-agarukoto ga deki-masu" (*or* "—— ga dekiru") "can stand up," and "ato-ashi de," "on his hind-legs."

When "dekiru" "is used as a predicate verb, it means "can do"; as, "watakushi wa sore ga *dekimasu*"—"I can do it." As an auxiliary, it means "can."

A verb with "koto" after it is a verbal noun; "kodomo wa asobu *koto* ga suki" mesns "boys like playing"; "tachi-agaru *koto* ga dekiru" means literally "can do standing up"

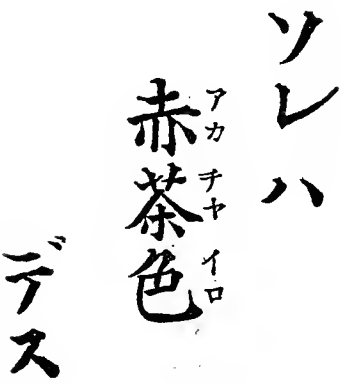
その皮(かは)は
よい敷物(しきもの)に
なります

Sono kawa wa yoi shiki-mono ni nari-masu.

Its skin (fur) makes a good seat.

NOTE :—"Kawa," means "skin," "——ni nari-masu," "make" (*or* "makes)."

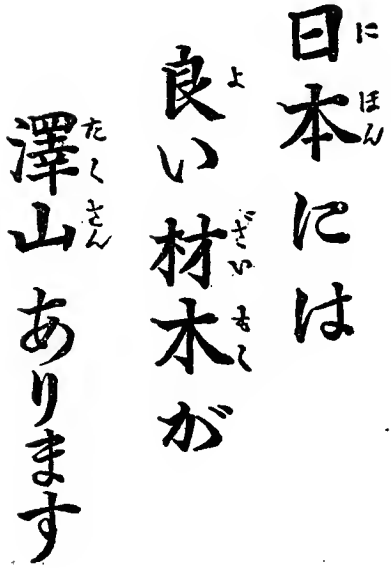
"—— wa —— ni narimasu" means "—— makes ——." "Yoi kodomo *wa* yoi hito *ni narimasu*" means "A good boy *makes* a good man." "Shikimono" means "a thing spread to sit or squat upon," *or* "seat."



Sore wa akacha-iro desu.

It is of reddish brown colour.

NOTE:—"Aka" means "red"; "cha," "tea"; "cha-iro," "tea colour," that is, "brownish."

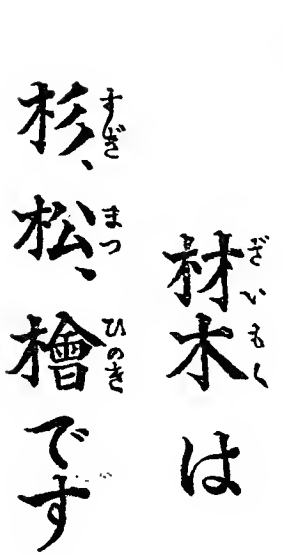


Nihon ni wa yoi zaimoku ga
takusan ari-masu.

Japan has a great deal of good timber.

NOTE :—"Nihon ni wa.....ari-masu" means "there are (is)..... in Japan," "takusan" means "many (or much) ——," "a great deal of ——" or "plenty of ——."

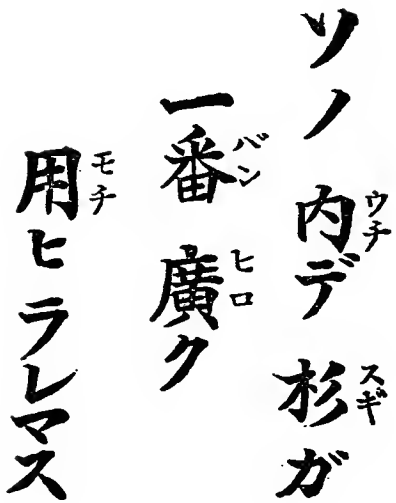
"Yoi zaimoku," means "good timber."



Omo-naru zaimoku wa sugi, matsu, hi-no-ki desu.

The principal timbers are cryptomeria, pine and ground cypress.

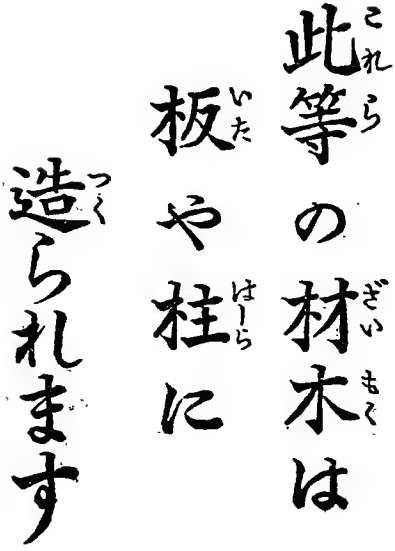
NOTE :—" Sugi," " cryptomeria "; " matsu," " pine-tree "; cypress."



Sono uchide sugi ga ichiban hiroku mochii-rare-masu.

Among them cryptomeria is used most widely.

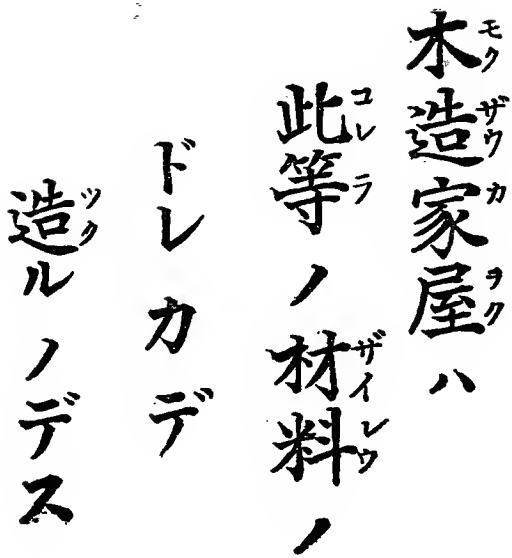
NOTE:—"Sono uchide" means "among them," and "ichiban hiroku mochii-rare-masū" or "ichiban hiroku mochii-rareru," "is (are) used most widely."



Kore-ra no zaimoku wa ita ya hashira ni tsukurare-masu.

These timbers are made into planks (or boards) and pillars.

NOTE:—"Ita" means "plank," and "hashira" means "pillar."



Mokuzō-kaoku wa kore-ra no zairyō no dore-ka de tsukuru-no-desu.

Wooden houses are built of one or another of these materials.

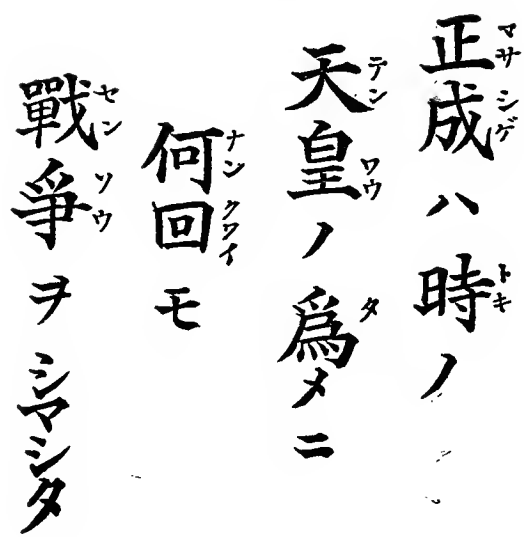
NOTE:—"Mokuzō-kaoku" means "wooden house," "zairyō," "materials," and "—— no dore ka de," "one or another of ——."

日本(にほん)で一番(いちばん)の
忠臣(ちゅうしん)は
楠木正成(くすのきまさしげ)です

Nihon de ichiban no chūshin wa
Kusunoki Masashige desu.

The most loyal subject in Japan is
Masashige Kusunoki.

NOTE :—"Chūshin" means "loyal subject."
"Masashige" is the personal name, and "Kusunoki" is the family name.

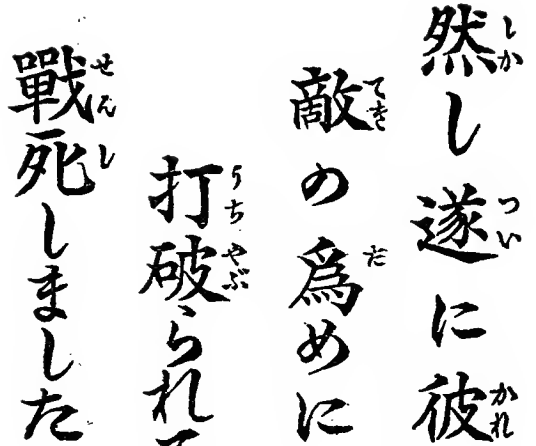


Masashige wa toki no Tennō no tame-ni nankwai-mo senso wo shimashita.

Masashige fought many a battle for the sake of the then Emperor.

NOTE :—" Nankwai mo sensō wo shimashita " means " fought many a battle," " no tame ni," " fo rthe sake of," " toki no Tennō," " then the Emperor."

" Nan kwai," is an interrogative phrase used in the sense of " how many times." But when it is followed by the particle, *mo*, it means " many times," " time after time " *or* " repeatedly." " nan-nin " means " how many persons," and " nan-nin mo," " many a person."



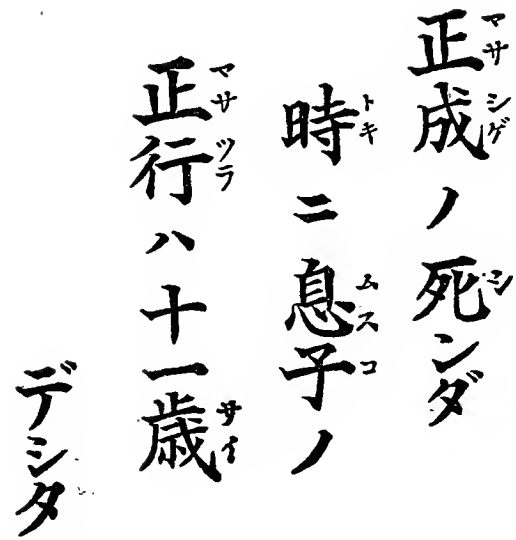
Shikashi tsui-ni kare wa teki no tame-ni uchi-yaburare-te senshi-shimashita.

But at last, he was defeated by his enemy, and fell in battle.

NOTE :—"Tsui ni" means "at last," "teki no tame ni," "by his enemy." "—— no tame ni" is used in various senses :—(1) for the sake of (2) by (through the agency of).

"Uchiyaburu" in the active voice, and "uchiyaburareru" in the passive. "Uchiyaburarete" is in the conjunctive form, serving to join one clause to another.

"Senshi-shimashita" means "fell in battle."

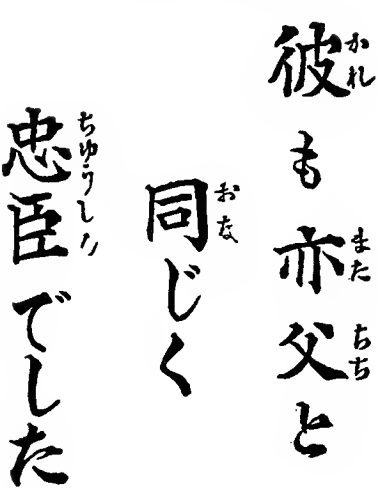


Masashige no shinda toki ni musuko no Masatsura wa jūichisai deshita.

Masatsura, the son of Masashige, was eleven years old when *he* died.

NOTE :—" Masashige no (or ga) shinda toki ni " means " when he (Masashige) died."

The particles *no* and *ga* are of the same sense when they are used before a verb. " No " in such a case as " Musuko no Masatsura " does not denote possession while the same particle in " Masatsura no musuko (the son of Masatsura), does. The past position in the former instance is equivalent to the English preposition, of, in " the city of London."



Kare mo mata chichi to onajiku
chūshin deshita.

He was a loyal subject as his father was.

NOTE :—"Mo mata" means "also," "—— to onajiku" "as (another) is *or* was."

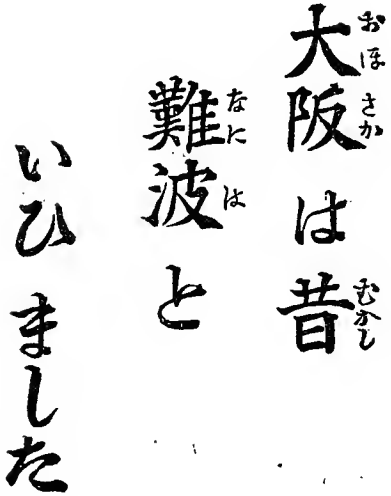
二十三歳(サイ)ノ時(トキ)ニ
正行(マサツラ)ハ河内(カワチ)ノ
四條畷(ジョウナハテ)デ
戰死(センシ)シマシタ

Niju-san-sai no toki ni Masatsura wa
Kawachi no Shijōnawate de
senshi-shimashita.

When he was twenty-three years old, he
fell at Shijōnawate in the province
of Kawachi.

NOTE:—"Shijōnawate" is a famous place which is situated near the city Ōsaka.

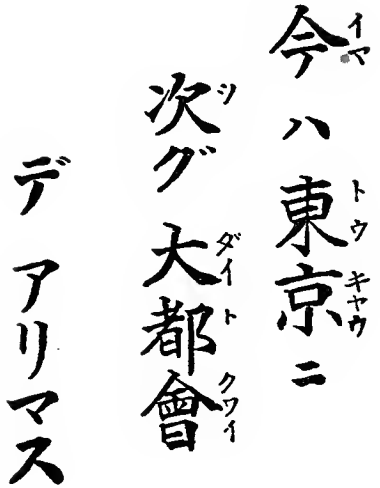
"Niju-san no toki ni" means "at the time (i.e. age) of 23 years (sai)."



Ōsaka wa mukashi Naniwa to ii-mashita.

In ancient times *Ōsaka* was called *Naniwa*.

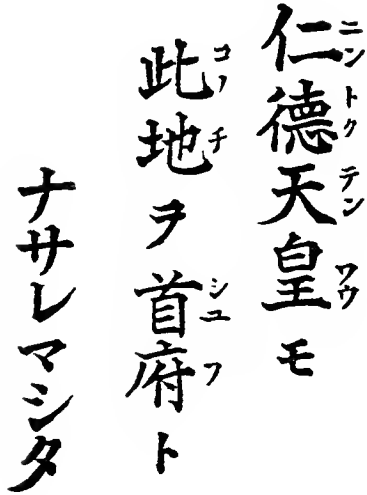
NOTE :—"Mukashi wa" means "in ancient times." "Ii mashita" is in the past tense. It means "they called (*or* said)."



Ima wa Tōkyō ni tsugu daitokwai de ari-masu.

At present this is a large town ranking next to Tōkyō.

NOTE :—" Ima wa " means " at present," " daitokwai," " a large (*or* great(town " (*or* " city)." " —— ni tsugu," " next to ——."

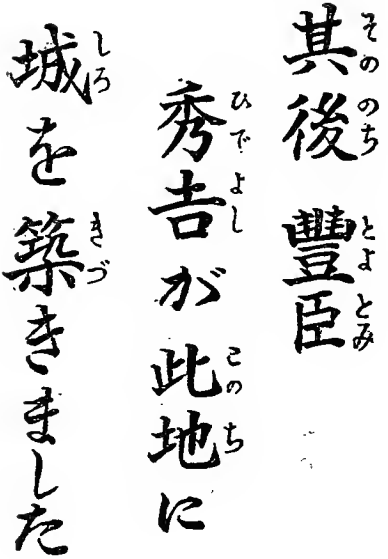


Nintoku-Tennō mo kono-chi wo shufu to nasare-mashita.

The Emperor Nintoku made this place the capital of the country.

NOTE:—"Nintoku" is the posthumous name of the Emperor. "—— to nasare-mashita," "made," "kono chi," "this place," "shufu," "capital."

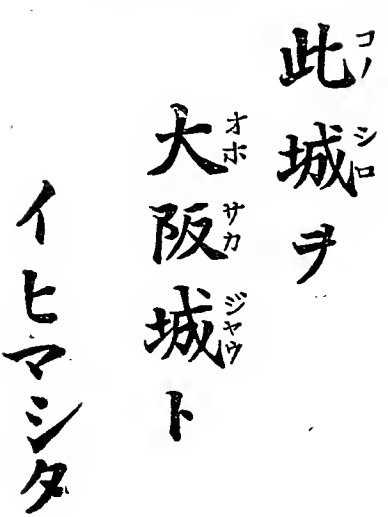
"Nintoku" means "benevolence."



Sono nochi Toyotomi Hideyoshi ga kono-chi ni shiro wo kizuki-mashita.

Afterwards Hideyoshi Toyotomi had a castle built here.

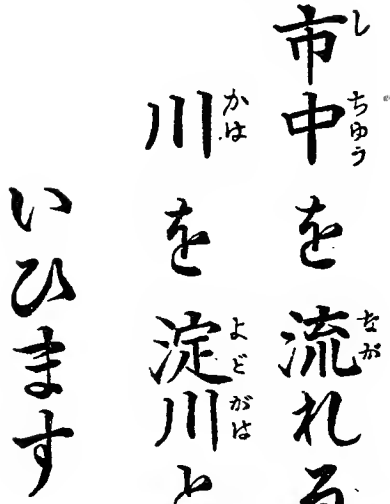
NOTE :—"Sono-nochi" means "afterwards," "shiro," "castle." "Kizuki-mashita" has two meanings—"*had* a thing *built*," and "*built* a thing." (He himself did not build a castle, as he was not a carpenter). "Kono-chi ni" means "in this place," and "sono nochi," "after that."



Kono shiro wo Ōsaka-jō to ii-mashita.

This castle was called "Ōsaka-jō."

NOTE :—"Ōsaka-Jō" means "the castle of Ōsaka."



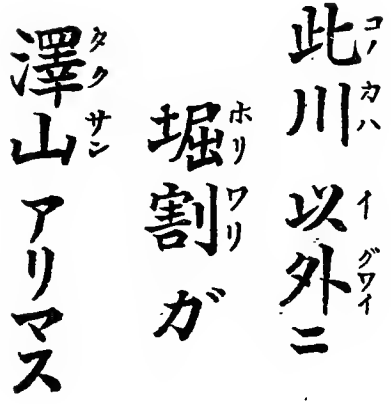
Shichū wo nagareru kawa wo Yodo-gawa to ii-masu.

The river which runs through the city is called the "Yodo River."

NOTE:—"Shichū wo" means "through the city," "nagareru," "run." There is no Japanese word which corresponds to the Relative Pronoun "which" so that when we translate "the river which runs" into Japanese, we say "nagareru kawa."

Japanese has no relative pronouns. When a verb takes a noun after it, the noun does not make its object as in English, but is modified by the preceding verb, which is said to be in the conjunctive mode, so that English relatives, who, which, and so on have no equivalents in Japanese.

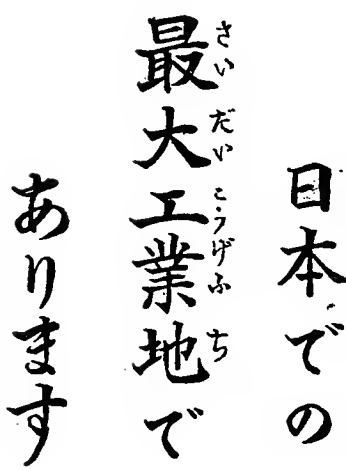
Kawa ga shichū wo *nagareru*. (A river runs through the city). Shichū wo *nagareru* kawa. (A river which runs through the city).



Kono-kawa igwai ni hori-wari ga takusan ari-masu.

Besides this river, there are a great many canals in the city.

NOTE:—"Igwai-ni" or —— "no hoka-ni" means "besides," "hori wari ga takusan," "a great many canals."



Kono chi wa Nihon de no saïdai-kōgyō-chi de ari-masu.

This place is the largest manufacturing district in Japan.

NOTE:—"Kōgyō-chi" means "manufacturing district."

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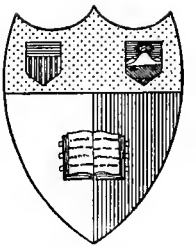

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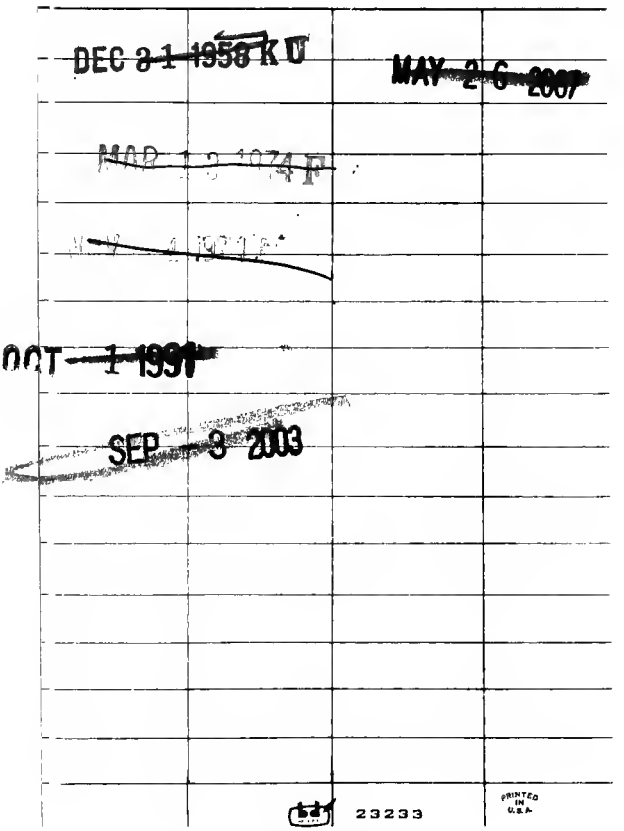

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BY

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AUTHOR OF

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PREFACE.

In Japan, as in other Eastern countries, two dialects are used simultaneously, one for speaking, the other for writing purposes. The spoken or colloquial dialect is that to which consuls, merchants, missionaries, and others who are brought into daily relations with the Japanese, must devote their first efforts. Their next step should be to acquire the written language, without a knowledge of which every book, every newspaper, every post-card, every advertisement, every notice in a railway-station or on board a steamer remains a mystery, even when transliterated into Roman characters. Some of the differences affect the vocabulary. But the constantly recurring difficulties are rather in the grammar, and may be mastered in a few weeks by those to whom the colloquial is familiar. The great obstacle hitherto has been the absence of any book specially devoted to the elucidation of the modern form of the written language. Mr. Aston's admirable treatise covers a much wider field. Previous writers had left Japanese grammar a chaos. Mr. Aston brought light and order into its every part. But most persons have neither time nor inclination to investigate every part. Their concern is, not with the Japanese classics and philological research, but with the language as commonly written now; and they weary of searching through the pages of a learned work for the every-day forms, which alone to them are useful. The object of the present little book is to put before such persons, in as simple a manner as possible, just so much as will enable them to read

contemporary literature and correspondence. All forms that are obsolete or purely classical have been omitted. Theoretical discussions have been dispensed with, save in a few instances (notably the passive verb), where a knowledge of theory is, for a foreigner, the only road to correct practice.

A word as to the history, affinities, and written system of the Japanese language. The nearest of kin to Japanese on the mainland of Asia is Korean, the structural resemblance between the two tongues reaching down even to minutiæ of idiom. The likeness of the vocabulary is much fainter, but still real. Whether both Japanese and Korean are to be classed with the Altaïc tongues, must depend on the exact sense given to the word "Altaïc." Judged from the point of view of syntax and general structure, they have as good a right to be included in the Altaïc group as Mongol or Manchu. Traces of the law of "attraction," by which the vowels of successive syllables tend to uniformity, as in *ototoshi*, for *atotoshi*, "the year before last," point in the same direction.

If the term "Altaïc" be held to include Korean and Japanese, then Japanese assumes prime importance as being by far the oldest living representative of that great linguistic group, its literature antedating by many centuries the most ancient productions of the Manchus, Mongols, Turks, Hungarians, or Finns. Its earliest extant documents go back in their present shape to the beginning of the eighth century of our era, and its literature has flourished uninterruptedly from that time downward. Japanese as written now differs, however, considerably from the language of the eighth century. While the meagre native vocabulary has been enriched by thousands of words and phrases borrowed from the more expressive Chinese, many of the old native terminations have

fallen into disuse. One consequence of this long and varied career of the Japanese language is the existence at the present day of a number of styles distinguished by strongly marked peculiarities. Leaving aside poetry and a certain ornamental kind of prose cultivated chiefly by a few Shintō scholars, there are four categories of style in common use, viz.

I. The Semi-Classical Style, distinguished by its preference for old native words and grammatical forms. The standard translation of the New Testament is in this style.

II. The Semi-Colloquial Style, into which the lower class newspaper writers occasionally fall. Its phraseology savours largely, and its grammar slightly, of the peculiarities of the modern colloquial dialect.

III. The Chinese Style, or Sinico-Japanese, which is replete with Chinese words and idioms. It is founded on the literal translations of the Chinese classics, which were formerly the text-books in every school. This style is the ordinary vehicle of contemporary literature.

IV. The Epistolary Style. Almost exclusively Chinese in phraseology, this style has grammatical peculiarities which are so marked as to necessitate treatment in a separate chapter.

The system of writing, that has hitherto been in use in Japan, is an extremely complicated one, semi-ideographic and semi-syllabic, founded on the ideographic writing of the Chinese. But the language may easily be written with Roman characters. Indeed the general introduction of the Roman alphabet is the question of the day. A society entitled the "*Rōmaji Kai*," or "Romanization Society," has been formed, and includes among its members most of the leaders in science and in politics. A purely phonetic system of transliteration has been adopted, and has met with acceptance both among natives and foreigners. To this system, as being that which is likely

to supersede all others, the spelling of the following pages conforms.

In conclusion, it is my pleasing duty to acknowledge my obligations to Mr. J. C. Hall, Acting Japanese Secretary to H. B. M. Legation, Tōkyō, and more particularly to Mr. Ernest Satow, C.M.G., H. B. M. Minister Resident at Bangkok, for a number of valuable suggestions. My thanks are likewise due to Lieutenant M. Takata, I. J. N., for smoothing away certain difficulties with regard to the publication of the book in Japan.

BASIL HALL CHAMBERLAIN.

IMPERIAL NAVAL DEPARTMENT, TŌKYŌ.
February, 1886.

ERRATA.

p. 3, line 18; after *k* insert "and *g*."
,, 52, the brace should unite, not *yukazu* and *yukazaru*, but *yukazaru* and *yukanu*.
,, 69, line 3 from bottom; for "Section 6" read "Section 3."
,, 70, line 14; for *beski* read *beshi*.

JAPANESE GRAMMAR.

CHAPTER I.

THE PHONETIC SYSTEM.

SEC. 1. ALPHABET AND PRONUNCIATION.

JAPANESE, when written with the Roman alphabet, requires the same letters as English, with the exception of *l*, *q*, *v* and *x*. The letter *c* occurs only in the combination *ch*, which is sounded nearly like English *ch* in "church."

The vowels are sounded as in Italian; but are always short unless marked with the sign of long quantity, when care must be taken to pronounce them long, thus :—

do, "a degree"; *dō*, "a hall."
toru, "to take"; *tōru*, "to pass through."
kuki, "a stem"; *kūki*, "the air."

The only long vowels of common occurrence are *ō* and *ū*. They are found chiefly in words of Chinese origin, where they represent such Chinese diphthongs and nasal sounds as *ao*, *ou*, *ang*, *ung*, *etc.*

When preceded by another vowel or by *n*, *c* sounds very nearly like *ye*, *i* like *yi*, and *o* like *wo*. Thus *ue*, *kon-in* and *shio* are respectively pronounced *uye*, *kon-yin*, and *shiwo*.

The vowels *i* and *u* are sometimes inaudible or nearly so in the mouths of Tōkyō speakers, as *shite*, "having done," pronounced *shte; jinrikisha*, pronounced *jinriksha; tsuki*, "the moon," pronounced *tski; takusan*, "much," pronounced *taxan; watakushi*, "I," pronounced *watakshi*. Initial *u* is silent, and

the following *m* doubled in the pronunciation of the four words *uma*, "horse"; *umaki*, "tasty"; *umaruru*, "to be born"; *ume*, "plum-tree," pronounced *mma*, *mmaki*, *mmaruru*, *mme*. But these deviations are slight and unimportant. All the above words will be understood if pronounced as written.

The diphthongs, such as *ao*, *au*, *ei*, *ii*, *ou*, call for no special comment, as each vowel retains its own proper sound.

The consonants are pronounced approximately as in English, subject to the following remarks:—

f is a true labial *f*, not the English labio-dental.

g never has the sound of *j*. At the beginning of a word it is pronounced hard, like the *g* in *give*. In the middle of a word it has the sound of English *ng* in "longing." Thus *Kiga*, the name of a place, rhymes almost exactly with "singer" (not with "finger"). The words *ga*, "of," and *gotoki*, "like," also take the *ng* sound.

h before *i* sounds nearly like the German *ch* in "mich," and sometimes passes almost into *sh*.

n at the end of a word is pronounced half-way between a true *n* and the French nasal *n*. Nouns having a final *n* are mostly of Chinese origin.

y is always a consonant. Thus the syllable *mya* in *myaku*, "the pulse," is pronounced as one syllable, like *mia* in the English word "amiable." Care must be taken not to confound it with the dissyllable in such words as *miyako*, "a capital city."

z has almost the sound of *dz* when preceding the vowel *u*; thus *mizu*, "water," is pronounced almost *midzu*.

Double consonants must be distinctly sounded, as in Italian, thus:—

kite, "having come"; *kitte*, "a ticket."

koka, "an ancient poem"; *kokka*, "hearth and home."

Generally speaking, the Japanese pronunciation both of vowels and of consonants is less broad and heavy than that current in most European languages, and especially in English. This remark applies more particularly to the letters *ch*, *j*, *r*, *sh*, and *ts*. Tones, such as those of the Chinese, are entirely absent. There is little or no tonic accent, and only a very slight rhetorical accent; that is to say, that all the syllables of a word and all the words of a sentence are pronounced equally, or nearly so. Students must beware of importing into Japanese the strong and constantly recurring stress by which we in English single out one syllable in every word, and the chief words in every sentence.

All Japanese words end either in a vowel or in the consonant *n*. There are no combinations of consonants excepting *ts* and the double consonants already mentioned, among which must be counted *ssh* and *tch*, standing for double *sh* and double *ch*, as in *kesshin*, "resolve"; *zetchō*, "peak." By some very careful speakers a *w* is pronounced after *k* in many words taken from the Chinese. Thus *kwannin*, "an official"; *Gwaimushō*, "the Foreign Office." But the pronunciation current in Tōkyō and in most parts of the country is simply *kannin*, *Gaimushō*, etc.

SEC. 2. LETTER-CHANGES.

1.—"*Nigori*," i.e. "muddling," is the name given by the Japanese to the substitution of sonants for surds.* The consonants affected are:—

ch, *sh* } which change into *j*.

* In contradistinction to the sonant letters, the surd letters are said to be *sumi*, i.e. "clear." The two categories together are termed *sei-daku*, *sei* being the Chinese equivalent for "clear," and *daku* for "muddled."

f, *h* } which change into *b*.
k ,, changes ,, *g*.
s, *ts* } ,, change ,, *z*.
t ,, changes ,, *d*.

N.B.—*F* and *h* also often change into *p*, especially in Chinese compounds. This is called "*han-nigori*," i.e. "half muddling."

The rule regarding the *nigori*, stated broadly, is that the initial surd of an independent word changes into the corresponding sonant when the word is used as the second member of a compound, thus :—

kuni-jū, "throughout the land," from *kuni* and *chū*.
waru-jare, "a practical joke," ,, *waruki* and *share*.
fune-bune, "all sorts of vessels," ,, *fune* repeated.
mushiba, "a carious tooth," ,, *mushi* and *ha*.
hongoku, "native country," ,, *hon* and *koku*.
ronzuru, "to discuss," ,, *ron* and *suru*.
kanzume, "tinned," ,, *kan* and *tsume*.
kondate, "a bill of fare," ,, *kon* and *tate*.

The above rule is by no means an absolute one, euphony, and sometimes the varying caprice of individuals, deciding in each case whether the change shall or shall not take place. *F* and *h*, however, always change either into *b* or into *p* if the first member of the compound ends in the consonant *n*, thus :—

nampū, "the south wind," from *nan* and *fū*.
san-ben, "three times," ,, *san* and *ben*.

2.—As shown in the preceding examples, *n* changes into *m* before a labial.

3.—The following category of changes affects a large number of compound words of Chinese origin, and notably the numerals as combined with the "auxiliary numerals":—

ch	*it-chō,*	for	*ichi chō,*	"one."
	hat-chō,	,,	*hachi chō,*	"eight."
	jit-chō,	,,	*jū chō,*	"ten."
f and *h*	*ip-puku,*	,,	*ichi fuku,*	"one."
	ip-piki,	,,	*ichi hiki,*	
	sam-buku,	,,	*san fuku,*	"three."
	sam-biki,	,,	*san hiki,*	
	rop-puku,	,,	*roku fuku,*	"six."
	rop-piki,	,,	*roku hiki,*	
	jip-puku,	,,	*jū fuku,*	"ten."
	jip-piki,	,,	*jū hiki,*	
	hyap-puku,	,,	*hyaku fuku,*	"hundred."
	hyap-piki	,,	*hyaku hiki,*	
	sem-buku,	,,	*sen fuku,*	"thousand."
	sem-biki,	,,	*sen hiki,*	
k	*ik-ken,*	,,	*ichi ken,*	"one."
	san-gen,	,,	*san ken,*	"three."
	rok-ken,	,,	*roku ken,*	"six."
	jik-ken,	,,	*jū ken,*	"ten."
	hyak-ken,	,,	*hyaku ken,*	"hundred."
	sen-gen,	,,	*sen ken,*	"thousand."
m	*sam-mai,*	,,	*san mai,*	"three."
	sem-mai,	,,	*sen mai,*	"thousand."

s	*is-sō,*	for	*ichi sō,*	"one."
	sanzō,	,,	*san sō,*	"three."
	has-sō,	,,	*hachi sō,*	"eight."
	jis-sō,	,,	*jū sō,*	"ten."
	sen-zō,	,,	*sen sō,*	"thousand."
sh	*is-shu,*	,,	*ichi shu,*	"one."
	has-shu,	,,	*hachi shu,*	"eight."
	jis-shu,	,,	*jū shu,*	"ten."
t	*it-tsū,*	,,	*ichi tsū,*	"one."
	hat-tsū	,,	*hachi tsū,*	"eight."
	jit-tsū	,,	*jū tsū,*	"ten."
Similarly,	*as-sei,*	,,	*atsu sei,*	"tyranny."
	hak-kō,	,,	*hatsu kō,*	"issuing."
	kessuru,	,,	*ketsu suru,*	"to resolve."

4.—The Japanese cannot pronounce all their consonants before all their vowels. This leads to the following euphonic laws:—*d*, *j*, and *z* are correlated in such wise that *d* stands only before the three vowels *a*, *e*, and *o*; *j* only before *a*, *i*, *o*, and *u*; and *z* only before *a*, *e*, *o*, *u*. Apparent irregularities are hereby caused in the conjugation of many verbs, thus:—

Indefinite Form.	*Attributive Present.*	
ide,	*izuru,*	"to go forth."
ōji,	*ōzuru,*	"to correspond."

F and *h* are similarly correlated, *f* standing only before *u*, and *h* only before the other four vowels, thus:—

he,	*furu,*	"to pass."

S and *sh* are correlated, *sh* standing only before *i*, and *s* only before the other four vowels, thus:—

kashi,	*kasu,*	"to lend."

T, *ts*, and *ch* are correlated, *t* standing only before *a*, *e*, and *o*; *ts* only before *u*; and *ch* only before *a*, *i*, *o*, and *u*, thus :—

Indef.	*Attrib.*	*Negative.*	*Causative.*	
tachi,	*tatsu*,	*tatazu*,	*tatashimuru*,	"to stand."

5.—*W* is inserted before *a* in verbal terminations when another vowel precedes, thus :—

warai; *warau*, *warawazu*, *warawashimuru*, "to laugh."

6.—*Y* disappears before *e* and *i*, thus :—

kie, *kiyuru*, "to melt."

7.—A few monosyllables and dissyllables of pure native origin ending in *e* change the *e* into *a* when used as the first member of a compound, thus :—

kana-gu,	"metal work,"	from *kane* and *gu*.
ta-makura,	"the arm used as a pillow,"	,, *te* and *makura*.
uwa-zutsumi,	"an outer wrapper,"	,, *ue* and *tsutsumi*.*

CHAPTER II.

THE PARTS OF SPEECH.

The words of which the Japanese language is composed fall into two great groups, the uninflected and the inflected.

The uninflected words are : I the noun, which, besides the substantive properly so-called, includes the pronoun, the numeral, and many words corresponding to English adjectives; II the postposition, corresponding for the most part to the English preposition.

* In reality *kana*, *ta*, etc., are the original forms, which have become softened into *kane*, *te*, etc., except in compounds.

The inflected words are: I the adjective; II the verb (including participles).

This division is not an artificial one made for the sake of convenience, but has its foundation in the nature and history of the language. In the following chapters the two groups of words are treated of in the order here indicated.

What we term adverbs in English are replaced partly by nouns, partly by one of the inflections of the adjective. Conjunctions are partly included under the heading of postpositions, and partly expressed by certain inflections of the verb. Interjections exist, as in other languages; but, being mere isolated words without grammatical connection with the sentence, they call for no remark. The Japanese language has no article.

From one part of speech another may often be formed by adding certain terminations. Thus, *rashiki* serves to form adjectives expressive of similarity, and *mahoshiki* adjectives expressive of desire, while more rarely *nau* forms verbs expressive of action, as:—

otoko,	"man";	*otokorashiki*,	"manly."
tomo,	"company";	*tomonau*,	"to accompany."
yuku,	"to go";	*yukamahoshiki*,	"desirous of going."

UNINFLECTED WORDS.

CHAPTER III.

THE NOUN.

SEC. 1. THE SUBSTANTIVE PROPERLY SO-CALLED.

1.—The substantive is indeclinable, distinctions of number and gender being left to be gathered from the context, and case relations being, as in English, indicated by independent words. Thus, the substantive *ushi* signifies "bull," "ox," "cow," "bulls," "oxen," "cows," "cattle," according to circumstances. In such a phrase as *ushi wo kau* it generally signifies "to keep cattle." In *ushi ni noru* it signifies "to ride on a bull" if one rider is alluded to, and "to ride on bulls" if several persons are spoken of. In *ushi wo kuu* it signifies "to eat beef." In *ushi no chichi* it signifies "cows' milk."

In the extremely rare cases in which it is absolutely indispensable to mention the sex of an animal, this can be done by prefixing some independent word, such as *o*, "male"; *me*, "female." Thus:—*o-ushi* "a bull"; *me-ushi*, "a cow."

What we call the singular number is occasionally indicated by the use of the word *ichi* or *hitotsu*, "one." Thus *ichi-nen*, "one year"; *tama hitotsu*, "one ball."

Plurality is occasionally indicated by doubling the word (the second half of the compound thus obtained usually taking the "*nigori*," see page 3), thus:—

hōbō, "all sides," "everywhere," from *hō*, "side."

kuni-guni, "various countries," from *kuni*, "country."

Or by prefixing or suffixing some word conveying the idea of number. Thus :—

ban-koku, "all countries," "international"; from *ban*, "myriad," and *koku*, "country."

sho-kun, "gentlemen"; from *sho*, "all," and *kun*, "gentleman."

sū-nen, "many years"; from *sū*, "number," and *nen*, "year."

deshi-tachi, "disciples"; from *deshi*, "a disciple," and *tachi*, a word expressive of plurality.

onna-domo, "women"; from *onna*, "woman," and *tomo*, "companion."

shin-ra, "subjects," "we"; from *shin*, "subject," and *ra*, a word expressive of vagueness.

But such locutions are somewhat exceptional, distinctions of number not being dwelt upon at every turn by the Japanese as they are by the Aryan mind.

2.—Compounds are very common, and can be formed at will. As in English, the first member of the compound generally defines the second, as will be seen by the numerous examples throughout this grammar. Occasionally the two members are co-ordinated, as *kin-gin*, "gold and silver." This co-ordination sometimes (in imitation of Chinese idiom) assumes a peculiar form, which has been termed the "synthesis of contradictories," e.g. *chō-tan*, "long or short," i.e. "length"; *kan-dan*, "hot or cold," i.e. "temperature"; *nan-nyo*, "man or woman," i.e. "sex"; *yoshi-ashi*, "good or bad," i.e. "the moral character" of an action; *aru-nashi*, "there being or not being," i.e. "the question of the existence of a thing." Two contraries thus combined do duty for a single English abstract word, thus :—*bun no ato-saki*, "the context (lit. the after-before) of a passage."

When one member of the compound is a verb governing the other, it comes second if the word is of Japanese origin, and first if it is of Chinese origin. Thus *funa-oroshi*, "a launch"; *kami-hasami*, "hair-cutting" (Jap.); but *ki-kyō*, "returning to the capital"; *zō-sen*, "building a ship," "shipbuilding" (Chinese).

Hyphens are used in Romanized Japanese for the sake of clearness in very long compounds, and in those whose first member ends in *n* while the second commences with a vowel or with *y*, as *gen-an*, "the draft" of a document, not to be confounded with *genan*, "a common man." In the present work they are used a little more freely to illustrate the sense and derivation of many words.

SEC. 2. NOUNS USED AS ADJECTIVES AND ADVERBS.

1.—Japanese has comparatively few true adjectives, and in a great number of cases uses nouns instead, just as in English we say "a *gold* watch," "a *Turkey* carpet." A noun may do duty for an adjective in three ways, viz.:—

I. As member of a compound, thus:—

Butsu-ji, "a Buddhist temple"; from *Butsu*, "Buddha" or "Buddhism"; and *ji*, "a temple."

Ei-koku-jin, "an Englishman"; from *Ei*, Eng; *koku*, "land"; and *jin*, "person."

tei-koku, "an imperial country," "an empire"; from *tei*, "emperor"; and *koku*, "country."

u-ten, "rainy weather"; from *u*, "rain"; and *ten*, "sky."

yoko-moji, "European writing"; from *yoko*, "crosswise"; and *moji*, "a written character."

II. Followed by the Postposition *no*, "of," thus:—

gaikoku no kōsai, "foreign intercourse"; lit. "intercourse of foreign countries."

horimono no tsukue, "a carved table"; lit. "a table of carvings."

III. Followed by the attributive form of one of the tenses of the verb *naru*, "to be," thus :—

kenso naru michi, "a steep road; lit." a steepness-being road; *nodoka naru tenki*, "genial weather," lit. "geniality-being weather"; *shinsetsu narishi hito*, "a kind person," lit. "kindness having-been person."

2.—Words of this third class correspond to English adverbs, if the postposition *ni* (more rarely *to*) is substituted for the verb *naru*, thus :—*kenso ni*, "steeply"; *nodoka ni*, "genially; *shizen to* "naturally."

3.—Many words corresponding to English adverbs are formed by reduplicating nouns, as *tabi-tabi*, "often," from *tabi*, "a time." Many such reduplicated words are onomatopes, similar to the English "ding-dong," "pell-mell, etc. Thus *gasa-gasa* or *goso-goso*, representing a rustling sound; *tobo-tobo*, descriptive of the tottering steps of an old crone. Occasionally they are derived from adjective stems, as *sugo-sugo*, descriptive of low spirits, from *sugoki*, "ill at ease."

4.—All Chinese words are treated as nouns by the Japanese, being used either I. as substantives proper, e.g. *kin* "gold"; *jitsu*, "truth"; *ketsu*, "decision"; *hatsumei*, "discovery," "invention,"; or II. adjectively, according to one or other of the three methods just mentioned, e.g. *jitsu-butsu*, "a genuine article"; *jitsu naru oshie*, "a true doctrine"; or III. adverbially, by suffixing *ni* or *to*, e.g. *jitsu ni* "truly"; or IV. as verbs, by suffixing *suru*, "to do," e.g. *kes-suru*, "to decide"; *hatsumei suru*, "to discover"; "to invent," *kinzuru*, "to forbid"; or V. as onomatopes, e.g. *kai-kai*, supposed to represent the voice of the nightingale; *yū-yū*, descriptive of the calm appearance of the distant heavens.

CHAPTER IV.

THE PRONOUN.

SEC. 1. PERSONAL PRONOUNS.

The Japanese words corresponding to the personal pronouns of European languages are simply nouns whose original significations are in most cases perfectly clear, and which are indeed still often used with those significations. They answer to such English expressions as "your humble servant" (meaning "I"). Self-depreciatory terms are naturally used to represent what we should call the first person, and complimentary terms to represent the second person, thus:

boku, "servant";	I.
ses-sha, "the awkward person";	
shin, "subject";	
shō-sei, "small born," "young";	
soregashi, "a certain person";	
ware, (original meaning uncertain);	
watakushi, "selfishness";	
yo, (etymology uncertain);	
etc. etc.	
Hei-ka, "beneath the steps of the throne" (the idea being that a subject does not dare to address the sovereign directly, but only prostrates his petition at the Imperial Feet);	Your Majesty.
Kak-ka, "beneath the council-chamber";	Your Excellency.

Ki-ka, "beneath augustness";
Kimi, "prince";
nanji, (believed to have originally meant "renowned");
sok-ka, "beneath the feet";
etc. etc.
} you.

N.B.—Some of these are also used as titles suffixed to other nouns. Thus:—*Tennō Heika*, "His Majesty the Emperor."

Postpositions can be suffixed to the above, as to any other nouns. Thus:—*soregashi no*, "of me," "my;" *soregashi wo*, "me." Instead of *ware no*, "of me," "my," the form *waga* (for *ware ga*) is in common use.

The plural suffixes are more often used with the quasi-personal pronouns than with any other class of nouns. Thus:—*sessha-domo*, *shin-ra*, *ware-ra* (or *ware-ware*), *watakushi-domo* (sometimes also used for the singular), *yo-ra*, "we;" *kimi-tachi*, *sokka-tachi*, *nanji ra*, "you." In some cases plurality is otherwise expressed, e.g. by the term *waga hai*, lit. "our company," the usual equivalent for the English editorial "we."

The only word closely corresponding to our pronouns of the third person is *kare*, "that." Periphrases, such as *kano hito*, "that person" (i.e. "he" or "she"), are sometimes employed, as are also the honorific designations mentioned above as equivalents for the second person. Very often the word *sono*, which properly means "that" (French *ce*), is used to signify "his," "her," "its," thus:—*sono haha*, "his mother."

The word *onore* (plural *onore-ra*), "self," may be of any person; but it is most commonly met with in the sense of "I."

The quasi-personal pronouns are very little used, the information they might supply being left to be gathered from

the context in ninety-nine cases out of a hundred in which personal pronouns would be used by the speakers of European tongues.

SEC. 2. REFLEXIVE PRONOUNS.

The nouns corresponding to our reflexive pronouns are *jibun*, *jishin*, *onore*, "self"; *ono ga*, "own"; *waga*, properly "my," but also used more generally in the sense of "own," "one's own." They are comparatively little used.

SEC. 3. DEMONSTRATIVE AND INTERROGATIVE PRONOUNS.

The words answering to our demonstrative and interrogative pronouns are:—

kore, "this" (Latin *hic*, French *celui-ci*, *celle-ci*, *ceci*.)

sore, "that" (,, *iste*, ,, *celui-là*, *celle-là*, *cela*.)

kare, "that"," "he," "she," "it," (Latin *ille*, French, *celui-là*, *celle-là*, *cela*.)

tare, "who?"

nani, "what?"

izure, "which?"

The foregoing are the substantive forms, before leaving which the student should note the plurals *kore-ra*, "these" *(ceux-ci, celles-ci)*, *sore-ra* and *kare-ra (ceux-là, celles-là)*. The adjective forms, i.e. those that are employed to define nouns, are:—

kono, "this" (Latin *hic*, French *ce*).

sono, "that" (,, *iste*, ,, *ce*).

kano, "that" (,, *ille*, ,, *ce*).

The forms *kono*, *sono*, and *kano* also do duty for *kore no*, "of this"; *sore no* and *kare no*, "of that," of which they are contractions. Thus *kono kuni*, "*this* country"; *kono tame ni*, "for the sake *of this*." *Sono* also frequently means "his," "her," "its." The old forms *soga* and *taga* occasionally

replace *sono* and *tare no*. *Tare* is used of persons only, *nani* of things only (save in one or two compounds such as *nani-bito* or *nam-pito*, "what person?"), *izure* of both persons and things.

Before words of Chinese origin, "this" and "that" are frequently expressed by *tō*. Thus:—*tōji*, "this time," "that time," "at the time in question."

"What kind of?" is expressed by *ika naru*, the corresponding adverb *ika ni* meaning "how?"

Note also *itsu*, "when?" and *izuko*, "where?," words which are really nouns, though corresponding to English interrogative adverbs. Like other nouns, they take postpositions to modify their sense, thus:—

itsu no koto narishi?" lit. "it was a thing of when?" i.e. "when did it happen?"
izuko ye, lit. "to where?" i.e. "whither?"
izuko yori, lit. "from where?" i.e. "whence?"
tare no, "whose?"
nani no, "what?"
izure no, "which?"

SEC. 4. INDEFINITE PRONOUNS.

The indefinite pronouns are formed from *tare*, *nani*, and *izure* in the following manner:—

tare mo, "anyone," "everyone"; *tare ka*, "someone."
nani mo, "anything," "everything"; *nani ka*, "something."
izure mo, "either," "both"; "all"; *izure ka*, "one or other."

SEC. 5. RELATIVE PRONOUNS.

The Japanese language has no relative pronouns or relative words of any kind. The way in which their absence is made good will be understood from the following examples:—

yukishi hito, "the person who went" (lit. "the went person");

hisu-beki koto, "a thing which should be kept secret" (lit. "a should-keep-secret thing").

As seen by these examples, the verb or adjective of the relative clause must be put in the attributive form. If there are several relative clauses, then only the verb or adjective of the last clause takes the attributive form, all the preceding clauses having the verb or adjective in the indefinite form,* Thus:—

Kokorozashi tesseki wo idaki, gi wa sōsetsu wo azamuki, fubo saishi wo mo on no tame ni enri shi, hisshi wo issen ni kiwameshi yūshi shi-jū-shichi nin, "Forty-seven heroes, whose determination was as iron, whose devotion was not to be damped by difficulty, who for their lord's sake had left father and mother, wife and children, and who had resolved to sacrifice their lives in the attempt."

Here *idaki*, *azamuki* and *shi* are the indefinite forms of the verbs *idaku*, *azamuku* and *suru*, while *kiwameshi* is the attributive form of the first past tense of *kiwamuru*.

Occasionally the Japanese equivalents of English relative clauses appear ambiguous. Thus:—*mishi hito*, lit. "the saw person," may signify either "the person who saw," or "the person whom I (you, he, etc.) saw"; *idasu tokoro*, lit. "the send place," may be either "the place *whence* something is sent, or "the place *to which* something is sent. But a glance at the context generally leaves no doubt as to the meaning. For instance, *sa omoishi wake*, cannot mean "the reason which thought so," as such a collocation of words would have no sense. It can only be interpreted to signify "the reason *for which* I (he, etc.), thought so. Similarly, *shuttatsu seshi toki* can only mean "the time *when* I, (he, etc.) started" As seen by the

* For an explanation and illustrations of these very important technical terms see chap. VII. and beginning of chap. VIII.

above examples, the prepositions which often accompany an English relative pronoun are not expressed in Japanese.* Note too that the English passive in such contexts is almost invariably replaced by a Japanese active locution.

Not infrequently the words *tokoro no* (more rarely *no* alone) are inserted between the attributive and the noun, as *mishi tokoro no hito* instead of the shorter *mishi hito*, "the man I saw"; *sude ni nareru no nochi*, for *sude ni nareru nochi*, "after it had already been done." These circumlocutions add nothing to the sense. Their use originated in the imitation of Chinese idiom. Sometimes, however, *no* legitimately represents the English relative, thus:—*on hanashi no kenken*, "the various matters mentioned by you" (lit. "the matter-matter of the honourable speaking"); *go zōyo no bihin*, "the charming present you have sent me" (lit. "the beautiful articles of the august sending").

CHAPTER V.

THE NUMERAL.

SEC. 1. THE CARDINAL NUMBERS.

There are two sets of numerals, one of native and the other of Chinese origin. The native set is now obsolete except for the first ten numbers, which are as follows:—

1. *hitotsu.*	2. *futatsu.*	3. *mitsu.*	4. *yotsu.*
5. *itsutsu.*	6. *mutsu.*	7. *nanatsu.*	8. *yatsu.*
9. *kokonotsu.*	10. *tō.*		

* Compare such English expressions as "dining-room," signifying "a room *in which* people dine;" "shaving-brush," signifying, "a brush *with which* you help yourself to shave," etc.

These numerals may either be used as independent words, or compounded with substantives. When used independently, they may either stand quite alone, or follow or (very rarely) precede a substantive, or stand in an attributive relation to the substantive by means of the postposition *no*. Thus:—*futatsu ari*, "there are two"; *hako futatsu*, or *futatsu no hako*, "two boxes."

When compounded, they invariably precede the substantive. In this case the first nine drop the syllable *tsu*, which is properly a suffix, and long *tō* becomes short *to*. Thus:—*futa-tsuki*, "two months"; *to-tsuki*, "ten months."

The set of numerals borrowed from the Chinese is:—

1. *ichi* (or *itsu*).	20. *ni-jū*.
2. *ni*.	21. *ni-jū-ichi*.
3. *san*.	22. *ni-jū-ni*.
4. *shi*.	etc. etc.
5. *go*.	30. *san-jū*.
6. *roku* (or *riku*).	40. *shi-jū*.
7. *shichi*.	etc. etc.
8. *hachi*.	100. *hyaku*, or *ip-pyaku* (lit. "one [hundred").
9. *ku* (or *kyū*).	200. *ni-hyaku*.
10. *jū*.	etc. etc.
11. *jū-ichi*.	1,000. *sen*, or *is-sen* (lit. "one thou[sand").
12. *jū-ni*.	10,000. *man*, or *ban*, or *ichi-man* (lit. ["one myriad").
13. *jū-san*.	
14. *jū-shi*.	
etc., etc.	

These numerals cannot be used independently, but must always precede a noun, forming a sort of compound with the latter. Thus *ichi-nin*, "one person"; *it-ten* (for *ichi-ten*), "one point." As seen by these examples, the nouns with which the Chinese numerals combine are almost always of Chinese

origin. Similarly, Japanese and Chinese numerals cannot be used together. *Shi*, "four," is however often replaced by *yo*, the native Japanese word, as in *jū-yo-nin*, "fourteen persons"; *ni-jū-yokka*, "the 24th day of the month."

SEC. 2. AUXILIARY NUMERALS.

"Auxiliary numeral" is the name given to a certain class of nouns with which the Chinese numerals constantly combine. They have English analogues in such expressions as "a hundred *head* of cattle," "so many *panes* of glass"; but are much more extensively used. Thus "one war-vessel" is *gunkan is-sō;* "one soldier" is *heishi ichi-mei* (or *ichi-nin*); "one pen" is *fude ip-pon* (less frequently *issō no gunkan*, *ichi-nin no heishi*, etc.). The following are the most important auxiliary numerals:—

chō, for various things with handles, such as tools, muskets, and *jinrikishas*.

fū, for letters.

fuku, for scrolls, sips of tea, and whiffs of tobacco.

hai, for cupfuls and glassfuls.

hiki, for most living creatures except human beings and birds; also for certain quantities of cloth, and sums of money.

hon, for cylindrical things, such as sticks, trees, and fans.

ka or *ko*, for things generally, that have no auxiliary numeral specially appropriated to them.

ken, for buildings.
mai, ,, flat things generally.
mei, ,, human beings.
nin, ,, human beings.
satsu, ,, volumes.
sō, ,, ships.
tsū, ,, documents.
wa, ,, birds.

N.B.—For the euphonic changes which these auxiliary numerals undergo in composition with the numerals proper, see pages 5 and 6. *Wa* suffers the following irregular changes: *sam-ba* (3), *rop-pa* (6), *jip-pa* (10), *hyap-pa* (100), *sem-ba* (1,000).

By the Japanese themselves the names of weights and measures, such as *kin*, "a pound", are included in the same category. Thus: *ik-kin*, "one pound"; *hyak-kin*, "a hundred pounds."

Formerly there existed many native Japanese auxiliary numerals, which were used in combination with the native numerals proper. The only words of this class that have remained in common use are:

soroe, for sets of things;

suji, ,, rope-like things;

tomai, ,, "godowns" (e.g. *dozō mu-tomai*, "six mud godowns"); and the isolated expressions *hitori*, "one person"; *futari*, "two persons"; and *yottari*, "four persons," which often replace *ichi-nin*, *ni-nin*, and *yo-nin*. Thus: *suifu futari*, "two seamen."

The native auxiliary numerals suffer no euphonic changes.

SEC. 3. ORDINAL NUMBERS, ETC.

Japanese has no separate forms for what we term the ordinals. Sometimes the cardinal numbers do duty for them, thus:—*Meiji jū-ku-nen*, "the nineteenth year of Meiji, i.e. A.D. 1886." At other times the word *dai*, "series," is prefixed, or *bamme* suffixed, to the cardinal numbers, as *dai-ichi* or *ichi bamme*, "the first." Observe such locutions as

san-do,	"thrice."
san-do me,	"the third time."
san-chō me,	"third street."
san-nin mae,	"portions for three."

sam-bu no ichi, "one-third."
sam-bu "three per cent."
san wari "thirty per cent."
mitsu, *sam-mai*, *sam-bon*, etc. *zutsu*, "three at a time;"
and similarly with the other numerals.

CHAPTER VI.

THE POSTPOSITION.

SEC. 1. THE SIMPLE POSTPOSITION.

Japanese postpositions correspond for the most part to English prepositions. But some words which we should call adverbs and conjunctions, and others for which English has no equivalents are included in this category, When suffixed to a verb or adjective, postpositions require such verb or adjective to be in one of the attributive forms, a general rule which is subject to exceptions mentioned in the course of the present chapter.

Postpositions are of two kinds, simple and compound.

The chief simple postpositions, with their most usual significations, are:—

Ga, I "of," or the possessive case: *Ōishi ga fukushyū*, "Ōishi's revenge;" "...*ga tame ni*, "for the sake of." II. *Ga* is also used, especially in low-class writings whose phrase-

ology approximates to that of the colloquial, as a sign of what we should call the nominative case: *Sugiura Shi ga shōhai wo juyo su*, "Mr. Sugiura distributed the prizes." III. When suffixed to the attributive form of a verb at the end of a clause, it has an adversative force generally best rendered by "yet," "but," or "still" prefixed to the following clause. (See *wo*, which is preferred by good writers to *ga* in such contexts.)

Ka, an interrogative particle, generally corresponding to our point of interrogation, but sometimes only to an expression of uncertainty: *Aru ka*, "Is there?"; *Nani ka*, "Something or other"; *Sono sō-dan no matomarishi to ka nite, kondo.....*, "An agreement having, as it would seem, been arrived at, they are now....."—When repeated, *ka* usually corresponds to "either..... or." Followed by *wa* at the end of a sentence, *ka* expresses a merely rhetorical question: *Shika nomi ka wa*, "Is it only so?" *i.e.*, "Of course it is not only so."—When suffixed as it occasionally is to a gerund, *ka* combines with the gerundial termination *te* to signify "doubtless because," "probably on account of." Thus:—*Seifu mo koko ni miru tokoro arite ka, honjitsu no kanrei rannai ni aru gotoku tori-shimari-kisoku wo mōkeraretari*, "The government too, doubtless having certain views on the subject, has drawn up regulations, as may be seen in the official column of our to-day's issue."

Kara, "from," "since": *kore kara*, "henceforward."

Koso, a highly emphatic particle, corresponding to an unusually strong emphasis in English, or to an inversion which puts at the beginning of the English sentence the word to which the writer desires to draw attention. In classical Japanese each of the indicative tenses of verbs and adjectives has a special form in *e*, called by Mr. Aston the "perfect," which is used instead of the conclusive or indefinite

form at the end of any sentence or clause in which *koso* occurs, thus :—

yuke		for	*yuku.*
yukitare		,,	*yukitari.*
yukame		,,	*yukan.*
yukane		,,	*yukazu.*
are		,,	*ari.*
bekere	(i.e. *beku are*)	,,	*beshi.*
hayakere	(i.e. *hayaku are*)	,,	*hayashi*, etc. etc.

Examples of the use of these forms in *e* are occasionally met with in the modern written style, thus: *Kyōhō wa shisei no tasuke koso sure* (for indefinite *shi*), *samatage wa seji*, "A help, and not a hindrance, is what education will be to the administration."—*Koso* or *ni koso* is sometimes placed at the end of a sentence, to give an emphatic and exclamatory force to the whole, thus: *Makoto ni aramahoshiki koto ni koso*, "Ah! it is indeed a thing one would like to see happen." In such cases no change is produced in any verbal or adjective form.

Made, "till," "as far as," "down to," "to": *Kore made*, "Thus far," "hitherto." Such phrases as *myōgonichi made*, may signify either "till the day after to-morrow;" "or by the day after to-morrow"; but the latter meaning is the more usual. *Made* sometimes has the exceptional signification of "only," "merely," thus: *Kono dan kihō made*, "This just as an answer," "This may suffice as an answer." (Epistolary style).

Mo, properly "also," "even"; but very frequently a mere expletive not needing to be translated: *En-ryo mo naku*, "Without [even] any feeling of diffidence." It is often used expletively between the two members of a compound verb: *Yuki mo tsukanu uchi ni*, "Before he had reached" (*yuki-tsuku*

means "to arrive at a place one is going to"). *Mo* likewise serves to form the hypothetical concessive mood of verbs. —— *mo* —— *mo* repeated signifies "both": *Mukashi mo ima mo*, "Both in ancient and modern times."

Motte, "thereby," "and thus." See *wo motte*, page 37.

Nagara, suffixed to nouns, signifies "just as it is," "without change," "*tel quel*," thus: *Mendō nagara*, "Tedious as it is," "though a bore." More often it follows verbs (always in the indefinite, not in the attributive form), and then has the sense of "while," "during," thus: *yuki-nagara*, "while going."

Ni, "in," "into," "to." *Ni* has a great number of idiomatic uses, of which the following are the most noteworthy:—I. What in English is called the subject of a sentence is often marked by *ni* followed by *wa* or *oite*. This gives the expression an honorific tinge, which is generally emphasized by putting the verb in the potential form, it being considered more polite to say that such and such a thing *is able to happen in* a person, than bluntly to assert that the person did it. Thus:—*Kaigunkyō ni wa sannuru mikka kikyō seraretari*, "the Minister of Marine returned to Tōkyō on the 3rd instant." II. With a passive verb, *ni* corresponds to "by," denoting as it does the person by whom the action is performed: *Zoku ni obiyakasaruru*, "To be scared by thieves." III. With a causative verb, *ni* denotes the person who is caused to perform the action, thus: *Iin ni koto wo giseshimuru*, "To cause the committee to deliberate upon a matter," i.e. "To leave a matter to the committee to deliberate upon." IV. Following the attributive form of a verb at the end of a clause, *ni* serves to indicate a contrast or difference between two consecutive actions or states. "Whereupon" or "on," prefixed to the following clause, is the most literal English rendering, thus: *Suiren no tassha wo shite sagurasẹshi ni, ni-nan*

ichi-jo no shikabane wo hiki-agetari, "They caused search to be made by competent divers, whereupon the bodies of two men and one woman were recovered." But more frequently *ni* in such contexts must be rendered by "but," there being hardly any difference between it and *wo* similarly placed, thus: *Zenjitsu oyobi yokujitsu kōu narishi ni, kono hi nomi wa kinrai mare naru kōtenki nite*, "..... Both the day before and the day after were rainy; but on this day only was the weather finer than almost any we have had of late, and so .....". V. *Ni* suffixed to nouns sometimes means "and besides," "and." VI. *Ni* sometimes follows a word which according to English ideas should be in the accusative case, as: *Hito ni au*, "To meet a person." VII. Suffixed to the indefinite form of the verb, *ni* signifies "in order to" "to": *Tori ni yuku*, "To go to fetch."

Nite (sometimes corrupted into *de*) I. "by means of," "by," "with": *Kore nite shiru-beshi*, "It may be hereby known." II. "in," "at": *Ōsaka nite*, "at Ōsaka."

N.B.—The postposition *nite* must not be confounded with *nite*, the indefinite form of the verb *naru*, which signifies "being."

No "of," or the possessive case, thus: *Tōkyo no jūmin*, "the inhabitants of Tōkyō"; *boku no zonjiyori*, "my humble opinion"; *kuni wo osamuru no konnan*, "the difficulty of governing the country"; *kisha no tsūkō suru*, "the passing of the train," "the train passing." In examples like the last, the word followed by *no* almost comes to correspond to our nominative or accusative rather than to our genitive case, and the noun to which it is suffixed must often be turned into the subject of a clause in English. Thus:—*Waga hai no tsune ni ikan to suru tokoro nari*, "It is a thing which we constantly regret." *Totsuzen dempō no kitaru*

ari, "A telegram suddenly came" (lit. "Suddenly there was the coming of a telegram"). *Hito no onore wo hyō suru wo kiku*, "To hear others talk about oneself." While always retaining a trace of its proper meaning of "of," *no* is used in two other noteworthy idiomatic manners:—I. Between two nouns in apposition: *Issaku jū-ni-nichi no nichiyōbi*," "The day before yesterday Sunday the twelfth." II. Either in lieu of, or suffixed to, the other postpositions, it being a rule that none of them except *no* and *ga* can show the relation between two nouns without the intervention of a verb. Thus a Japanese says: *Kono ura ni ike ari*, "There is a pond *at* the back of this." But he must, if the verb be omitted, say *Kono ura no ike*, "The pond *at* (lit. *of*) the back of this." Similarly: *Kan-in no kyūsokujō*, "A resting-place *for* the officials; *Ei-Ro no kankei*, "The relations *between* England and Russia." In the following instances *no* is suffixed to the other postpositions:—*Hokkin yori no dempō*, "a telegram from Peking"; *taiyō to chikyū to no kankei*, "the relations between the sun and the earth." Similarly when *to* in the sense of "that" or of inverted commas is followed, not by a verb, but by a noun, *no* must be inserted after it. Thus:—*Hyaku-bun ik-ken ni shikazu to no kakugen ari*, "There is a golden saying to the effect that hearing a hundred times is not so good as seeing once." (See also relative pronouns, page 18, and compound postpositions, page 35 *et seq*).

To, I. "that" (the conjunction), or inverted commas, or "to" followed by the infinitive. Thus:—*Nashi to omou*, "I think that there are none." (*To* can never, like the English word "that," be omitted in such contexts.) *Yorimasa no jihitsu nari to ii-tsutau*, "It is traditionally said to be an autograph of Yorimasa" (lit. [they] hand down the saying 'it is an autograph of Yorimasa'). *Ichi-daitai to shiruseru hata*, "A flag

with the inscription 'First Regiment' ". In the semi-Chinese style, *to* is often found at the end of a sentence in the sense of "it is said that," "he thought," etc., some such verb as *iu*, *omou*, or *kiku* being understood after it. Sometimes one of the verbal forms in *aku*, as *iwaku*, "said"; *omoeraku*, "thought," is placed at the commencement of the sentence which ends with *to*. Thus the above example might be abbreviated to *Yorimasa no ji-hitsu nari to*. For the sake of emphasis, *to* is occasionally followed by the emphatic particle *zo*. *To*, in this its first sense, is usually preceded, not by an attributive, but by a conclusive verb or adjective, as seen in the above example (*nari*, not *naru*). The reason is that, as it simply corresponds to inverted commas placed after a clause or sentence complete in itself, it does not in any way *govern* the preceding word. If that word is, as it generally must be, a verb or adjective in the conclusive form, that form remains unaffected by the presence of *to*. But the fact that the postpositions generally are preceded by an attributive verb or adjective, has influenced the grammar of *to* in such wise that many writers substitute the attributive for the conclusive form when *to* follows. This happens especially in the case of the first past, whose attributive termination *shi* constantly replaces the conclusive *ki* before *to*. Thus:—*Kōbe ni tōchaku seshi* (for *shiki*) *to iu*, "It is said that they have arrived at Kōbe." II. Though retaining somewhat of its force of "that," *to* must often be otherwise rendered (e.g. by "to," "into," "with"), or altogether dropped in English, thus: *Aware naru arisama to nareri*, "He fell into a pitiful plight." *Ororu to hitoshiku*, "As soon as we alighted" (more lit. "together with alighting"). *Musume to ni-nin*, "Two counting my daughter." III. "and." In this sense it is, like the Latin *que*, generally repeated after each of the words enumerated.

Tote, a compound of *to*, "that," and *te*, the termination of the gerund, so that it literally signifies ".....ing that." It is used as an equivalent of *to iite*, "saying that"; *to omoite*, "thinking that"; *to toite*, "asking whether," and of similar gerundial phrases. Thus: *Furusato ni kaeran tote, wakare wo iu*, "He bade adieu, saying that he was going home." Very frequently *tote* follows a verb in the conditional mood. It and the conditional termination *eba* then together signify "because..... said (thought, believed, etc.) to be," "on the strength of (something said done or imagined"), thus: *Hito to shite mizukara i-shoku-jū wo kyū suru wa kataki koto ni arazu. Kono koto wo naseba tote, aete hokoru-beki ni arazu*, "It is not a difficult thing for a human being to provide himself with clothing, food, and shelter. He must not dare to be proud on the strength of his doing so."

Wa, originally I. a noun signifying "thing"; "that which," "he, she, or they who," is now chiefly used as II. an emphatic or separative particle corresponding to the French *quant à*, or, when repeated, to the Greek *men* and *de*. "With regard to," "so far as.....is concerned," are its most explicit English equivalents. But its force is generally sufficiently indicated in an English translation by an emphasis on the word to which it is suffixed, and by the placing of that word at or near the beginning of the sentence. Examples of I: *Te ni tazusōru wa*, "The thing he holds in his hand." *Kotae-keru wa*, "He answered," (lit. "the thing he answered, [was]"). Examples of II. *Nishi wa Fuji, kita wa Tsukuba nari*, "To the west stands Fusiyama, to the north Mount Tsukuba." *Kono jiken wa betsu ni go hōdō itasazu*, "Concerning this matter I send no special information." *Kono hyōmen ni wa shukusho seimei wo kagiri shitatamu-beshi*, "On this side nothing must be written but the name and address." *Sa'an to suru*

toki wa, "When about to depart." *Sono jin-in wa nen-nen kan ni oite kore wo sadamu*, "The number is fixed each year by the authorities" (lit. "as for that number, yearly in the officials, [they] fix it"). As shown in the last example, it is often convenient to render the noun followed by *wa* as a nominative in English; but it is never a nominative properly so-called in the Japanese construction. It is simply a word isolated and generally placed at the head of the clause for the sake of emphasis. True nominatives or subjects are rare in Japanese, most sentences being subjectless. (See Syntax, par. 2).

Wo. I. A sign of what is in European languages named the accusative case: *Kami wo shinzuru*, "To believe [in] God." *Kaze no nagu wo matsu*, "To await the getting calm of the wind," i.e. "to wait till the wind goes down." II. When suffixed to the attributive form of a verb or adjective at the end of a clause, *wo* has an adversative force, which is generally best rendered by "yet" or "but": *Seiyō-zukuri no mikomi narishi wo, kondo aratamete Nihon-zukuri to sadameraru*, "It had been intended to build [the palace] in European style, but it has now been decided to erect a Japanese building instead." Occasionally the adversative force is softened to a mere intimation of dissimilarity between two successive states or actions, and then *wo* must be rendered by "and so," or "and." But this shade is more often indicated by the use of *ni*. Inferior writers, following the usage of the colloquial, use either *ga* or *no ni* for *wo* in all the cases included under II. The connection between the two chief uses of *wo* is found in the fact that this postposition was originally nothing more than an interjection serving, as it were, to interrupt the sentence, and draw particular attention to the word to which it was suffixed. For the same reason, it is not attached to

every noun which, according to European ideas of grammar, is in the accusative case, thus: *Meshi kuu toki*, "When eating rice," "when taking a meal." Before the verb *suru*, "to do," it is generally absent, thus: *Hon-yaku suru*, "To make a translation," "to translate." Under I may be classed some apparently anomalous uses of *wo*, by which the student is often greatly perplexed. They are 1. Such phrases as *Tennō Heika wo hajime-tatematsuri*, "From His Imperial Majesty downwards." Here the literal rendering would be: "respectfully placing His Majesty the Emperor at the beginning," a construction which we should call accusative. 2. Such phrases as *Waboku wo ri nari to omoeba*....., "Thinking that peace would be advantageous....." Here the literal rendering of the Japanese construction is "thinking [of] peace, 'it will be advantageous.'" *Waboku* is therefore really an accusative, though rendered in English by a nominative. 3. The use of *wo* after what corresponds to the subject of an English passive verb. Thus: *Minami ni miyuru shima wo Ōshima to iu*, "The island visible to the south is called Ōshima." In all such sentences the Japanese construction is really an active one, the present example signifying literally, "[People] call the island lying to the south Ōshima." (See also the remarks on the nature of the Japanese passive verb, Chap. VIII, Sect. 5). 4. *Wo* at the end of a sentence. In such cases there is an inversion of the usual construction, the verb being placed at the beginning of the clause instead of at the end, for the sake of emphasis and in imitation of Chinese idiom. Thus: *Kou yoyaku no shokunshi wa dai-shikyū go kamei aran koto wo* (for *Yoyaku no.....koto wo kou*), "We trust that gentlemen will hasten to add their names to the list of subscribers." "5. Such elliptical phrases as *Kampisei wo meizeraretari*, lit. "[They] have

been commanded official expense students," i. e. "They have been commanded to become students at government expense," or more freely, "They have been notified that the expenses of their education will be defrayed by the government."

Ya, a particle of interrogation, doubt, or exclamation. I. As a directly interrogative particle, its use is chiefly confined to sentences which contain some other interrogative word, and to those in which the question asked is a purely rhetorical one, i.e. not a question properly so-called, asked in order to elicit information. Thus: *Kono toki ni atatte, waga Nihon no jimmin wa ikaga su-beki ya?* "In such a case how would our Japanese compatriots act?" *Karada wa koromo yori mo masareru mono narazu ya?* "Is not the body more than raiment?" II. Its more frequent use is as a dubitative particle. Thus: *Moshi ya*, "If perchance." .....*to iu ga, sono jitsu ika ni ya*, "It is said that ....., but we know not whether it is true." *Heiba no aida ni ai-miru ni itaru ya mo hakaru-bekarazu*, "Who knows? perhaps we may encounter each other on the field of battle." III. At the end of a sentence *ya* is sometimes a mere exclamation: *Makoto naru kana kono koto ya*, "Oh! how true these words are!" (*kana* is another exclamation or interjection, generally best rendered, as here, by "how!"). IV. Good writers sometimes (in imitation of Chinese idiom) use *ya* in a half emphatic half exclamatory manner. Thus: *Kono ku taru ya, kare wo hyō shi-etari to iu-beshi*, "How exactly the phrase may be said to paint his character!" (more lit. "This phrase,—how exactly [one] may say that it has been able to paint his character!") In such cases *ya* is equivalent to *wa*, plus a certain exclamatory force. But sometimes it sinks into a mere expletive, as *ima ya*, "now"; *kanarazu ya*, "positively."—The syntax of *ya* presents some anomalies, *ya* being occasionally preceded by the

conclusive instead of by the attributive form of the verb or adjective, especially in the case of the present tense of adjectives, of the present tense of the verb *aru*, "to be" (conclusive *ari*), and of the present tense of the negative voice of verbs and adjectives in general. This happens chiefly when the question asked is a rhetorical one, as in the example from the New Testament on the previous page (concl. *narazu* for attrib. *narazaru*). The final verb or adjective of a sentence containing *ya* is also often put in the conclusive, contrary to the general rule whereby interrogative words govern the final verb or adjective in the attributive form. The exception is more apparent than real, as it occurs almost exclusively in cases where *ya* is not properly interrogative, but has one of the meanings given above under headings II. and III., where an example will be found (concl. *bekarazu* for attrib. *bekarazaru*). In IV the Conclusive is always used.

Ye, "to," less often "towards," sometimes "at": *Tōkyō ye kuru*, "to come to Tōkyō"; *Yokohama ye tōchaku suru*, "to arrive at Yokohama."

Yori, "from," "since," "than": *Beikoku yori*, "from America." *Sakujitsu yori*, "since yesterday." *Tsuki hana yori utsukushiki wa naki nari*, "There is nothing more beautiful than the moon and the flowers." *Yori* always means "since" when it is suffixed to a gerund. The Japanese often use *yori* in the sense of "from" where English idiom uses "in," "at," "on," or "by," or drops all prepositions, thus: *Gozen hachi-ji yori kaijō*," lit. "From forenoon eight o'clock open place," i.e. "To open at 8 o'clock" the idea being that the place will be open from 8 o'clock till some other hour not mentioned. *Un-un Nōshō-mushō yori tasseraretari*, "Such and such a thing has been notified by (lit. "from") the Department of Agriculture and Commerce." Preceded by a negative,

yori sometimes means "unless," "except by," "without": *Kenshiki aru ni arazaru yori wa, kesshite taiko kekkyo no iseki to mitomuru wo ezaru-beki ni itareri,* "They are reduced to such a state that it would be quite impossible, except for an expert, to recognize in them the remains of very ancient cave-dwellings." When thus used, *yori* is almost always strengthened by the addition of *wa*.

Zo, an emphatic particle less intense than *koso*, but best rendered in English by either of the means mentioned under *koso*, page 23. In classical Japanese, the final verb or adjective of any clause or sentence in which *zo* occurs is put in the attributive instead of in the conclusive form. Examples of this construction are occasionally met with in the modern written style, thus: *Kore zo jitsu ni konnichi Yōroppa ni oite gakumon no ōi ni shimpo seru yuen naru* (for the conclusive *nari*), "It is this which is really the cause of the great progress of science in Europe at the present day."

SEC. 2. THE COMPOUND POSTPOSITION.

I.—Many of the postpositions can be combined, in order to particularize or emphasize the sense, as *made ni*, "until," for *made*, "till"; *yori mo*, "even than." *Wo wa* is changed into *woba*, and is used to denote a particularly emphatic accusative, thus: *Ware mo shōgai kinu woba mi ni matou-maji*, "In silk will I too never array myself all my life long." In such combinations as *no wa*, *no ni*, *to wa*, an ellipsis must be supplied, thus: *Yoki hito ga tanin wo tasukuru no* [*koto*] *wa, kesshite waga tame wo hakarite suru koto ni wa arazaru nari*, lit. "As for the act of a good man's helping others, it is certainly not a thing he does calculating his own interest," i.e. "When a good man helps others, he never does so out of regard to his own interest." *Ten to* [*iu mono*] *wa*, "What is called heaven," "What is meant by the term heaven,"

II.—There is a large class of compound postpositions formed from nouns by prefixing *no* (less often *ga*), and generally suffixing *ni*. Thus:—

no kage ni, "behind" (lit. "in the shadow of").

no kawari ni, "instead of," "in return for," "as compensation for," "on the other hand."

no tame ni, "for the sake of," "by."

no ue ni, "above" (lit. "on the top of"), "on," "besides," "after," "in relation to."

ga ue ni, "over and above," "besides."

Examples: *Iwa no kage (ni)*, "Behind the rocks." *Uma no tame ni keraruru*, "To be kicked by a horse." *Zanji kyūsoku no ue*, "After a short rest." *Iya ga ue ni*, "On the top of one another," "Ever more and more." After verbs, the chief member of these compound postpositions is sometimes used alone, without either *no* or *ni*, as: *Eien ni tsutōru tame*, "In order to hand it down for ever."

III. There is a class of compound postpositions formed by *ni* or *wo* and a verb, the verb generally appearing as a gerund or else in the indefinite form. The most important postpositions of this class are:—

ni oite, "in," "on," "at." This compound postposition often serves to denote what we should call the subject of the sentence (conf. *ni*). *Ni oite wa* sometimes signifies "in the event of," "if," thus: *Shina Seifu ni oite kore wo shōdaku sezaru ni oite wa*, "In the event of the Chinese government not consenting, "If the Chinese government should not consent." (In this sentence the first *ni oite* serves to mark the word which corresponds to the English nominative, while the second means "if"). *Ni oite wo ya* at the of a sentence has a very strong exclamatory force. It is generally preceded by *iwan ya* at the beginning of the sentence or clause, and should be

rendered, according to circumstances, by "how much more" or "how much less." Thus: *Jiji wo kataru mo nao katsu gakusha no hombun ni arazu; iwan ya jiji wo okonau ni oite wo ya!* "Even to discourse on passing events is not the proper occupation of a scholar; how much less is it for him to direct passing events!"

ni okeru, "in," "position in," "relations with," "compared with": *Ei no Indo ni okeru ga gotoku*, "Like England's position in India."

ni shite, "being," "as," "in the capacity of": *Gaikoku-jin ni shite*, "As a foreigner." It is also used in many contexts where it must be translated by an adverb or adverbial phrase: *Saiwai ni shite*, "fortunately"; *zanji ni shite*, "After a little while."

ni tsuki, "with reference to" "owing to": .....*no gi ni tsuki*, "With reference to the matter of....."

ni yori } "owing to," "because of," "by means of,"
ni yotte } "according to": *Rei ni yori*, "According to precedent," "as usual." *Kore ni yotte*, "On account of this."

to shite, "as": *Sharei to shite*, "As a token of gratitude."

wo motte, (lit. "having held") "through," "by," "with," "by means of," "owing to" "because": *Tegami wo motte*, "by letter." *Sakunen no henran okorishi wo motte*, "Owing to the occurrence of disturbances last year." Sometimes *wo motte* sinks into being a mere sign of what we should term the accusative case, as: *Inoue Haku wo motte Tokuha Zenken Daishi to nashi.....*, "Appointing Count Inoue as Special Envoy Plenipotentiary." *Motte* without *wo* generally signifies "and thereby," "and thus." But both *wo motte* and *motte* may often be neglected in translating, though some trace of their proper meaning generally lingers in the original Japanese, thus: *Gundan wo mōke, motte kokka wo hogo su*, "We raise troops to

[thereby] protect our native land." *Chin yōjaku wo motte midari ni taitō wo tsuyi*....., "Succeeding, young and feeble as We are, to the great inheritance of Our Ancestors." *Hanahada motte*, "very"; *Ima motte*, "now," "down to the present." *Wo motte suru*, properly means "to use," but it can often be dropped in translating: *Waga hai no miru tokoro wo motte suru ni*, "Looking at it from our point of view" (lit. "Using the seeing place of our company"). *Wo motte nari* means "it is because of." *Wo shite*, with a causative verb, serves to denote the person who is caused to perform the action. Thus: *Chin wo shite kimi-taru michi wo ushinawashimuru nomi narazu, shitagatte resso no tenka wo ushinawashimuru nari*, "This is not only to make Us untrue to Our duty as Sovereign, but to make Us lose the Empire handed down by Our ancestors." Occasionally the noun corresponding to the English nominative is marked by the addition of *wo shite: Moshi kairiku un-yu no arisama wo shite, kaku no gotoku fukanzen naru koto nakumba*, "If the state of communications by sea and land were not so imperfect as they are."

wo ya, a strong exclamation, nearly answering to the English colloquial "why!" (not "why?"): *Shintei wa Burisson shi imada Naikaku wo soshiki sezaru mae ni oite sude ni wagi wo hatsugen shi, Futsutei kore ni ōjite kōwa no yoyaku wo kettei shitaru wo ya!* "Why! the Chinese government had already made overtures of peace, and the French government had signed a preliminary treaty of friendship before Monsieur Brisson formed his cabinet!" (Do not confound this *wo ya* with the more usual *ni oite.....wo ya*).

Note also the following compound postpositions:

ya mo, "whether.....may (might) not":.....*ni itaru ya mo shiru-bekarazu*, "We cannot tell whether it may not result in....."

ya wo; in this combination *ya* has its original interrogative

sense, and *wo* serves to show that the whole clause preceding it is the object of the following verb: *Nani ga yue ni furuwazarishi ya wo jinkyū suru ni*, lit. "On investigating [this thing:] because of what did it not exercise influence?" i.e. "On enquiring into the reasons of its want of success."

N.B.—The general rule, according to which postpositions must be preceded by the attributive form of the verb or adjective, admits of a few exceptions in special locutions, besides those noticed above under *ka*, *ni*, *to*, etc. Thus *ari no mama* (for *aru mama*), "just as it is," ("tel quel"); *nashi ni* (for *naki ni*), "without;" and such idioms as *furi mo sede* or *furi wa sede*, "not raining;" *kuwashiku wa zonzezu*, "[I] know not exactly," where the indefinite form precedes *mo* and *wa*.

INFLECTED WORDS.

CHAPTER VII.

THE AJDECTIVE.

SEC. 1. PRIMARY ADJECTIVE FORMS.

The inflections of Japanese adjectives do not, like the inflections of English adjectives, serve to distinguish the degrees of comparison. Neither do they, as in French, indicate number or gender. As has been stated in the chapter on nouns, number and gender are considerations to which the Japanese grammatical system pays little or no heed. The object of the inflections of Japanese adjectives (and verbs) is primarily: to show whether the force of the adjective (or verb) is attributive or predicative, indefinite or conclusive; and secondly: to mark distinctions of tense and mood. All adjectives contain the verb "to be" implicitly. Thus:—*Umi fukashi*, "the sea [is] deep."

In its simple state, a Japanese adjective has four forms, viz.:

I. The *Stem* which is used only in compounds and occasionally in exclamations, as *kata-gi*, "hard-wood;" *hoso-nagaki*, "narrow-long," i.e. slender; *yo-suguru*, "to be too good."

II. The *Indefinite* or *Adverbial Form*, which is obtained by adding *ku* to the stem. It is used in two distinct manners, viz. 1. To qualify a verb as; *Hayaku kuru*, "To come quickly."

In this case it corresponds to the English adverb in *ly*. But the Japanese use this form even before such verbs as "to be," and "to become," where English idiom requires the corresponding adjective. Thus:—*Betsu no kuni wo miru ga gotoku naru-beshi.* "It must be like finding oneself in another country." 2. As itself a predicative verb in every clause of a sentence except the last. Thus:—*Yama takaku, kikō samuku, jinka sukunashi,* "The mountains [of a certain country] are high, its climate is cold, and human dwellings few." In such cases each Japanese adjective in *ku* must be rendered by the corresponding English adjective preceded by some tense of the verb "to be." The essential characteristic of the indefinite form is that it is of no tense or mood. In order to know by what tense or mood to translate it into English, it is necessary to ascertain the tense or mood of the adjective or verb nearest after it which is not also in the same indefinite form. Sometimes this will be the last adjective or verb of the whole sentence, sometimes only the adjective or verb of the last of a set of similar clauses. Thus in the above example, *takaku* and *samuku* must be translated by the English present indicative, because the final adjective *sukunashi* makes a general assertion, and may therefore be considered to be in the present tense. Again, take the example:—*Toshi wakaku, karada mo sukoyaka nareba, yō ni teki su-beshi,* "Being young and robust, he will do for the work." Here the intervention of the verb *nareba* in the conditional mood at the end of the succeeding clause shows that *wakaku* also must be construed as a conditional (=*wakakereba*). The construction is often a little more complicated. Thus:—*Fune aredomo hito naku, hito aru mo kikai nashi,* "We have ships, but no men; and even if we had the men, we have no machinery." Here the rhythm of the sentence shows that we must go to the end of

the clause *hito aru mo kikai nashi* to find the adjective (verb) corresponding to *naku*. The *aru* of the second clause has to be passed over.

III. The *Conclusive Form*, which is obtained by adding *shi* to the stem. It is used only as a predicatve at the end of a sentence, as in the case of *sukunashi* in the first example given in the preceding paragraph, or as in the following example: *Omou ni chūkō hi asaku, naiji no koto masa ni shinsaku kōchō su-beki mono sukunashi to sezu*, "On reflection it is seen that the interval since the restoration is short, and that not a little remains to be originated or reorganized in the internal administration." (In this example all three inflections of the adjective are seen,—*asaku, beki, sukunashi*. Note too that *sukunashi* is at the end of a sentence grammatically speaking, the words *to sezu*, lit. "do not consider that," being another short sentence serving to introduce the first after the manner of a quotation.)

N.B.—Those adjectives whose stem ends in *shi* or *ji* do not add another *shi* to form the conclusive, the one *shi* being held to suffice. Thus:—*mezurashiku*, conclusive *mezurashi*, "strange"; *aru-majiku*, conclusive *aru-maji*, "should not be." This exception is sometimes disregarded by ignorant writers; and such ungrammatical forms as *ashishi* (for *ashi*), "bad," are therefore occasionally met with.

IV. The *Attributive Form*, which is obtained by adding *ki* to the stem. It is used in three distinct manners, viz. 1. To qualify a noun, as *Yoroshiki hō*, "A good method"; *Aru-majiki koto*, "A thing that ought not to be" (lit. "an ought-not-to-be thing.") 2. * When the adjective is followed by a postposition, thus: *Hō no yoroshiki ni yori* (colloq. *shikata ga yoroshii kara*), "Owing to the excellence of the method." *San-itsu naki*

* For exceptions see chapter VI.

wo yōsu, "None must be allowed to get lost" (lit. "[the authorities] require the absence of losing"). *Un-un nasu-beki ka to tou*, "He asked whether he should do so and so." It will be noticed that the attributive form of the adjective, when thus used, ceases to be an adjective according to European ideas, and corresponds rather to an English abstract substantive, or to an adjective preceded by the verb "to be." The abstract substantives in *sa*, so common in the colloquial, are almost always replaced in the written language by the attributive adjective form, as *samuki* for *samusa*, "the cold." 3. At the end of a clause or sentence, when one of the preceding words of the clause or sentence is an interrogative or the emphatic particle *zo*, thus: *Nanji no tsumi yurusaru to iu to, okite ayume to iu to, izure ka yasuki?* "Whether is it easier to say, Thy sins be forgiven thee; or to say Rise up and walk?" This use is rarely met with in modern books, except in the semi-classical style.

N.B.—Originally there was a fifth form, obtained by adding *kere* (for *ku are*) to the stem. Thus *hayakere*, *bekere*. See under heading *koso*, page 23.

The paradigm of the primary forms of adjectives is as follows:—

	STEM.	INDEFINITE FORM.	CONCLUSIVE FORM.	ATTRIBUTIVE FORM.	
The majority of adjectives.	*haya*	*hayaku*	*hayashi*	*hayaki*.....	"early"
	goto	*gotoku*	*gotoshi*	*gotoki*.....	"like."
	be	*beku*	*beshi*	*beki*	"... able." / "must."
	na	*naku*	*nashi*	*naki*	"non... existent, is not."
Adjectives whose stem ends in *shi* or *ji*.	*yoroshi*	*yoroshiku*	*yoroshi*	*yoroshiki*.....	"good."
	maji	*majiku*	*maji*	*majiki*.....	"unable." / "must not."

N.B.—There are in written Japanese no such forms as the colloquial *hayai, yoroshii, hayō, etc.* Their equivalents are *hayashi* or *hayaki, yoroshi* or *yoroshiki, hayaku, etc.*, according to circumstances.

SEC. 2. TENSE AND MOOD IN THE ADJECTIVE.

Being of the nature of a verb, the Japanese adjective is inflected to indicate tense and mood. The conclusive and attributive forms explained above may be termed its present tense, while the indefinite form is of no tense in particular, serving as it does to suspend the meaning until the end of the sentence be reached.

The memory will be assisted by noting that most of the tenses of the affirmative voice and all the tenses of the negative are formed by agglutinating the various inflections of the verb *aru*, "to be," to the indefinite form (*hayaku*), the vowel *u* of the latter being dropped, and the vowel *a* of the former being in some tenses changed into *e*; furthermore that *beku, beki, beshi*, the suffix forming the potential mood, is itself an adjective regularly conjugated through most of the tenses.

SEC. 3. COMPARISON OF ADJECTIVES.

Comparison in Japanese is more often implicit than explicit. Thus, when referring to the relative height of Fusiyama and Asamayama, a Japanese will not say "Fusiyama is the higher," but simply "Fusiyama is high" *(Fuji wa takashi)*, viz., in comparison with the other mountain mentioned. Indeed even in English the so-called positive is often a comparative by implication; for when we say, for instance, that "Such and such a person is old," we mean that he is older than most other people. Comparison may, however, be made explicit in Japanese by using the postposition *yori*, "than" (properly

Hayaki, "EARLY."

Indicative Mood.

Stem		haya	
Indefinite Form for all Tenses		hayaku	
Present	Conclusive	hayashi	[I, you, he, we, etc.] am early.
	Attributive	hayaki	
Past	Conclusive	hayakariki	[I, etc.] was early.
	Attributive	hayakarishi	
Futnre	Conclusive	hayakaran	[I, etc.] shall be early.
	Attributive	hayakaran	

Oblique Moods.

Conditional	hayakereba	as, since, or when [I, etc.] am early.
Hypothetical	hayaku(m)ba	if [I, etc.] am early.
Actual Concessive	hayakeredomo	though [I, etc.] am early.
Hypothetical Concessive	hayaku mo	though [I, etc.] should be early.
Imperative	hayakare	be early.
Gerund	hayakute	having been early, [by] being early.

POTENTIAL FORMS.

Indicative.

Indefinite Form for all tenses		hayaku hayakaru-beku	
Present	Conclusive	hayakaru-beshi	[I, etc.] will, shall, would, should, may, might, can, could, or ought to be early.
	Attributive	hayakaru-beki	
Past	Conclusive	hayakaru-bekariki	[I, etc.] should, etc., have been early.
	Attributive	hayakaru-bekarishi	

Oblique.

Conditional	hayakaru-bekereba	as, or since [I, etc.,] may be early.
Hypothetical	hayakaru-beku(m)ba	if [I, etc.] may be early.
Actual Concessive	hayakaru-bekeredomo	though [I, etc.] may be early.
Hypothetical Concessive	hayakaru-beku mo	though [I, etc.] may perhaps be early.

N.B.—The imperative form of the adjective is scarcely used except in a few set phrases, such as ***Yokare ashikare,*** "Be it good or bad," "For better or worse."

Indicative Mood.	Indefinite Form for all Tenses.		hayakarazu	
	Present...	Conclusive.....	bayakarazu	[I, etc.] am not early.
		Attributive.....	hayakarazaru	
	Past.....	Conclusive.....	hayakarazariki	[I, etc.] was not early.
		Attributive.....	hayakarazarishi	
	Future...	Conclusive.....	hayakarazaran	[I, etc.] shall not be early.
		Attributive.....	hayakarazaran	
Oblique Moods.	Conditional		hayakarazareba	as, since, or when [I, etc.] am not early.
	Hypothetical		hayakarazu(m)ba .....if	[I, etc.] am not early.
	Actual Concessive.....		hayakarazaredomo .....though	[I, etc.] am not early.
	Hypothetical Concessive.....		hayakarazaru mo	though [I, etc.] should not be early.

POTENTIAL FORMS.

Indicative.	Indefinite Form for all tenses.		hayakaru-bekarazu	
	Present...	Conclusive	hayakaru-bekarazu	[I, etc.] should, etc., not be early.
		Attributive	hayakaru-bekarazaru	
	Past	Conclusive	hayakaru-bekarazariki	[I, etc.] should, etc., not have been early.
		Attributive	hayakaru-bekarazarishi	
Oblique.	Conditional		hayakaru-bekarazareba	as or since [I, etc.] should, etc., not be early.
	Hypothetical		hayakaru-bekarazu(m)ba	if, [I, etc.] should, etc., not be early.
	Concessive		hayakaru-bekarazaredomo ...	though [I, etc.] should, etc., not be early.

In the Concessive forms *mo* is often dropped from the termination *domo*.

"from"). Thus:—*Fuji wa Asama yori takashi*, or *Asama yori (wa) Fuji wa takashi*, lit. "as for Fuji, than Asama, it is high"; i.e. "Fusiyama is high as considered from the standpoint of Asamayama." Again:—*Asama wa Fuji yori* (or *hodo*) *takakarazu*, "as for Asama, it is not high as considered from the standpoint of Fuji," i.e. "Asama is less high than Fusiyama." If three or more mountains were spoken of, we should have what in English is termed the superlative, the Japanese idiom remaining the same. Here is another example:—*Tenka no wazawai kore yori ōi naru wa nashi*, "There is no greater misfortune than this" (lit. "world's misfortunes, this than, great-being thing is-not").

When not simply implied, or expressed by *yori*, the comparative and superlative may be indicated by prefixing to the positive some such word as *nao*, "still more"; *itatte* "extremely"; *ōi ni*, "greatly"; *sukoburu*, "very." The superlative is also sometimes indicated by suffixing the word *sem-ban*, "a thousand myriads;" thus: *Kinodoku semban*, "Inexpressibly sorry."

Excess of a quality is, like the comparative and superlative, generally denoted by the adjective in its simple form. Thus, "This is too high" will be in Japanese simply "This is high": (*Kore wa takashi*), viz., by implication, higher than it ought to be. The expression may be rendered more explicit by suffixing the verb *suguru*, to the adjective stem, as *taka-suguru*, lit. "to go past in height." The word *amari*, "excessive," may also be used, prefixed to the simple adjective, thus: *Amari takashi*, "Altogether too high;" but this is rare.

N.B.—Remember that vast numbers of the words we are obliged to render in English by adjectives are in reality nouns, as explained on page 11.

CHAPTER VIII.

THE VERB.

SEC. 1. INTRODUCTORY REMARKS.

The functions of the Japanese verb differ in some important respects from those of the verbs of European languages. Distinctions of person and number are utterly foreign to it. On the other hand, many of the tenses have two forms,—an attributive and a conclusive,—while there is a general indefinite form which does duty for all the tenses.* THE VERB AND ADJECTIVE THUS CLOSELY RESEMBLE EACH OTHER; AND IT IS IMPOSSIBLE TO UNDERSTAND THE GRAMMAR OF THE VERB, UNLESS THE CONSIDERATIONS ADVANCED IN THE CHAPTER ON ADJECTIVES HAVE BEEN THOROUGHLY MASTERED.

To recapitulate briefly what has there been set forth:—

I. The indefinite form stands at the end of each member of a set of clauses excepting the final member; and the tense or mood by which it should be rendered can only be known when the verb or adjective of that final clause is reached. Thus:—*Natsu kitari, haru yuku,* "Summer comes and spring goes." Here the indefinite form *kitari* must be rendered by the present, because the final verb *yuku* is in the present. The indefinite form of verbs is likewise used to form compounds

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* Many grammarians give the name of root to the indefinite form of the verb. As, however, the latter is but one of several inflections, theory and practice are alike confused by such a misnomer. It is convenient to use the word "stem" to designate that part of the verb (or adjective) which suffers no alteration, and to which all the terminations are suffixed. Sometimes this stem coincides with the real root, as *sam*, the stem of *samuru*, "to grow cool." More often it is a lengthened form, as *samas*, the stem of *samasu*, "to make cool."

(in adjectives it is the stem that performs this function), as *kitari-tou*, "to come and ask." *

II. The conclusive forms stand only at the end of a sentence, Thus:—*Hito kitareri*, "The people have come."

III. The attributive forms serve to qualify nouns, herein resembling the participles of European languages. Thus:—*Kitareru hito*, lit, "the have-come people," i. e. "the people who have come." They are moreover themselves used substantively, followed by postpositions, and also instead of the corresponding conclusive forms at the end of sentences when an interrogative word or the postposition *zo* precedes, thus: *Hito no kitareru wo mite*, lit. "Seeing the having come of people," i. e. "seeing that people had come." *Ii-keru wa*, "What he said [was]".

N.B.—Verbs, like adjectives, originally had other forms in *e*, as *yuke*, *homure*, *sure*, used only after *koso*. See *koso*, p. 23.

What obscures this threefold distinction and thereby perplexes the beginner, is the fact that some of the tenses which are capable of being used both as conclusives and as attributives have but one inflection to perform the two functions. Furthermore, the modern colloquial of Tōkyō has dropped all distinctively conclusive forms, thereby introducing a second element of confusion for those who acquire the colloquial before commencing the study of the written language. The student acquainted with the colloquial should specially note that the written language has no such forms in the present tense of verbs of the second and third conjugations as

* Many nouns coincide with the indefinite form of verbs, as *tanoshimi*, "gladness" (*tanoshimi*, *u*, "to rejoice"); *mi-harashi*, "a view" (*mi-harashi*, *u*, "to view from a distance"). They are however, so far as modern usage is concerned, true substantives, felt to be distinct words from the like sounding verbal indefinite forms.

homeru, *ireru*, or *sugiru*. These are replaced, according to circumstances, by

homu, *iru*, *sugu*,	Conclusive;	*homuru*, *iruru*, *suguru*,	Attributive.

When there are two Verbs derived from the same stem, such as *iru*, "to go in" and *iruru* (Colloquial *ireru*), "to put in," one belonging to the first conjugation, and the other to the second, the conclusive form of the present tense is therefore identical in both. Thus *iru*, at the end of a sentence, may signify either "goes in" or "puts in," according to circumstances. In the case of the attributive form there is no ambiguity, as it is *iru*, "goes in," in the first conjugation, and *iruru*, "puts in," in the second.

Note also from the above example of *kitareru* and from the examples given on pages 16 and 17, how the existence of the attributive form of verbs (and adjectives) supplies the absence of relative pronouns.

The regular conjugations are four in number.

SEC. 2. CONJUGATION OF VERBS.

All the inflections are added to the stem, which is itself invariable. Some of the inflections consist of a single vowel, whose original meaning is obscure, as *yuki*, *yuku*, *yuke*. But by far the greater number are obtained by agglutinating fragments of old auxiliary verbs, and in some few cases postpositions and adjectives, to the single vowel forms, thus: *yukiki*, *yukishi*, *yuku-beshi*, *yukeba*. It is for this reason that grammarians have given to the simple vowel forms and to one or two others the name of "Bases". The paradigms of the verbal forms in common written use are as follows. Note that *mo* may be omitted from the terminations of the various concessive forms, thus: *yukedo*, for *yukedomo*.

FIRST REGULAR

Yuku, "To go." (Stem *Yuk.*)

Indefinite Form for all Tenses		yuki	
INDICATIVE MOOD. Present	Conclusive	yuku	[I, you he, she, it, we, you, they] go.
	Attributive	yuku	
Perfect	Conclusive	yukeri	[I, etc.] went, have gone, *or* had gone.
	Attributive	yukeru	
First Past	Conclusive	yukiki	[I, etc.] went, have gone, *or* had gone.
	Attributive	yukishi	
Second Past	Conclusive	yukitari	[I, etc.] went, have gone, *or* had gone.
	Attributive	yukitaru	
Third Past	Conclusive	yukitariki	[I, etc.] went, have gone *or* had gone.
	Attributive	yukitarishi	
Fourth Past	Conclusive	yukinu	[I, etc.] went, have gone, *or* had gone away.
	Attributive	yukinuru	
Future	Conclusive	yukan, yukinan, *or* yuku naran	[I, etc.] shall probably go.
	Attributive		
OBLIQUE MOODS. Present Conditional		yukeba	as, since, *or* when [I, etc.] go.
Past Conditional		yukishikaba... yukitareba	as, since, *or* when [I, etc.] went, have gone *or* had gone.
Present Hypothetical		yukaba ... yukinaba ... yuku naraba..	if [I, etc.] go.
Past Hypothetical		yukitaraba ... yukishi naraba	if [I, etc.] had gone.
Optative		yukabaya	oh that I could go!
Present Actual Concessive		yukedomo ... yuku to iedomo	though [I, etc.] do actually go.
Present Hypothetical Concessive		yuku mo ... yukite mo ...	even if [I, etc.] go.
Past Concessive		yukishikado-mo ... yukitaredomo yukitari to iedomo ... yukishi to iedomo ... yukishi mo ...	though [I, etc.] went, have gone, *or* had gone.
Imperative		yuke	go!
Gerund		yukite	[by] having gone, [by] going.

CONJUGATION.

Affirmative Voice.

POTENTIAL FORMS.	*Indicative.*	Indefinite Form.....	yuku-beku	
		Present — Conclusive.	yuku-beshi ...	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought to go.
		Present — Attributive	yuku-beki ...	
		Past ... Conclusive.	yuku-bekariki	[I, etc.] should, etc., have gone.
		Past ... Attributive	yuku - bekarishi	
	Oblique.	Conditional	yuku - bekere-ba	as, since, [I etc.] should, etc., go.
		Hypothetical	yuku beku-(m)ba	if [I, etc.] should, etc., go.
		Actual Concessive ...	yuku-bekere-domo	though [I, etc.] should, etc., go.
			yuku-beshi to iedomo	
		Hypothetical Concessive	yuku-beku mo	even if [I, etc.] should, etc., go.

DESIDERATIVE FORMS.	*Indicative.*	Indefinite Form.....	yuki-taku	
		Present — Conclusive.	yuki-tashi ...	[I, etc.] want to go.
		Present — Attributive	yuki-taki ...	
		Past ... Conclusive.	yuki-takariki	[I, etc.] wanted to go.
		Past ... Attributive	yuki-takarishi	
	Oblique.	Conditional	yuki - takere-ba	as, since, *or* when [I, etc.] want to go.
		Hypothetical	yuki-taku(m)-ba	if [I, etc.] want to go.
		Concessive	yuki - takere-domo	though [I, etc.] want to go.
			yuki - tashi to iedomo	

ILLATIVE FORMS.	*Indicative.*	Past ... Conclusive	yuki-keri ...	[I, etc.] went, have gone, *or* had gone.
		Past ... Attributive	yuki-keru ...	
	Oblique.	Conditional	yuki-kereba...	as, since, *or* when [I, etc.] went, have gone, *or* had gone.
		Concessive	yuki - keredo-mo	though [I, etc.] went, have gone, *or* had gone.

FIRST REGULAR

Yuku, "To go." (Stem *Yuk.*)

INDICATIVE MOOD.	Present ..	Conclusive ...	yukazu	[I, you, he, she, it, we, you, they] do not go.
		Attributive ...	yukazaru .... / yukanu	
	Past.....	Conclusive ...	yukazariki ...	[I, etc.] did not go, have not gone, *or* had not gone.
		Attributive ...	yukazarishi ...	
	Future...	Conclusive ...	yukazaran *or* yukaji	[I, etc.] shall not go.
		Attributive ...	yukazaran *or* yukaji	
OBLIQUE MOODS.	Present Conditional		yukazareba ... / yukaneba ...	as, since, *or* when [I, etc.] do not go.
	Past Conditional.....		yukazarishi - kaba..... / yukazarishi ni yotte	as, since, *or* when [I, etc.] did not go, have not gone, or had not gone.
	Present Hypothetical.....		ynkazu(m)ba.	if [I, etc.] do not go.
	Past Hypothetical		yukazariseba.. / yukazarishi naraba	if [I etc.] had not gone.
	Present Actual Concessive		yukazaredomo / yukanedomo .. / yukazu to iedomo	though [I, etc.] do not go.
	Present Hypothetical Concessive.....		yukazaru mo..	even if [I, etc.] do not go.
	Past Concessive		yukazarishikadomo ..... / yukazarishi to iedomo..... / yukazarishi naredomo .... / yukazarishi mo	though [I, etc.] did not go, have not gone, *or* had not gone.
Imperative			yukazare ..... / yuku nakare... / yuku-na ..... / yuku koto nakaie	go not, do not go !
Gerund			yukazu ..... / yukazu ni ... / yukazu shite / yukade	[by]not having gone, [by] not going.

CONJUGATION.

Negative Voice.

POTENTIAL FORMS.

Indicative.

Indefinite Form ...		yuku-bekarazu	
Present	Conclusive	yuku-bekara-zu	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought not to, go.
	Attributive	yuku-bekara-zaru	
Past ...	Conclusive	yuku-bekara-zariki	[I, etc.] should not, etc., have gone.
	Attributive	yuku-bekara-zarishi	

Oblique.

Conditional	yuku-bekara-zareba	as *or* since I [etc.] should not, etc., go.
Hypothetical	yuku-bekara-zu(m)ba ...	if [I, etc.] should not, etc., go.
Actual Concessive ...	yuku-bekara-zaredomo ... / yuku-bekara-zu to iedomo	though [I etc.] should not, etc., go.
Hypothetical Concessive	yuku-bekara-zaru mo.....	even if [I, etc.] should, etc., not go.

PROHIBITIVE FORMS.

Indicative.

Indefinite Form.....		yuku-majiku	Same renderings as for corresponding Potential Forms.
Present	Conclusive.	yuku-maji	
	Attributive	yuku-majiki...	
Past ...	Conclusive.	yuku-majika-riki	
	Attributive	yuku-majika-rishi	

Oblique.

Conditional	yuku-majike-reba .....
Hypothetical	yuku-majiku-(m)ba .....
Concessive	yuku-majike-redomo .....

ILLATIVE FORMS.

Indicative.

Past ...	Conclusive	yukazari-keri	[I, etc.] did not go, have not gone, *or* had not gone.
	Attributive	yukazari-keru	

Oblique.

Conditional	yukazari-kereba	as, since, *or* when [I, etc.] did not go, have not gone, *or* had not gone.
Concessive	yukazari-keredomo	though [I, etc.] did not go, have not gone, *or* had not gone,

SECOND REGULAR

Homuru, "To praise." (Stem *hom*).

Indefinite Form for all Tenses		homeru	
INDICATIVE MOOD. Present	Conclusive	homu	[I, you, he, she, it, we, you, they] praise.
	Attributive	homuru	
First Past	Conclusive	homeki	[I, etc.] praised, have *or* had praised.
	Attributive	homeshi	
Second Past	Conclusive	hometari	[I, etc.] praised, have *or* had praised.
	Attributive	hometaru	
Third Past	Conclusive	hometariki	[I, etc.] praised, have *or* had praised.
	Attributive	hometarishi	
Fourth Past	Conclusive	homenu	[I, etc.] praised, have *or* had praised.
	Attributive	homenuru	
Future	Conclusive	homen, homenan, *or* homuru naran	[I, etc.] shall probably praise.
	Attributive		
OBLIQUE MOODS. Present Conditional		homureba	as, since, *or* when [I, etc.] praise.
Past Conditional		homeshikaba.. / hometareba...	as, since, *or* when [I, etc.] praised, have *or* had praised.
Present Hypothetical		homeba / homenaba / homuru naraba	if [I, etc.] praise.
Past Hypothetical		hometaraba... / homeshi naraba	if [I, etc.] had praised.
Optative		homebaya	oh that I could praise!
Present Actual Concessive		homuredomo.. / homu to iedo mo	though [I, etc.] do actually praise.
Present Hypothetical Concessive		homuru mo / homete mo	even if [I, etc.] praise.
Past Concessive		homeshikadomo / hometaredomo / hometari to iedomo / homeshi to iedomo / homeshi mo...	though [I, etc.] praised, have praised, *or* had praised.
Imperative		homeyo	praise!
Gerund		homete	[by] having praised, [by] praising.

CONJUGATION.

Affirmative Voice.

POTENTIAL FORMS.	*Indicative.*	Indefinite Form.....		homu-beku	
		Present	Conclusive	homu-beshi...	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought to praise.
			Attributive	homu-beki ...	
		Past ...	Conclusive	homu-bekariki	[I, etc.] should, etc., have praised.
			Attributive	homu - beka - rishi	
	Oblique.	Conditional		homu-bekere - ba	as, *or* since [I, etc.] should, etc., praise.
		Hypothetical		homu - beku - (m)ba	if [I, etc.] should, etc., praise.
		Actual Concessive ...		homu - beke - redomo	though [I, etc.] should, etc., praise.
				homu - beshi to iedomo ...	
		Hypothetical Concessive		homu - beku mo	even if [I, etc.] should, etc., praise.
DESIDERATIVE FORMS.	*Indicative.*	Indefinite Form.....		home-taku	
		Present	Conclusive	home-tashi ...	[I, etc.] want to praise.
			Attributive	home-taki ...	
		Past ...	Conclusive	home-takariki	[I, etc.] wanted to praise.
			Attributive	home - takari - shi	
	Oblique.	Conditional		home - takere - ba	as, since, or when [I, etc.] want to praise.
		Hypothetical		home taku - (m)ba	if [I, etc.] want to praise.
		Concessive		home - takere - domo	though [I, etc.] want to praise.
				home-tashi to iedomo	
ILLATIVE FORMS.	*Indicative.*	Past ...	Conclusive	home-keri ...	[I, etc.] praised, have praised, *or* had praised.
			Attributive	home-keru ...	
	Oblique.	Conditional		home-kereba..	as, since, or when [I, etc.] praised, have *or* had praised.
		Concessive		home-keredo-mo	though [I, etc.] praised, have *or* had praised.

SECOND REGULAR

Homuru, "To praise." (Stem *Hom*).

INDICATIVE MOOD.	Present ...	Conclusive	homezu	[I, you, he, she, it, we, you, they] do not praise.
		Attributive	homezaru. ... homenu	
	Past	Conclusive	homezariki ...	[I, etc.] did not praise, have not praised, *or* had not praised.
		Attributive	homezarishi...	
	Future	Conclusive	homezaru *or* homeji	[I, etc.] shall not praise.
		Attributive	homezaran *or* homeji	
OBLIQUE MOODS.	Present Conditional		homezareba... homeneba ...	as, since, *or* when [I, etc.] do not praise.
	Past Conditional		homezarishi-kaba ..... homezarishi ni yotte	as, since, *or* when [I, etc.] did not praise, have not praised, *or* had not praised.
	Present Hypothetical ...		homezu(m)ba	if [I, etc.] do not praise.
	Past Hypothetical		homezariseba homezarishi naraba	if [I, etc.] had not praised.
	Present Actual Concessive		homezaredo-mo ..... homenedomo.. homezu to ie-domo	though [I, etc.] do not praise.
	Present Hypothetical Concessive		homezaru mo..	even if [I, etc.] do not praise.
	Past Concessive		homezarishika-domo ..... homezarishi to iedomo ..... homezarishi na-redomo ..... homezarishi mo	though [I, etc.] did not praise, have not praised, *or* had not praised.
	Imperative		homezare ..... homuru nakare homuru-na ... homuru koto nakare.....	praise not, do not praise.
	Gerund		homezu..... homezu ni..... homezu shite.. homede	[by] not having praised, [by] not praising,

CONJUGATION.

Negative Voice.

POTENTIAL FORMS.	*Indicative.*	Indefinite Form	homu-bekarazu	
		Present — Conclusive	homu-bekara-zu	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought not to, praise.
		Present — Attributive	homu-bekara-zaru	
		Past ... — Conclusive	homu-bekara-zariki.....	[I, etc.] should not, etc., have praised.
		Past ... — Attributive	homu-bekara-zarishi	
	Oblique.	Conditional	homu-bekara-zareba	as *or* since, [I, etc.] should not, etc., praise.
		Hypothetical	homu-bekara-zu(m)ba ...	if [I, etc.] should not, etc., praise.
		Actual Concessive ...	homu-bekara-zaredomo ... / homu-bekara-zu to iedomo.	though [I, etc.] should not, etc., praise.
		Hypothetical Concessive	homu-bekara-zaru mo	even if [I, etc.] should, etc., not praise.
PROHIBITIVE FORMS.	*Indicative.*	Indefinite Form	homu-majiku	Same renderings as for corresponding Potential Forms.
		Present — Conclusive	homu-maji ...	
		Present — Attributive	homu-majiki..	
		Past ... — Conclusive	homu-majikariki.....	
		Past ... — Attributive	homu-majikarishi	
	Oblique.	Conditional	homu-majike-reba	
		Hypothetical	homu-majiku-(m)ba	
		Concessive	homu-majike-redomo	
ILLATIVE FORMS.	*Indicative.*	Past ... — Conclusive	homezari-keri	[I, etc.] did not praise, have not praised, *or* had not praised.
		Past ... — Attributive	homezari-keru	
	Oblique.	Conditional	homezari-kereba	as, since, *or* when, [I, etc.] did not praise, have not *or* had not praised.
		Concessive	homezari-keredomo	though [I, etc.] did not praise, have not *or* had not praised,

THIRD REGULAR

Suguru, "To pass."

Indefinite Form for all Tenses			sugi	
INDICATIVE MOOD. Present	Conclusive		sugu	[I, you, he, she, it, we, you, they] pass.
	Attributive		suguru	
First Past	Conclusive		sugiki	[I, etc.] passed, have *or* had passed.
	Attributive		sugishi	
Second Past	Conclusive		sugitari	[I, etc.] passed, have *or* had passed.
	Attributive		sugitaru	
Third Past	Conclusive		sugitariki	[I, etc.] passed, have *or* had passed.
	Attributive		sugitarishi	
Fourth Past	Conclusive		suginu	[I, etc.] passed, have *or* had passed away.
	Attributive		suginuru	
Future	Conclusive		sugin, sugi-nan, *or* sugu-ru naran	[I, etc.] shall probably pass.
	Attributive			
OBLIQUE MOODS. Present Conditional			sugureba	as since, *or* when [I, etc.] pass.
Past Conditional			sugishikaba	as, since, *or* when [I, etc.] pass, have *or* had passed.
			sugitareba	
Present Hypothetical			sugiba	if [I, etc.] pass.
			suginaba	
			suguru naraba	
Past Hypothetical			sugitaraba	if [I, etc.] had passed.
			sugishi naraba	
Optative			sugibaya	oh that I could pass!
Present Actual Concessive			suguredomo	though [I, etc.] do actually pass.
			sugu to iedomo	
Present Hypothetical Concessive			suguru mo	even if [I, etc.] pass.
			sugite mo	
Past Concessive			sugishikadomo	though [I, etc.] passed, have *or* had passed.
			sugitaredomo	
			sugitari to iedomo	
			sugishi to iedomo	
			sugishi mo	
Imperative			sugiyo	pass!
Gerund			sugite	[by] having passed, [by] passing.

CONJUGATION.

(Stem *Sug.*) Affirmative Voice.

POTENTIAL FORMS.

Indicative.

Indefinite Form.....		sugu-beku	
Present	Conclusive	sugu-beshi ...	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought to pass.
	Attributive	sugu-beki ...	
Past ...	Conclusive	sugu-bekariki	[I, etc.] should, etc. have passed.
	Attributive	sugu - bekari - shi	

Oblique.

Conditional	sugu - bekere - ba	as, *or* since [I, etc.] should, etc., pass.
Hypothetical	sugu - beku - (m)ba	if [I, etc.] should, etc., pass.
Actual Concessive ...	sugu - bekere - domo	though [I, etc.] should, etc., pass.
	sugu-beshi to iedomo	
Hypothetical Concessive	sugu-beku mo	even if [I, etc.] should, etc., pass.

DESIDERATIVE FORMS.

Indicative.

Indefinite Form.....		sugi-taku	
Present	Conclusive	sugi-tashi ...	[I, etc.] want to pass.
	Attributive	sugi-taki	
Past ...	Conclusive	sugi-tariki ...	[I, etc.] wanted to pass.
	Attributive	sugi-tarishi ...	

Oblique.

Conditional	sugi-tarikere - ba	as, since, *or* when [I, etc.] want to pass.
Hypothetical	sugi-taku(m)- ba	if [I, etc.] want to pass.
Concessive	sugi-takeredo- mo	though [I, etc.] want to pass.
	sugi - tashi to iedomo	

ILLATIVE FORMS.

Oblique. Indicative.

Past ...	Conclusive	sugi-keri	[I, etc.] passed, have *or* had passed.
	Attributive	sugi-keru.....	
Conditional		sugi-kereba ..	as, since, *or* when [I, etc.] passed, have *or* had passed.
Concessive		sugi - keredo - mo	though [I, etc.] passed, have *or* had passed.

THIRD REGULAR

Suguru "To pass."

INDICATIVE MOOD.	Present	Conclusive	sugizu	[I, you, he, she, it, we, you, they] do not pass.
		Attributive	sugizaru	
			suginu	
	Past	Conclusive	sugizariki	[I, etc.] did not pass, have not *or* had not passed.
		Attributive	sugizarishi	
	Future	Conclusive	sugizaran *or* sugiji	[I, etc.] shall not pass.
		Attributive	sugizaran *or* sugiji	
OBLIQUE MOODS.	Present Conditional		sugizareba	as, since, *or* when [I, etc.] do not pass.
			sugineba	
	Past Conditional		sugizarishikaba	as, since, *or* when [I, etc.] did not, have not, *or* had not passed.
			sugizarishi ni yotte	
	Present Hypothetical		sugizu(m)ba	if [I, etc.] do not pass.
	Past Hypothetical		sugizariseba	if [I, etc.] had not passed.
			sugizarishi naraba	
	Present Actual Concessive		sugizaredomo	though [I, etc.] do not pass.
			suginedomo	
			sugizu to iedomo	
	Present Hypothetical Concessive		sugizaru mo	even if [I, etc.] do not pass.
	Past Concessive		sugizarishikadomo	though [I, etc.] did not, have not, *or* had not passed.
			sugizarishi to iedomo	
			sugizarishi naredomo	
			sugizarishi mo	
Imperative			sugizare	pass not, do not pass!
			suguru nakare	
			suguru-na	
			suguru koto nakare	
Gerund			sugizu	[by] not having passed, [by] not passing.
			sugizu ni	
			sugizu shite	
			sugide	

CONJUGATION.

(Stem *Sug*). Negative Voice.

POTENTIAL FORMS.

Indicative.

Indefinite Form.....		sugu-bekarazu	
Present	Conclusive	sugu-bekarazu	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought not to, pass.
	Attributive	sugu-bekarazaru	
Past ...	Conclusive	sugu-bekarazariki	[I, etc.] should not, etc., have passed.
	Attributive	sugu-bekarazarishi	

Oblique.

Conditional	sugu-bekarazareba	as, *or* since [I, etc.] should not, etc., pass.
Hypothetical	sugu-bekarazu(m)ba ...	if [I, etc.] should not, etc., pass.
Actual Concessive ...	sugu-bekarazaredomo .... / sugu-bekarazu to iedomo	though [I, etc.] should not, etc., pass.
Hypothetical Concessive	sugu-bekarazaru mo	even if [I, etc.] should, etc., not pass.

PROHIBITIVE FORMS.

Indicative.

Indefinite Form.....		sugu-majiku..	Same renderings as for corresponding Potential Forms.
Present	Conclusive	sugu-maji	
	Attributive	sugu-majiki ..	
Past ...	Conclusive	sugu-majikariki.....	
	Attributive	sugu-majikarishi	

Oblique.

Conditional	sugu-majikereba	
Hypothetical	sugu-majiku(m)ba	
Concessive	sugu-majikeredomo	

ILLATIVE FORMS.

Indicative.

Past ...	Conclusive	sugizari-keri	[I, etc.] did not pass, have not *or* had not passed.
	Attributive	sugizari-keru	

Oblique.

Conditional	sugizari-kereba	as, since, *or* when [I, etc.] did not pass, have not *or* had not passed.
Concessive	sugizari-keredomo	though [I, etc.] did not pass, have not *or* had not passed.

FOURTH REGULAR

Miru, "To see."

INDICATIVE MOOD.	Indefinite Form for all Tenses		mi	
	Present	Conclusive	miru	[I, you, he, she, it, you, they] see.
		Attributive	miru	
	First Past	Conclusive	miki	[I, etc.] saw, have seen, *or* had seen.
		Attributive	mishi	
	Second Past	Conclusive	mitari	[I, etc.] saw, have seen, *or* had seen.
		Attributive	mitaru	
	Third Past	Conclusive	mitariki	[I, etc.] saw, have seen, *or* had seen.
		Attributive	mitarishi	
	Fourth Past	Conclusive	mitsu	[I, etc.] saw, have seen, *or* had seen.
		Attributive	mitsuru	
	Future	Conclusive	min *or* miru	[I, etc.] shall probably see.
		Attributive	naran	
OBLIQUE MOODS.	Present Conditional		mireba	as, since, *or* when [I, etc.] see.
	Past Conditional		mishikaba	as, since, *or* when [I, etc.] saw, have seen *or* had seen.
			mitareba	
	Present Hypothetical		miba	if [I, etc.] see.
			minaba	
			miru naraba	
	Past Hypothetical		mitaraba	if [I, etc.] had seen.
			mishi naraba	
	Optative		mibaya	oh that I could see!
	Present Actual Concessive		miredomo	thongh [I, etc.] do actually see.
			miru to iedomo	
	Present Hypothetical Concessive		miru mo	even if [I, etc.] see.
			mite mo	
	Past Concessive		mishikadomo	though [I, etc.] saw, have seen, *or* had seen.
			mitaredomo	
			mitari to iedomo	
			mishi to iedomo	
			mishi mo	
	Imperative		miyo	see!
	Gerund		mite	[by] having seen. [by] seeing.

CONJUGATION.

(Stem *Mi.*) Affirmative Voice.

POTENTIAL FORMS.	*Indicative.*	Indefinite Form.....	mi(ru)-beku	
		Present — Conclusive	mi(ru)-beshi	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought to, see.
		Present — Attributive	mi(ru)-beki...	
		Past ... Conclusive	mi(ru)-bekariki.....	[I, etc.] should, etc., have seen.
		Past ... Attributive	mi(ru)-bekarishi	
	Oblique.	Conditional	mi(ru)-bekereba	as, *or* since [I, etc.] should, etc., see.
		Hypothetical	mi(ru)-beku(m)ba	if [I, etc.] should, etc., see.
		Actual Concessive ...	mi(ru)-bekeredomo *or* mi(ru)-beshi to iedomo ...	though [I, etc.] should, etc., see.
		Hypothetical Concessive	mi(ru)-beku mo	even if [I, etc.] should, etc., see.
DESIDERATIVE FORMS.	*Indicative.*	Indefinite Form	mi-taku	
		Present — Conclusive	mi-tashi	[I, etc.] want to see.
		Present — Attributive	mi-taki	
		Past ... Conclusive	mi-tariki	[I, etc.] wanted to see.
		Past ... Attributive	mi-tarishi ...	
	Oblique.	Conditional	mi-takereba...	as, since, *or* when [I, etc.] want to see.
		Hypothetical	mi-taku(m)ba	if [I, etc.] want to see.
		Concessive	mi-takeredo-mo ..... mi-tashi to iedomo	though [I, etc.] want to see.
ILLATIVE FORMS.	*Indicative.*	Past ... Conclusive	mi-keri	[I, etc.] saw, have seen, *or* had seen.
		Past ... Attributive	mi-keru	
	Oblique.	Conditional	mi-kereba ...	as, since, *or* when [I, etc.] saw, have seen, *or* had seen.
		Concessive	mi-keredomo	though [I, etc.] saw, have seen, *or* had seen.

FOURTH REGULAR

Miru, "To see."

INDICATIVE MOOD.	Present ...	Conclusive	mizu	[I, you, he, she, it, we, you, they] do not see.
		Attributive	mizaru	
			minu	
	Past	Conclusive	mizariki	[I, etc.] did not see, have not seen, *or* had not seen.
		Attributive	mizarishi ...	
	Future	Conclusive	mizaran *or* miji	[I, etc.] shall not see.
		Attributive	mizaran *or* miji	
OBLIQUE MOODS.	Present Conditional		mizareba	as, since, *or* when [I, etc.] do not see.
			mineba	
	Past Conditional		mizarishikaba	as, since *or* when [I, etc.] did not see, have not seen, *or* had not seen.
			mizarishi ni yotte	
	Present Hypothetical.....		mizu(m)ba ...	if [I, etc.] do not see.
	Past Hypothetical		mizariseba ...	if [I, etc.] had not seen.
			mizarishi naraba	
	Present Actual Concessive		mizaredomo ..	though [I, etc.] do not see.
			minedomo ...	
			mizu to iedomo	
	Present Hypothetical Concessive.....		mizaru mo ...	even if [I, etc.] do not see.
	Past Concessive		mizarishikadomo	though [I, etc.] did not see, have not seen, *or* had not seen.
			mizarishi to iedomo	
			mizarishi naredomo	
			mizarishi mo	
	Imperative		mizare	see not, do not see !
			miru nakare ..	
			miru-na	
			miru koto nakare	
	Gerund		mizu	[by] not having seen, [by] not seeing.
			mizu ni	
			mizu shite ...	
			mide	

CONJUGATION.

(Stem *Mi.*) Negative Voice.

POTENTIAL FORMS.	*Indicative.*	Indefinite Form.....	mi(ru)-bekarazu	
		Present — Conclusive	mi(ru)-bekarazu	[I, etc.] will, shall, would, should, may, might, can, could, must, *or* ought not to, see.
		Present — Attributive	mi(ru)-bekarazaru	
		Past ... Conclusive	mi(ru)-bekarazariki	[I, etc.] should not, etc., have seen.
		Past ... Attributive	mi(ru)-bekarazarishi ...	
	Oblique.	Conditional	mi(ru)-bekarazareba.....	as, *or* since, [I, etc.] should not, etc., see.
		Hypothetical	mi(ru)-bekarazu(m)ba...	if [I, etc.] should not etc., see.
		Actual Concessive ...	mi(ru)-bekarazaredomo . mi(ru)-bekarazu to iedo mo	though [I, etc.] should not, etc., see.
		Hypothetical Concessive	mi(ru)-bekarazaru mo ...	even if [I, etc.] should, etc., not see.
PROHIBITIVE FORMS.	*Indicative.*	Indefinite Form.....	mi(ru)-majiku	Same renderings as for corresponding Potential Forms.
		Present — Conclusive	mi(ru)-maji ..	
		Present — Attributive	mi(ru)-majiki	
		Past ... Conclusive	mi(ru)-majikariki.....	
		Past ... Attributive	mi(ru)-majikarishi	
	Oblique.	Conditional	mi(ru)-majikereba	
		Hypothetical	mi(ru)-majiku(m)ba ...	
		Concessive	mi(ru)-majikeredomo ...	
ILLATIVE FORMS.	*Indicative.*	Past ... Conclusive	mizari-keri ...	[I, etc.] did not see, have not seen, *or* had not seen.
		Past ... Attributive	mizari-keru...	
	Oblique.	Conditional	mizari-kereba	as, since, *or* when [I, etc.] did not see, have not seen, *or* had not seen.
		Concessive	mizari-keredomo	though [I, etc.] did not see, have not *or* had not seen.

SEC. 3. REMARKS ON THE PARADIGMS.

I. The 1st, 2nd, and 3rd, conjugations include verbs of any number of syllables, as *korosu*, "to kill," 1st conjugation; *aratamuru*, "to rectify," 2nd conjugation; *horoburu*, "to perish," 3rd conjugation. The 4th conjugation consists of the following ten dissyllabic verbs only:—

hiru, "to dry in the sun."
hiru, "to winnow."
hiru, "to sneeze."
iru, "to shoot with a bow and arrow."
iru, "to fuse *or* cast metal."
iru, "to dwell."
kiru, "to wear," "to put on," "to have on."
miru, "to look," "to see."
niru, "to resemble."
niru, "to boil."

N.B.—*Kaerimiru*, "to look back," "to consider," follows *miru* from which it is compounded. *Kokoromuru* (colloquial *kokoromiru*), "to test," though also derived from *miru*, follows the 3rd conjugation.

II. Japanese verbs have no infinitive properly so-called. The present tense and such expressions as *yuku koto*, "the act of going"; *yukishi koto*, "the act of having gone," supply its absence.

III. The use of the indefinite forms is explained on page 47. In the negative voice the gerund supplies the absence of an indefinite form.

IV. The fundamental distinction between the indicative and the oblique moods is that each tense of the indicative contains a conclusive form which is used to terminate sentences, and an attributive form which is used like an

adjective prefixed to nouns (see page 48), whereas no oblique mood can end a sentence, or be prefixed to a noun. In fact the oblique moods are verbs pure and simple, whereas the tenses of the indicative mood are of the nature of participles. The gerund, like the oblique moods, is verbal only; and the name of past participle applied to it by some grammarians is a misnomer.

V. The Japanese use the present tense more commonly than we do. Not only do they employ it for general assertions, but they frequently denote by it past events, unless the fact of such events being past is the most noteworthy thing about them. Future events are also sometimes indicated by the present tense, if there is no doubt as to the certainty of their occurrence.

VI. The first past is the original and true past tense,* expressing, as it does, past time and nothing more. The other pasts, when analysed, are found to be compounds formed by means of auxiliary verbs, a trace of whose proper signification still survives. Thus *yukitari* is for *yukite ari*, lit. "is having gone."† *Yukitariki* is the same as *yukitari*, with the sign of the first past tense added. Both these are generally best rendered by the English perfect, but sometimes by the present, thus: *Chichi ni nitari*, "He is like his father."—

* Ignorant writers are apt to use the attributive for the conclusive form of this tense, e.g. *yukishi* at the end of a sentence, where correct grammar requires *yukiki*.

† Do not confound it with the colloquial frequentative forms in *tari*, such as *ittari kitari*; or with *tari*, *taru*, *tareba*, etc., contractions of *to ari*, *to aru*, *to areba*, etc., suffixed to nouns. The most literal rendering of these latter forms is the verb "to be"; but they are often best omitted from an English translation. Thus: *Gikai taran mono*, "Those who may constitute (*lit.* be) the assembly," i.e. "The members in the future." *Chichi chichi tarazu to iu to mo, ko motte ko tarazumba aru-bekarazu*, "Even if a father does not act in a fatherly manner, his child must not fail to act in a filial manner."

Inu and *inuru*, the terminations of the fourth past, are themselves the present of an old verb signifying "to go away." The use of the fourth past therefore indicates that the action of the verb is completely finished and done with. Thus *suginuru* means "it has passed *away*." The only verbs of the fourth conjugation which possess the fourth past are *kiru*, "to wear"; *niru*, "to boil"; and *niru*, "to resemble." Some verbs form the fourth past by means of the terminations *nu*, *nuru*; others by means of *tsu*, *tsuru*, as will be seen by reference to the paradigms. A few verbs take either set of terminations indifferently, thus: *homenuru* or *hometsuru*, "[I] have praised.—Do not confound *nu*, the conclusive termination of the fourth past, with *nu* the attributive termination of the negative present. The one being conclusive and the other attributive, they can never occupy the same place in the sentence. In the first conjugation the two are further distinguished by the preceding vowel, which is *i* in the fourth past and *a* in the negative, thus: *yukinu*, "went away"; *yukanu*, "do not go." The perfect, which exists only in verbs of the first conjugation and in the irregular verb *suru*, "to do," replaces the past, and sometimes the present, when the action mentioned is a specific one.

VII. The so-called future indicates, not so much futurity, as uncertainty, and may therefore be used in speaking even of present or past events if they are doubtful, thus: *Jū-hakku-nen mae no koto naran*, "It must have been some eighteen or nineteen years ago.

VIII. The conditional and hypothetical, which are confounded together in the modern colloquial dialect of Tōkyō, are sharply distinguished in the written language. Thus the conditional phrase *Karada sukoyaka nareba*, *yō ni teki su-beshi* means "*As* he is robust, he will do for the work"; whereas

the hypothetical *Karada sukoyaka naraba, yō ni teki su-beshi* means "*If* he is robust, he will do for the work." The hypothetical mood is sometimes emphasized by the use of the word *moshi*, "if perchance," placed at the beginning of the clause. The conditional followed by *nari* means "it is because." Thus: *Awaremi aru mono wa saiwai nari: sono hito wa awaremi wo u-bekereba nari*, "Blessed are the merciful: for (*lit.* it is because) they shall obtain mercy."

IX. The concessive mood is sometimes emphasized by the use of the word *tatoi*, "even though," at the beginning of the clause. Occasionally the concessive words *to iedomo* are used in the sense of "even if," "even in," thus: *Bummeikoku to iedomo, imada sono gai wo manukaruru atawazu*, "Even in civilized countries, [people] cannot escape its ravages."

X. The potential and prohibitive forms commonly replace the future and the imperative. Thus: *yuku-beshi*, "I will go," rather than *yukan; yuku-bekarazu*, or *yuku-maji*, "you must not go," rather than *yukazare*, "go not."

XI. The desiderative forms are used in two slightly different ways. Thus, while *yuki-taku* means "I want to go," *on ide nasaretaku* means "I want *you* to go." When suffixed to an honorific verb, the termination *taku* always refers to the writer, while the verb itself refers to the person addressed. When suffixed to a humble verb, the entire compound refers to the writer. In other cases a glance at the context generally shows whether *taku* should be referred to the subject or to the object. Thus: *Go rairin kore aritaku machi-tatematsuri-sōrō*, "I am waiting respectfully, wishing for your august approach," i.e. "I hope you will come." See also Chapter IX, Section 6.

XII. The illative tenses have been so designated because their distinctive termination *keri* was originally the perfect of

the irregular verb *kuru*, "to come." Such a word as *mi-keri* therefore literally signifies "I have come having seen" (*je viens de voir*), and corresponds exactly to the colloquial *mite kimashita*. The forms in *keri* may practically be considered to be equivalents of the first past, past conditional, and past concessive respectively.

XIII. Besides the more usual verbal forms given in the paradigms, there may sometimes be met with:

Archaic verbal forms in *aku*, which are used to introduce quotations. Thus: *iwaku* "[he] says" (sometimes better rendered by "namely"); *ieraku*, "[he] said," both from *iu*, "to say"; *omoeraku*, "[I] thought," from *omou*, "to think." *Aku* indicates the present, *eraku* the past.

Potential forms such as *arinu-beshi*, *ōkarinu-beshi* derived from a fourth past, which is not itself in use. They do not differ in meaning from the ordinary potentials *aru-beshi*, "must be"; *ōkaru-beshi*, "must be numerous," etc.

Futures formed by adding *ran* to the attributive present, as *aruran*, "shall be"; *miruran* "shall see."

A sort of periphrastic future denoting intention or being on the point of performing an action, formed by suffixing the words *to suru*, to the future proper. Thus: *yukan to suru*, "to make to go," "to be on the point of going," "to be about to go"; *sen to suru*, "to be about to do." *Suru*, thus used, may be inflected through most of its tenses, as *yukan to seshi*, "was about to do," *yukan to shite*, "being about to do," etc. Occasionally this periphrastic future is corrupted into one word, and is then easily mistaken for a negative, thus: *yukanzu* or *yukazu* (for *yukan to suru*). Still more corrupt forms of the same are *yukōzu* and *yukōzuru*. They occur only in the semi-colloquial style.

Forms indicating simultaneity, by means of *tsutsu* suffixed

to the indefinite form, as *yukitsutsu*, "while going"; *mitsutsu*, "while looking."

Frequentatives in *mi*, thus: *nakimi waraimi*, "Now crying, now laughing."

Forms in *taran* derived from the second past, and nearly corresponding to the English future past, thus: *yukitaran*, "will probably have gone."

Such compound expressions as *yukan naredomo*, for *yuku mo*, the hypothetical concessive.

Such negative potential expressions as *yukazaru-beshi*, for *yuku-bekarazu*. *Yukazaru-beshi* leans more to the sense of "may not go" than to the other senses of the potential.

Such expressions as *yukazumba aru-bekarazu*, "cannot but go," "must go," used to convey the sense of necessity.

SEC. 4. IRREGULAR VERBS.

I. Apparent irregularities are caused in large numbers of verbs by the inability of the Japanese to pronounce certain consonants before certain vowels, and by the euphonic changes resulting from this inability. Thus from the stem *tat*, "to stand," we have *tatsu*, *tachi*, instead of *tatu*, *tati*. For a list of these important euphonic changes, see page 6.

II. Such verbs of the 2nd conjugation as *kotayuru*, "to answer"; *otoroyuru*, "to decay," mostly contract this attributive present into *kotōru*, *otorōru*, and the conclusive present into *kotō*, *otorō*.

III. Verbs of the 1st conjugation whose stem ends in *s*, such as *nokosu*, "to leave"; *tsukawasu*, "to send," are sometimes conjugated in certain tenses as if they were compounds of the irregular verb *suru*, "to do." Thus we come across such forms as *nokoseshi* for *nokoshishi*.

IV. Colloquial contractions, such as *atte* for *arite*, "being";

kaute or *kōte*, the Kyōtō colloquial corruption of *kaite*, "buying," etc., are sometimes met with.

V. The verbs *aku*, "to be satiated"; *karu*, "to borrow"; *shimu*, "to penetrate"; and *taru*, "to suffice," belong in the written language to the 1st conjugation,—not, as in the Tōkyō colloquial, to the 3rd, (*akiru*, *kariru*, *shimiru*, and *tariru*). Thus: *Shinzuru ni tarazu*, (not *tarizu*), "It is not worthy of credence."

VI. The only genuinely irregular verbs in modern written use are the following:

Aru, "to be," conclusive present *ari* (identical with the indefinite form), instead of *aru*. No perfect tense. Otherwise conjugated regularly according to 1st conjugation from stem *ar*.

Keru, to kick, conclusive and attributive present both *keru* (instead of *ku* and *kuru* respectively). Inflections in *u* replaced by inflections in *e*, thus: conditional *kereba*, concessive *keredomo*, potential *ke-beku*, negative imperative *keru nakare*. Otherwise conjugated regularly according to 2nd conjugation with the single letter *k* as its stem.

Kuru, "to come," conjugated according to 3rd conjugation from stem *k*, except in the following tenses. Affirmative voice: attributive form of first past *kishi* or *koshi*; conclusive forms of first and second past not in use; future *kon*; past conditional *kishikaba* or *koshikaba*; present hypothetical *koba*; optative *kobaya*; past concessive *kishikadomo* or *kishikadomo*; imperative *koyo*. Irregularities of negative voice: all the tenses down to first form of imperative have *o* instead of *i*, thus *kozu*, *kozaru*, *konu*, etc.; fourth imperative form *ku-na*; illative forms also have *o* for *i*, as *kozari-keri*, etc. *Kuru* is frequently supplanted by *kitaru*, properly the second past of *kuru*, but used as an independent verb of the 1st conjugation,

and inflected regularly through all the moods and tenses, thus : *kitareri, kitariki, kitaritari,* etc., etc.

Naru, "to be," indefinite form and gerund *nite;* present conclusive *nari* (instead of *naru*). No perfect tense. Otherwise conjugated regularly according to 1st conjugation from stem *nar.* Do not confound the irregular verb *naru,* "to be," with *naru,* "to become," which latter is a regular verb of the 1st conjugation. They are easily distingushed, as *naru* "to be" is never preceded by one or other of the postpositions *ni* and *to,* whereas *naru,* "to become," is always so preceded, thus :

Hanjō naru tofu, "a prosperous town"; more lit. "a prospers town," i.e. "a town which prospers." (This is the attributive form of *naru,* "to be.")

Hanjō ni naru tofu, "a town which is becoming prosperous." (Attributive form of *naru,* "to become.")

Tofu hanjō nari, "the town is prosperous." (Conclusive form of *naru,* "to be.")

Tofu hanjō ni naru, "the town is becoming prosperous." (Conclusive form of *naru,* "to become.")

Shikaru, "to be thus." Being a contraction of *shika aru,* it is conjugated like *aru.* The like-sounding *shikaru,* "to scold," is a regular verb of the 1st conjugation.

Shinuru, "to die," present attributive *shinuru* (for *shinu*). Otherwise conjugated regularly according to 1st conjugation from stem *shin.* It is not much used, the Chinese equivalent *shi suru* being preferred.

Sōrō, see Chapter X.

Suru, "to do," conjugated according to the 3rd conjugation, except in the following tenses : Affirmative : conclusive perfect *seri;* attributive perfect *seru;* conclusive first past *seshi;* future *sen;* past conditional *seshikaba* or *shitareba;* present

hypothetical *seba* or *senaba;* optative *sebaya;* past concessive *seshikadomo, seshi to iedomo,* etc.; imperative *seyo.* Negative: all the tenses down to first form of imperative have *e* instead of *i,* thus *sezu, sezaru, senu,* etc.; fourth imperative *su-na;* illative forms also have *e* for *i,* as *sezari-keri,* etc.—In many compounds *suru* is *niyori*'ed (see page 3), that is to say that *s* is changed into *z,* and *sh* into *j* throughout the whole conjugation, thus: *ronzuru,* "to discuss"; indefinite *ronji;* conclusive present *ronzu;* perfect *ronzeri* and *ronzeru,* etc.—Do not confound the irregular verb *suru,* "to do," with *suru,* "to rub," which is a regular verb of the 1st conjugation.

Uru, "to get" (colloquial *eru*). Its sole irregularity is that it has (in appearance at least) no stem, the real stem being the single letter *y,* which has vanished. It consists of the mere terminations of the paradigm of the 2nd conjugation given on pages 54 to 57, thus: indefinite form *e;* present tense *u* and *uru,* etc. It must not be confounded with *uru,* "to sell," which is a regular verb of the first conjugation.

Uryōru, "to grieve," indefinite form *uree* or *urei;* attributive present *uryōru;* conclusive present *uryō;* potential tenses *uryō-beku,* etc. Otherwise it is conjugated regularly as a verb of the 2nd conjugation from the stem *ure.*

SEC. 5. PASSIVE AND POTENTIAL VERBS.

The Japanese language has no special conjugation for the passive voice. All so-called passive verbs belong to the second active conjugation, and are inflected according to the paradigm given on pages 54 to 57. They are derived from the corresponding active verbs according to the following rule:—

In verbs of the 1st conjugation add *aruru,* in the 2nd conjugation *eraruru,* in the 3rd *iraruru,* and in the 4th *raruru* to the stem. Thus in the 1st conjugation:

Active.		Passive.	
kiru,	"to cut";	*kiraruru*,	"to be (*more lit.*, to get) cut."
matsu,	"to wait";	*mataruru*,*	"to get waited for."
warau,	"to laugh";	*warawaruru*,	"to get laughed at."

In the 2nd, 3rd, and 4th conjugations:

homuru,	"to praise";	*homeraruru*,	"to get praised."
uramuru,	"to hate";	*uramiraruru*,	"to get hated."
miru,	"to see";	*miraruru*,	"to get seen."

(The corresponding colloquial forms are *kirareru*, *matareru*, *warawareru*, etc.).

The following passives (or potentials) in common use are formed irregularly:

koraruru,	from *kuru*,	"to come."
seraruru, (or *saruru*)	,, *suru*,	"to do."
shinaruru,	,, *shinuru*,	"to die."

Though *formed* irregularly from their stems, they are *conjugated* regularly, like all other passives and potentials, as verbs of the 2nd conjugation.

A glance at the origin of the Japanese passive will furnish the student with a key to all the difficulties connected with it. Properly speaking, the so-called passive is not a passive at all, but simply an active in disguise. Such a form as *utaruru*, for instance, was originally *uchi ari uru*, as literally as possible "to get being beating," i. e. "to get a beating," or "to get beaten." Hence its place in the 2nd active conjugation along with the verb *uru*, "to get"; and hence the fact that intransitive verbs can have passive forms, as: *Oite ko ni shinaruru yori kanashiki wa nashi*, "There is nothing sadder than to have one's child die when one is old." (The Japanese idiom

* For such euphonic changes as the omission of the *s* in *mataruru* and the insertion of the *w* in *warawaruru*, see page 7.

seems at first sight to be "to be *died* by one's child.") Hence too the frequent use of the postposition *wo* with these so-called passive verbs. Thus: *Shin-Futsu jiken ni tamashii wo ubawarete*, "Their whole attention being absorbed by the Franco-Chinese complication," more literally "Having got their whole spirit absorbed, etc." In this and all similar contexts where passive verbs are used, what is the subject of the true English passive is the object of the Japanese quasi-passive. The sentence may, or may not, have another subject expressed. Generally, as here, it has not, few Japanese sentences of any sort having subjects properly so-called. (See Syntax. sect. 6 and also page 31).

The word "by" in English passive phrases is expressed in Japanese by *ni*, thus: *Inu ni ashi wo kui-tsukaruru*, "To be bitten in the leg by a dog," more literally, "To get one's leg bitten by a dog."

To the origin of the passive verb in an active form can likewise be traced the alternative use of the passive as a potential. Take for instance *mirarurn*, lit. "to get a seeing." This form is naturally susceptible of two shades of meaning, which are: either I "to get a seeing from someone else," i.e. "to get seen"; or II "to get a seeing oneself," i.e. "to be able to see." Similarly with *serarurn*, the passive of the irregular verb *suru*, "to do." Signifying originally "to get a doing," it may mean either "to have something done to one," or "to be able to do."

From its use as a potential the use of the passive as an honorific is but a step, it being naturally considered more polite to intimate that an exalted personage *is able* to perform a certain action, than bluntly to assert that he *does* it himself. This honorific use is the commonest use of the forms under consideration. Thus: *Waga seifu wa kanarazu Shina seifu ni*

tsuite kore wo yokyū seraruru (for *suru*) *ni sōi nashi*, "There is not the slightest doubt but that our government will demand this of the Chinese government."

Alternative methods of expressing potentiality are by prefixing the indefinite form, or suffixing the various inflected forms of *uru*, "to get," used in the sense of "to be able." Thus: *e iwazu*, or *ii-ezu*, "I cannot say." Sometimes *uru* is used quite independently, as: *Kanzezaru wo ezu*, "We cannot but feel astonished" (lit. "We do not get not wondering"); *...yamu koto wo en ya*, "Can one help...?" The Verb *atau*, "to be able," is suffixed to the attributive present of other verbs to express potentiality, (or, in its negative voice, impossibility) as *yuku atawazu*, "cannot go." The verb *kanuru*, "to be unable," is suffixed to the indefinite form to express impossibility, as: *yuki-kanuru*, "cannot go."

SEC. 6. ON CERTAIN INTRANSITIVE VERBS.

There is a large class of verbs which it is generally convenient to translate by English passive or potential idioms, but which are properly intransitive in Japanese, and must be carefully distinguished from passives or potentials. Even in English, we feel a difference between two such assertions as "The gold is melting in the furnace," and "The gold is being melted in the furnace." In the first case, the action is represented as a spontaneous one; in the second case, it is explicitly the work of some outer agent. The verb of the former corresponds to the Japanese *tokuru*, to melt, (intransitive); that of the latter to *tokaruru* (passive "to get melted," derived from the transitive *toku*, "to melt.") Similarly the intransitives *miyuru*, "to be visible," and *obiyuru*," "to start with fright," correspond very nearly, but not quite, to the passive-potentials *miraruru*, "to get seen"

or "to be able to see," and *obiyakasaruru*, "to get frightened (by some one.") Such intransitives are never used honorifically.

SEC. 7. ON TRANSITIVE AND INTRANSITIVE PAIRS OF VERBS.

In English the same word commonly does duty both as a transitive and as an intransitive verb. Thus "to melt," "to burn," "to stand," may be either transitive or intransitive according to the context. In Japanese the two meanings are expressed by different verbs derived from the same root, thus:

Intransitive.

hiru	(4th conj.), ...	"to dry" (intrans.).
narabu	(1st conj.), ...	"to be in a row."
obiyuru	(2nd conj.), ...	"to be frightened."
oruru	(3rd conj.), ...	"to descend."
sadamaru	(1st conj.), ...	"to be fixed."
sazukaru	(1st conj.), ...	"to receive."
tatsu	(1st conj.), ...	"to stand" (intrans.).
ugoku	(1st conj.), ...	"to move" (intrans.).
yakuru	(2nd conj,), ...	"to burn" (intrans.).

Transitive.

hosu	(1st conj.), ...	"to dry" (trans.).
naraburu	(2nd conj.), ...	"to put in a row."
obiyakasu	(1st conj.), ...	"to frighten."
orosu	(1st conj.), ...	"to lower."
sadamaru.....	(2nd conj.), ...	"to fix."
sazukuru	(2nd conj.), ...	"to give."
tatsuru.....	(2nd conj.), ...	"to set up."
ugokasu.....	(1st conj.), ...	"to move" (trans.).
yaku.....	(1st conj.), ...	"to burn" (trans.).

The derivation of these pairs of verbs from the same root follows no fixed rule; but the stem of the transitive frequently ends in *s*. Many Japanese intransitive verbs must be translated by English reflective verbs, as *asobu*, "to amuse oneself"; *jisatsu suru*, "to kill oneself"; *manzoku suru*, "to content oneself." The Japanese language has no reflective verbs.

SEC. 8. CAUSATIVE VERBS.

Causative verbs are derived from transitive or intransitive verbs according to the following rule :—

In verbs of the 1st conj. add *ashimuru*, in the 2nd conj. *eshimuru*, in the 3rd *ishimuru*, and in the 4th *seshimuru* to the stem, thus :

tsukurashimuru, ..	"to cause to make,"	from	*tsukuru*, ...	"to make."
motomeshimuru, ..	"to cause to seek,"	,,	*motomuru*,	(colloq. *motomeru*,) "to seek."
tsukishimuru, ...	"to cause to come to an end,"	,,	*tsukuru*, ..	(colloq. *tsukiru*) "to come to an end."
kiseshimuru, ...	"to cause to wear,"	,,	*kiru*, ...	"to wear."

All causatives are conjugated according to the paradigm of the 2nd conjugation, and are, like other verbs, susceptible of the passive inflections, as *motomeshimeraruru*, "to be caused to seek."

There is an alternative way of forming the causative, of which the following are examples : *tsukurasuru*, *motomesasuru*, *tsukisasuru*, *kisasuru*. These alternative forms are chiefly used in the passive, not as causatives proper, but as honorific substitutes for the simple intransitive or transitive verbs from which they are derived, e.g. *araseraruru* for *aru*, "to be"; *tazunesaseraruru* for *tazunuru*, "to enquire," etc.

The causatives of *kuru*, *shinuru*, and *suru* are *kosashimuru* (or *kosasuru*), *shinashimuru* (or *shinasuru*), and *seshimuru* (or *sasuru*) respectively.

Causative verbs are formed from adjectives by adding *arashimuru* to the stem, as *hayakarashimuru*, "to cause to be early," from *hayaki*, "early."

Causatives are formed from negative verbs and adjectives

by adding *arashimuru* to the letter *z* in the termination of the present tense, as *motomezarashimuru*, "to cause not to seek," from *motomezu*, "[I] seek not"; *hayakarazarashimuru*, "to cause not to be early," from *hayakarazu*, "not early." Such forms obtained from negatives as *motomezarashimuru*, "to cause not to seek," must be distinguished from the negative of the causative, as *motomeshimezu*, "not to cause to seek."

In causative constructions the name of the person who is made to perform the action is marked by the postposition *wo shite* (very rarely *ni shite* or *wo*); and the name of the person or thing the action is performed upon is marked by *wo*. Thus: *Hei wo shite kyōheki wo kizukashimu*, "He made the soldiers build a parapet." The passive converse of this would be: *Kyōheki wa hei no tame ni kizukashimeraru*. But such passive-causative constructions are scarcely ever used.

In general the Japanese are less scrupulous than we are in distinguishing the causative from the ordinary active idiom. Even in English, however, we often say that, for instance, we are building a house, when what we really mean is that we are having one built.

Notice too that the causative verbs include many shades of meaning. Thus *tsukurashimuru* must be rendered sometimes by "to cause to make," sometimes by "to allow to make," or "to let make." The fundamental idea of the causative is that, while the action is actually performed by one person, the question as to whether it shall be performed at all is in some way or other decided by another person. Sometimes the causation is merely hypothetical, not real, thus: *Himitsu-jōyaku no koto hatashite shin narashimeba*, lit. "If finally we cause to be true the existence of a secret treaty," i.e. "If we decide to believe in the existence of a secret treaty."

Ima yori san-jū nen zen ni arashimureba, lit. "If one caused it to be thirty years before now," i.e. "Supposing it had happened thirty years ago."

Such transitive verbs as *obiyakasu*, "to frighten"; *tatsuru*, "to set up," etc., mentioned in Sec. 7, must not be confounded with the corresponding and almost synonymous causatives *obieshimuru*, "to cause to take fright"; *tatashimuru*, "to cause to stand up," etc. The transitives do not take the postposition *wo shite*, and are never used honorifically.

SEC. 9. COMPOUND VERBS.

Many complex assertions are made by means of compound verbs, which correspond either to the prepositional verbs of European languages, or to whole phrases, thus:

mi-tōsu, ...	"to look through,"...	*more lit.*	"to put through (by) seeing."
tsuki-tōsu,...	"to thrust through,"	„ „	"to put through (by) thrusting.
tsuki-korosu,	"to thrust to death,"	„ „	"to kill (by) thrusting."
tobi-saru, ...	"to fly away,"	„ „	"to depart (by) flying."

As seen by these examples, the first verb is put in the indefinite form, and generally stands in an adverbial relation to the second, which alone is inflected. Very rarely the two are otherwise related, as *kai-modosu*, "to buy and give back," i.e. "to return (a thing) after buying it"; *yuki-kaeru*, "to go and come back."

Some compound verbs consist of more than two members, as *tobi-agari-saru*, "to fly away in an upward direction"; *mōshi-age-tatematsuri-sōrō*, "I have the honour to state."

SEC. 10. ORNAMENTAL VERBS.

Many verbs are used ornamentally, that is to say without

regard to their proper signification, and as mere embellishments of style. Thus *uchi-emu*, *ai-sumu*, and *makari-yuku* mean no more than the simple verbs *emu*, "to smile"; *sumu*, "to come to a conclusion"; and *yuku*, "to go," the prefixes being meaningless in modern usage. Similarly when an ornamental verb is suffixed, as in *itashi-oru*, or *itashi-sōrō*, for *itasu*, "to do"; *mōshi-age-mairase-sōrō*, for *mōsu*, ["I have the honour] to say"; *shirase-mōsu*, for *shirasuru*, "to inform."

The verb *tamau*, properly "to give to an inferior," imparts an honorific tinge to the preceding verb, thus: *mesaserare-tamau*, for *mesu*, "to summon," used when speaking of the Mikado. (*Mesaserare* is the indefinite form of the potential of the causative of *mesu*, used honorifically.) The verb *tatematsuru*, properly "to give to a superior," is used as a respectful suffix, especially in letters, thus: *gashi-tatematsuri-sōrō*, "I beg to offer my humble congratulations."

Nari (the conclusive present of *naru*, "to be") is the most usual ornamental verb, it being considered elegant to substitute for the conclusive forms of verbs and adjectives a periphrasis consisting of the corresponding attributive forms followed by *nari*, e. g.:

aru nari,	for	*ari*.
bekarazaru nari,	,,	*bekarazu*.
mishi nari,	,,	*miki*.
naru nari,	,,	*naru*.
sōrō nari,	,,	*sōrō*.
suru nari,	,,	*su*.
tatsu nari,	,,	*tatsu* (1st conj.).
tatsuru nari,	,,	*tatsu* (2nd conj.).
yoki nari,	,,	*yoshi*.

Thus: *Bansei chūshin no kagami to iu-beki nari*, "They may be termed a mirror of loyalty for all ages." (*Beki nari* is much more elegant than the plain conclusive *beshi* would be.)

SEC. 11. THE VARIOUS SUBSTANTIVE VERBS.

The following is a list of the Japanese verbs in modern written use corresponding to the English "to be":—

Aru signifies "to be" when it forms part of an adjective, as *mezurashikariki*, "was strange"; *mezurashikeredomo*, "though it is strange." The adjective proper and the verb *aru* are occasionally written separately, thus: *mezurashiku ariki*, *mezurashiku aredomo*. In almost all other cases *aru* corresponds to "there is," "there are," "there were," etc., thus: *Ni-shu ari*, "There are two kinds";—an assertion to be scrupulously distinguished from *Ni-shu nari*, "They are two (i.e. different) kinds." Similarly *arazu* (generally, however, replaced by the negative adjective *nashi*) signifies "there is not," while *narazu* signifies "(it) is not."

Araserarure, the potential-causative form of *aru*, is used honorifically both for *aru*, and for *yuku*, "to go," when the actions of exalted personages are mentioned.

Goza sōrō, the same as *sōrō*, but more honorific.

Iru, "to dwell," "to live," "to be" (in the sense of living); hence only used when speaking of living creatures, especially human beings. It may often be omitted when translating. Thus: *Yokohama ni iru gaikoku-jin*, "the foreigners [dwelling] in Yokohama."

Naru is the usual equivalent of the copula. "to be," thus: *Jaku no niku wa kyō no shoku nari*, "The flesh of the weak is food for the strong." It is used to turn nouns into adjectives (p. 12), and also very frequently as an "ornamental verb" (p. 82). Occasionally the circumlocution *ni aru* or *nite aru* is used instead of *naru*. Thus: *Toki imada ōgon no toki ni arazu* (for *narazu*), "It is not yet the golden age." In such cases *ni* is not properly the postposition *ni*, but an old indefinite form of *naru*, "to be," now almost disused. *Nite* is the

gerund of *naru*, "to be." In some cases *naru* stands for *ni* (the postposition "in") and *aru*, and must then be rendered by "in" or "at." Thus: *Ōsaka naru* (for *ni aru*) *Dai Jū-shichi Kokuritsu Ginkō*, "the Seventeenth National Bank [which is] at Ōsaka."

Naku, *nashi*, *naki* (sometimes called the "negative adjective") "there is not," "there was not," etc., thus: *Sōi nashi*, "there is no doubt."

Oru, same as *iru*.

Sōrō (see Chapter X), when used alone, is equivalent to both *aru* and *naru*. More frequently it is an ornamental suffix to other verbs and to adjectives.

Suru, properly "to do," sometimes means "to be," as in *Oto suru*, "There is a noise." *Iu-beku shite, okonau-bekarazu*, lit. "Being that one may talk, and that one may not do," i.e. "It may be talked of, but it cannot be done." *Yukazu shite*, for *yukazu*, "[being] not going." Often, as in the last of these instances, it is most convenient to look on it as on expletive. *Nihonjin ni shite*, "Being a Japanese." Most frequently *suru* simply serves to verbalize nouns, as

ai suru, ... "to love";..... from *ai*, ... "love."
shi suru,... "to die"; ..... ,, *shi*,... "death."
kaika suru, "to be civilized"; ,, *kaika*, "civilization."

The resulting verb, as seen by these instances, is sometimes active, sometimes neuter, sometimes passive, usage alone deciding in each case which it shall be. To obtain an equivalent for the active verb "to civilize," we must use the causative form *kaika seshimuru*.—*Suru* sometimes means "to be about to," as: *Sen to suru*, "I am about to do." Sometimes it means "to consider," as: *Kin-yō nari to suru*, "To consider important."

SEC. 12. VERBS USED AS OTHER PARTS OF SPEECH.

Some few verbs (mostly in the gerundial form) are used as postpositions. Thus: [*ni*] *oite*, "in" (*oite* stands for *okite*, gerund of *oku*, "to place"); [*wo*] *motte*, "by means of" (*motte* stands for *mochite*, gerund of *motsu*, "to hold.") Others correspond to English adverbs, adverbial phrases, or conjunctions, thus:

hajimete, ... "for the first time"; ..... { gerund of *hajimuru*, "to begin."

motomete,..... "on purpose"; ..... { gerund of *motomuru*, "to seek."

shiite, ... "urgently"; ..... { gerund of *shiyuru*, "to press."

nokorazu,..... "without exception," all; { neg. gerund of *nokoru*, "to remain."

sareba,..... "that being so," "then"; { conditional of *saru*, "to be thus."

sō shite, ... "having done so," "and"; { from *sō*, "thus," and *shite*, gerund of *suru*, "to do."*

shibaraku shite, "after a little while," "shortly."

shikarazu shite, "on the contrary."

The attributive form of the present tense is sometimes doubled and used adverbially. Thus: *kaesu-gaesu*, "over and over again," from *kaesu*, "to turn over"; *miru-miru*," "before one's very eyes," from *miru*, "to see."

The attributive forms of verbs and adjectives, followed or not by *koto*, often correspond to English abstract nouns, or to English infinitives or present participles. Thus: *shimpo suru*, or *shimpo suru koto*, "progress" "to progress," "making progress"; *naki koto*, or in the past tense *nakariski koto*, "absence." *Shimpo suru mono* would mean "a thing (or person) that progresses"; *naki mono*, "an absent thing"

* *Sō shite* is used only to connect verbs, not nouns. Nouns are connected by *to*, or simply placed beside each other without any word signifying "and."

(or person). For though both *koto* and *mono* are most literally rendered by the English word "thing," *koto* always refers to abstract things, facts, affairs, matters, etc., while *mono* generally refers to actual tangible objects, and even to persons.

CHAPTER IX.

SYNTAX.

1.—The fundamental rule of Japanese construction is that qualifying words precede the words they qualify. Thus the adjective or genitive precedes the noun which it defines, the adverb precedes the verb, and explanatory clauses precede the principal clause. The object likewise precedes the verb. The verb (or predicative adjective) of each clause is placed at the end of that clause, the chief verb (or predicative adjective) rounding off the entire sentence.

N.B.—By an exception, which is merely apparent, postpositions follow, instead of preceding, the words which they define. Similarly, the interrogative particles follow the words whose sense they modify.

2.—Most sentences are subjectless, the verb expressing rather a coming to be *with reference* to some person, than an act explicitly declared to be performed *by* him. Should there be a subject, it is generally placed at the head of the sentence. More frequently the word which it is wished to lay stress on is isolated by *wa* and heads the sentence.

3.—The predicative verb or adjective of the final clause of a sentence is put in the conclusive form (subject to a few exceptions caused by the presence of interrogative words and of certain postpositions *), while the predicative verbs or

* See pages 24, 34, 42 and 48.

adjectives of all the preceding clauses meant to express the same tense or mood as the verb of the final clause are put in the indefinite form. Similarly in the case of a set of clauses having an attributive, conditional, hypothetical, or gerundial signification, it is only the verb of the last clause of the set that appears in the attributive, conditional, hypothetical, or gerundial form, all the preceding verbs being put in the indefinite form.

The following examples will serve to illustrate rules 1, 2, and 3 (see also pages 17 and 40).

Tori naki sato no kōmori, "The bat of a village without birds."

Muyō no mono iru-bekarazu, lit. "Persons of no business may not enter," i.e. "No admittance except on business." (*Mono* is the subject, defined by *muyō*, which accordingly precedes.)

Futatabi kore wo jiseba, fuka naru-beshi tote, tsui ni sono mei ni shitagau, "He ended by obeying the command, thinking that it would be improper for him to refuse again." (No subject). As here shown, the clauses forming a Japanese sentence must often be translated in inverse order, English construction generally preferring to place the chief statement first, and the explanatory phrases after it. The above is literally "Twice this if-[I] refuse, improper will-be thinking-that, [he] at last that command obeys." (*Shitagau*, historic present, instead of past *shitagaiki*, "obeyed.")

Keirō wo hōgeki shi, Fukushū wo arashi, Tansui wo seme, Neiha wo osoi, Tonkin no sakai wo koete, Kōsei ni seme-iri, jūō munin no chi wo yuku ga gotoshi, "Having bombarded Keelung, ravaged Foochow, invested Tamsui, attacked Ningpo, and crossed the frontiers of Tonquin, [the French] pressed forward into Kwangsi, and seemed to march in every direction through

an uninhabited territory" (i.e. through one which might as we'l have been uninhabited for all the resistance the natives offered). Here the indefinite verbal forms of the first four clauses, viz. *shi*, *arashi*, *seme*, and *osoi*, have the meaning of gerunds, because the fifth verb *koete* is a gerund; the indefinite verb *seme-iri* has the meaning of a present indicative (historical present used for the past), because the final adjective *gotoshi* is in the ordinary conclusive form.

Jōtō wa ichi-en, katō wa go-jis-sen nari, "The first class is a dollar, and the second fifty cents," lit. "As for the first class, [it] is a dollar; as for the second, fifty cents."

Seito wa gakushi to shite maigetsu kin shichi-en wo osameshimu, "The pupils are to pay seven dollars a month as school-fees," lit. "As for the pupils, [the authorities] cause [them] to pay every month seven dollars money as school-fees."

After what has been said on page 30, the student will of course not fall into the clumsy error of taking the postposition *wa* in the two preceding examples for a sign of the nominative case.

The difficulty of finding a subject may frequently be eluded by substituting an English passive for the Japanese active construction, as the version can then be vague without ceasing to be grammatical. For example: *Sude ni fukoku seshi tōri*, "As has already been notified." (The Japanese verb, though active, does not state by whom.) At other times the translator must invent a subject appropriate to the context, such as "it," "they," "the persons in charge," "the government," etc.

Note also such constructions as the following, which cannot be parsed at all according to European rules:—*Hito no kokoro no shiri-gataki, katachi wo motte sadamuru koto kanau-bekarazu*, lit. "The difficulty of knowing the hearts of men,—settling

[it] by means of faces will not suit," i.e. "The difficulty of knowing the hearts of men cannot be solved by an appeal to their faces."

Or the following, taken from the notice-board of a steamer: *Go shoji no shina banji go yōjin araserare-taku sōrō*, "Passengers are requested to be very careful of their effects," lit. "Articles of august possession, everything are wanting to be able to cause to be august care." Here the verb *aru* belongs to *yōjin*, "care"; the causative-potential termination *aserare*, honorifically used, indicates respect towards the passengers, who however are not explicitly mentioned; *taku* refers to the managers of the steamship company also not mentioned, and *sōrō* is a merely ornamental suffix.

Comprehension of such constructions, which are common in the epistolary style, will be facilitated by noting that, in the case of an honorific verb with the desiderative termination *taku*, the verb itself always refers to the honoured person, and the termination to the writer. Thus: *On ide kudasare-taku sōrō* means lit. "[I] am wishing [you will] condescend august coming," i. e. "I hope you will come." *Sōrō* in such contexts is often omitted for brevity's sake.

Another common construction violating European rules is that in which a quotation is both prefaced and rounded off by some verb meaning "to say," thus: *Iwaku*: "....." *to iu ni*, i. e. *He said*: "....." *was what he said, and thereupon* ..... To make sense in English, we must suppress either the first "said," or the second.

4.—As in the case of verbs only the final verb of the sentence is put in the conclusive form, so also in the case of nouns, it is only the last of a set of nouns that takes the postposition common to the whole set. Thus: *Tsuki, yuki, hana no nagame*, "The sight of the moon, the snow, and the blossoms,"

5.—Negatives destroy each other, as in English, thus: *Kimyō to iwazaru-bekarazu*, "[We] cannot but call it strange," "It must be allowed to be strange." *Onore no fusoku wo shirazumba aru-bekarazu*, "[One] must not fail to know one's own deficiencies."

6.—Japanese has no negative pronouns or adverbs, like the English words "none," "neither," "never." Their absence is supplied by the negative forms of the verb, combined with positive pronouns and adverbs. Thus, for the English "I know nothing," a Japanese will write *Nani mo shirazu*, "I know-not everything," more lit. (so far as the grammatical expression is concerned), "I ignore everything." The following examples will show how the various kinds of English negative or quasi-negative assertions are expressed in Japanese :—

Kitaru koto nashi, or *Hito-tabi mo kitarazu*, "He never comes." The first form means literally "Coming thing is not"; the second is "Even once comes not."

Kitaru toki mo ari, or *Kitaru koto mo ari*, "He sometimes comes"; more literally "There are also times when [he] comes," "There is also such a thing as [his] coming."

Kitarazaru toki mo ari, or *Kitarazaru koto mo ari*, "He sometimes does not come," i.e. "He does not always come."

Mattaku shirazu, "I do not know at all," lit. "Quite know not."

Kuwashiku wa shirazu, "I do not quite know," lit. "As for minutely, [I] know not."

Shiru hito nashi, "No one knows," lit. "There is not a knowing person."

Shiru hito sukunashi, "Few know," lit. "Knowing people are few."

Shirazaru hito mo ari, "Every one does not know," lit. "There are also people who know not."

The difficulty of using negative constructions correctly will disappear, if it is borne in mind that in Japanese the negative and the verb are not conceived of as two separate ideas, as is mostly the case in English, but as a single idea. Even in English, however, there are plenty of parallels to this Japanese idiom. Thus, "incapable" for "not capable"; "to dislike," for "not to like"; "difficult," for "not easy." If, for instance, instead of rendering *mattaku shirazu* by "I do not know at all," we render it by "I am entirely unaware," the Japanese construction ceases to appear abnormal.

Occasionally a negative is limited by suffixing *wa* or *shi mo* (*shi* is a meaningless expletive), thus: *Kanarazu kitarazu*, "He certainly will not come"; but *Kanarazu shi mo kitarazu*, "He is not certain to come."

7.—Interrogation is marked, not as in English by an inversion of the construction, but by the use of interrogative particles (see *ka*, page 23, and *ya*, page 32). The conclusive form of the verb is, in interrogative sentences, changed to the attributive form (see pages 42 and 48). In a rhetorical question, where a negative reply is expected, the word *ani* is placed at the beginning of the sentence, and *ya* at the end, thus: *Ani hakaran ya*, "Would anyone suppose so?" (i.e. "Of course no one would have supposed so.").

8.—The scanty use of subjects with the verb, and the absence of persons in the verb, are made good to some extent by an abundant use of humble and honorific expressions, thus:

gufu,	"my father,"	*lit.*	"the stupid father."
settaku,	"my house,"	,,	"the awkward house."
heisha,	"our firm,"	,,	"the broken-down firm."
go sompu,	"your father,"	,,	"the august venerable father."
on taku,	"your house,"	,,	"the honourable house."
kisha,	"your firm,"	,,	"the exalted firm."

These and other honorific expressions, though naturally

mostly used with reference to the person addressed, may also refer to others,—i.e. they may represent, not only what we should call the second person, but the third. Humble terms are only applied to the third person, when he is in some way connected with the writer.

In many cases different words are chosen, according as low-class persons (e.g. myself) or high-class persons (e.g. you) are spoken of. Thus, while *yuku* is the plain verb meaning "to go," it is polite to use the respectful synonym *mairu*, or some such circumlocution as *sankan tsukamatsuru* (lit. "to go respectfully to the abode"), when writing of oneself; *on ide nasaru* (lit. "to be able to do an august outing"), when writing of the person addressed; *araseraruru* (lit. "to be able to cause to be"), when referring to the Mikado. The honorific use of passive and causative verbs is particularly frequent. See p. 76 and 79.

Occasionally it would at first sight appear as if the writer were applying honorifics to himself, e.g. in such a phrase as *Go shūsen tsukamatsuru-beku sōrō*, lit. "I will respectfully give you august assistance," i.e. "I will have the honour to assist you." The idea is that the assistance itself becomes honourable because *you* deign to accept it, and therefore cast a sort of reflected glory on your humble servant's efforts.

9.—In Japanese all quotation, whether of one's own thoughts or of the words of others, is direct. The manifold changes of person and tense which are entailed in English by the use of indirect quotation are consequently unknown. A Japanese does not say, "They promised that they would come." He says, "They promised that 'We will come'" (*[Ware-ra] kitaran to chikaishi nari*), thus repeating the actual words used by the speakers quoted. Quotation is marked by suffixing the postposition *to*, "that," or *tote*, and

occasionally by prefixing some such expression as *omoeraku*, "I thought"; *ii-keru wa*, "as for what he said, [it was]..."

10.—Verbs are sometimes omitted at the end of a sentence, especially in the higher Chinese style. They must be supplied from the context, thus:

Tōbun no uchi kyūgyō [*su*] "Closed for the present."

Kashiko ni itaru koto sūkai [*nari*], lit. "My going there [was] several times," i.e. "Several times did I go there."

Renchoku wo motte seika wo en to tsutomuru ni ya [*aru*]? "[Is it] perchance that they are endeavouring to obtain a reputation for moderate charges?" After the word *nomi*, "only," the final verb *nari* is generally thus omitted, as:

Nani no nasu-beki yō naku, tansoku suru nomi [*nari*], "It cannot be helped, and all I can do is to sigh," more lit. "There is not any way that one may do, [and it is] only sighing."

11.—Passive constructions are very rarely used. They are almost always replaced by the subjectless active constructions explained on pp. 88 and 31. The grammar of the passive is peculiar. See p. 75.

12.—Inanimate objects are rarely, if ever, personified. It is hardly permissible even to use the name of an inanimate object as the subject of an active verb. Thus a Japanese will not say or write, "The rain delayed me"; but "I have become late on account of the rain," *Ame no tame ni chikoku seri.*

13.—Languages differ greatly in the degree of integration of their sentences. Thus, Chinese and Pidjin English simply put assertions side by side, like stones without cement, as "He bad man. My no likee he." Our more synthetic English would generally subordinate one of such a couple of assertions to the other, as "I don't like him, because he is a

bad man." Now one of the most essential characteristics of the Japanese language is the extreme degree to which it pushes the synthetic tendency in the structure of sentences. Except when modified by Chinese or other foreign influence, Japanese always tries to incorporate the whole of a statement, however complex it may be, and however numerous its parts, within the limits of a single sentence, whose members are all grammatically interpendent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism, as much more complicated than the typical English sentence just quoted, as the English sentence is more complicated than the Chinese or the Pidjin English. For this reason it is difficult to translate literally into English, so as to show what is meant. The following must suffice as an extremely simple example. It is from a story,* the hero of which persuades his wife to kill their infant child, in order to have more ample means of supporting his own aged mother,—an act of filial piety which heaven rewards by the gift of a golden pot. In ordinary English, the passage would run thus:

Said he: "What think you of burying our child alive, in order to have ampler means of making my mother's existence comfortable?" His wife, being as filially minded as himself, raised no objections. So they carried out this plan with tears, and dug a hole, and in it they found a golden pot.

The Japanese sentence is as follows:

"*Ika ni mo bin naki koto nagara, ko wo uzume-sutete, haha no yashinai wo kokoroyoku sen wa ika ni?*" *to aru ni, tsuma mo onajiku kōshin naru mono nareba, isasaka inamu kokoro naku; naku-naku kore ni shitagaite, tomo ni ana wo hori-keru ya, hitotsu no kogane no kama wo hori-etari.*

* Borrowed from the Chinese.

i.e., as literally as may be:

On his saying "While ever so piteous a thing, how would it do, having buried our child, to make my mother's nourishment comfortable?", the wife, as she too was a person of filial heart, ha... not *(i.e. had not; but, as the indefinite form is used, the tense cannot be known until the verb of the next clause, to which it is grammatically subordinated, is reached)* the slightest intention of refusing; they, having followed this plan with tears, together dug a hole, whereupon *(the word rendered "whereupon" is in the original the particle* ga *attached to the preceding clause in such wise as to subordinate it to what follows)* they obtained by digging a golden pot."

Grammatical interpendence between clauses is secured chiefly by the application of rule 3 of syntax, by the incorporation of quotations as in the above example, by the use of the conditional and concessive moods, and by the use of the correlating particles *ga*, *ni*, and *wo* suffixed to verbs. In translating a Japanese sentence into idiomatic English, it is generally necessary to break it at several of these *hinges*, as they may perhaps be termed.

CHAPTER X.

THE EPISTOLARY STYLE.

The epistolary style, as its name indicates, is that employed in letters and despatches. Its use is not, however, limited to these. It is frequently met with in notices and advertisements, and occasionally in books and newspapers. In the latter it chiefly appears as a conventional substitute for the colloquial, that is to say that it is used when it is desired to reproduce, as exactly as may be, the actual words spoken by some person quoted. To give these words in the

colloquial would be considered an infringement of the dignity of written speech.

The peculiarities distinguishing the epistolary style from the ordinary written style, treated of in the preceding pages, are very marked. They fall into two categories, viz.:

SEC. 1. A PECULIAR CONJUGATION OF VERBS AND ADJECTIVES.

Almost every verb is turned into a compound by means of the irregular verb *sōrō*, which is suffixed to the indefinite form. Originally an independent verb signifying "to be in attendance on" (conf. *samurai*, "an attendant on a feudal lord"), *sōrō* now signifies nothing more than "to be" when used alone, and is a meaningless suffix when added to other verbs. Its conjugation is irregular and defective, the following being the only tenses in ordinary modern use:

Present (also used for the past, and without any distinction of conclusive and attributive forms)	*sōrō.*
Future	*sōrawan.*
Conditional	*sōraeba.*
Hypothetical	*sōrawaba.*
Actual Concessive	*sōraedomo.*
Hypothetical Concessive	*sōrōte mo.*
Gerund	*sōrōte.*

Sōrō having no indefinite form, the indefinite form of the plain verb is used instead to mark the end of a subordinate clause. The gerund or the indefinite form of the plain verb is also generally preferred to the gerund *sōrōte*. The future *sōrawan* is rare, being almost always replaced by the (properly potential) termination *beku sōrō*. The conditional *sōraeba* is not infrequently used for the hypothetical *sōrawaba*. In the negative voice *sōrō* is suffixed to the gerund of the plain verb. In adjectives it is suffixed to the indefinite form. The ordinary conjugation of a verb in the epistolary style is therefore as follows:

EPISTOLARY CONJUGATION.

Itasu, "To do."

Affirmative Voice.	Indefinite Form.....	itashi	
	Present or Past	itashi-sōrō	[I] do, or did.
	Future or Potential	itasu-beku sōrō ...	[I] shall do.
	Conditional.....	itashi-sōraeba	as [I] do.
	Hypothetical	itashi-sōrawaba ...	if [I] do.
	Actual Concessive ...	itashi-sōraedomo...	though [I] actually do.
	Hypothetical Concessive.....	itashi-sōrōte mo...	even if I do.
	Gerund	itashite.....	having done, doing.
	Desiderative	itashi-taku sōrō ...	[I] want to do.
Negative Voice.	Indefinite Form..... Gerund	itasazu.....	not doing, not having done.
	Present or Past	itasazusōrō.....	[I] do not do.
	Future.....	itasu-majiku sōrō..	[I] shall not do.
	Conditional.....	itasazu-sōraeba ...	as [I] do not do.
	Hypothetical	itasazu-sōrawaba...	if [I] do not do.
	Actual Concessive....	itasazu-sōraedomo.	though [I] do not do.
	Hypothetical Concessive.....	itasazu sōrōte mo.	even if I do not do.

Of the conjugation of adjectives, the following examples may suffice:

Present: *yoroshiku sōrō*, [it] is good.

Concessive: *yoroshiku sōraedomo*, though [it] is good.

Sōrō is often dropped after adjectives, especially after *taku* and *beku*. Thus: *Shōsei shuttatsu mae baikyaku itashi-taku* [*sōrō*] *ni tsuki*, "As I am desirous of selling it before my departure."

The Chinese nouns, which are verbalized by means of *suru* in the ordinary style of books and newspapers, are in the epistolary style mostly verbalized by means of *itashi-sōrō*, or of the more polite *tsukamatsuri-sōrō* for the first person, and *kudasare-sōrō* or *nasare-sōrō* for the second. Thus: *Tōchaku itashi-sōrō*, or *tōchaku tsukamatsuri-sōrō*, "I (or some other humble person) have arrived"; *Go tōchaku kudasare-*

sōrō, "You (or some other honourable person) have arrived." Conf. Honorifics, page 92.

Sometimes *sōrō* is suffixed directly to nouns, without the intervention of *itasu* or *suru*, as *Kikan haidoku sōrō*, "I have had the honour to peruse your letter."

SEC. 2. A PECULIAR PHRASEOLOGY.

Besides its actual conjugational forms, *sōrō* combines with a number of nouns to form peculiar idioms. These and others, such as *kore ari* and *kore naku*, will be found in the list of idioms given at the end of the present author's "Romanized Japanese Reader," under the headings of *aida*, *dan*, *gi*, *goza*, *jō*, *kata*, *kore*, *koto*, and *tokoro*. Politeness also requires the constant repetition of honorifics and of ornamental verbs.

Letters always open with some such polite phrase as *Shokan wo motte keijō itashi-sōrō*, "I have the honour to address you by letter"; *ippitsu keijō*, "one respectful stroke of the pen"; *haikei*, "I beg to state"; or, in replies, *On tegami rakushu tsukamatsuri-sōrō*, "Your honourable letter is to hand"; *kakan haiten* [*tsukamatsuri-sōrō*], I have opened your flowery epistle"; etc., etc. Then (at least in private letters) comes a sentence in which the correspondent is congratulated on the good health which he enjoys notwithstanding the adverse state of the weather,—this, despite of the fact that the writer probably has no information on the subject. Thus: *Reiki ai-tsunori-sōrō tokoro*, *masu-masu go seifuku keiga tatematsuri-sōrō*, "I beg to congratulate you on the perfect way in which you keep your health, notwithstanding the increasing coldness of the season." The real subject of the letter is then introduced by the words *chin wa* or *shikareba*, for which see the list of idioms already referred to. Sometimes, especially in post-cards, the introductory compliments are superseded by some such apologetic

phrase as *Zenryaku; go kaiyō kudasaru-beku sōrō*, "I omit compliments; pray excuse me for so doing." Letters are closed by some such phrase as *Kono dan kii e-taku*, or *Migi mōshi-age-taku, kaku no gotoku goza-sōrō nari*, "I beg to bring the above to your favourable notice"; *On kotae katagata kii e-sōrō*, "I take the occasion of this reply to bring the above to your favourable notice." To these some such expression as *tonshu*, "I bow my head"; *kotsu-kotsu*, "carelessly written"; *fugu*, "insufficient," is usually added.

In official despatches, the introductory phrases, down to *shikareba* or *chin wa* inclusive, may be freely rendered by "I have the honour to inform you that...," or, in the case of answers, by "I have the honour to acknowledge the receipt of your communication of the ...th instant, and to state in reply that..." Such English paraphrases of the opening words may also be held to include the resumptive final phrase *Kono dan kii e-taku*, while *tonshu, kotsu-kotsu*, etc., may be paraphrased by "I have the honour to be, etc." With obvious slight changes, the same remarks apply to the translation of private letters.

Some of the difficulties of parsing, which are specially prominent in the epistolary style, will be found explained on page 89.

THE END.

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METHOD GASPEY-OTTO-SAUER.

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KEY

TO THE

JAPANESE CONVERSATION-GRAMMAR

BY

HERMANN PLAUT.

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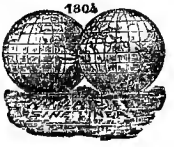

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Heidelberg. ***Julius Groos.***

1. Exercise.

konnichi wa tenki ga ii ka? taihen (goku) ii. niwa ye ikimashō ka? niwa wa ōkii ka chiisai ka? dōmo niwa wa goku (taihen) chiisai. niwa ni hana ya ki ga arimas' ka? hana wa ōi ga, ki ga s'kunai. hana ga s'ki des' ka? hana ga goku s'ki des'. sumire wa aoi ka? sumire wa murasaki des'. donna ha ga hosoi ka? mats' no ki no ha ga hosoi. itsu hoka no ki no ha ga ochimas' ka? fuyu no hajime ni ochimas'. kono chiisai ike ni donna uwo ga orimas' ka? ōku no koi ga orimas'. uwo ga s'ki des' ka? koi ga s'ki des'. nats' no hi wa atsui ga, kono ki no kage ga itsu mo suzushii.

2. Exercise.

momo ga s'ki des' ka? hai, taihen s'ki des'. baba ga kawa ye kuru to, momo wo hitots' mimash'ta. sono momo wa kawakami kara nagarete kimash'ta. umasō desh'ta kara, baba ga sore wo tabeyō to omoimash'ta ga, tsui ni totte motte uchi ye ikimash'ta. jiji ga yama kara kaerimash'ta. momo wo f'tats ni watte miru to, sono naka ni uts'kushii ko ga orimash'ta. jiji baba wa ko wo mite taihen yorokobimash'ta. sugu ni yu wo ts'kawasemash'ta ga, ko wa tarai wo sashiagete nagedash'tara, f'tari ga sono chikara ni odorokimash'ta. ko ga dandan ōkiku narimash'tara, Onigashima ye takaramono wo tori ni ikimash'ta. baba ga Momotarō ni kibidango wo bentō ni yarimash'ta kara, Momotarō wa dango wo koshi ni ts'kete sugu ni ie wo demash'ta.

3. Exercise.

Momotarō wa s'koshi itta toki ni, doko ye kimash'ta ka? ōkii kawa ye kimash'ta. doko kara inu ga kimash'ta ka? kawa no mukō kara kimash'ta. Momotarō no koshi ni ts'keta dango wa ii dango desh'ta ka? hai, Nippon ichi no dango desh'ta. inu ga dango wo moraimash'ta ka?

hai, moraimash'ta. hoka no tomo mo dango wo moraimash'ta ka? hai, saru mo kiji mo dango wo moraimash'ta. doko ye Momotarō ga tomo wo tsurete ikimash'ta ka? oni wa mon wo akete Momotarō inu saru kiji wo iremash'ta ka? iie, mon wo shimete dare mo iremasen'. dare ga ichiban saki ni hei wo koemash'ta ka? kiji wa mon wo tobikoete tsugi ni saru wa hei wo norikoemash'ta. mon no naka ni ōku no oni ga orimash'ta. sono oni ga Momotarō ya sono tomo to tatakaimash'ta. Momotarō ga tsui ni taishō no Akandōji wo shibariagete shimaimash'ta. sore kara hoka no oni ga kōsan shimash'ta. Momotarō ga takaramono wo totte kuruma ni tsumasete motte uchi ye kaerimash'ta.

4. Exercise.

ano kawazu wo goran! nan' to ōki na yats' de wa arimasen' ka! kono hen ni kawazu ga tak'san orimas' ka? iroiro orimas' ga, mina sonna ni ōkiku arimasen'. o kuni de wa kawazu wo taberu hito ga gozaimas' ka? kawazu wo taberu hito ga s'kunō gozaimas'. aji ga waruku nai to iimas' ga, atoashi bakari tabemas'. aru Ōsaka no kawazu ga Kyōto wo mi ni ikimash'ta ga, Kyōto to Ōsaka no aida ni takai yama ga arimas' kara, yōyō noborimash'ta. mine no ue de hoka no kawazu wo ippiki mimash'te: anata wa kono hen no kawazu des' ka? to toimash'ta. hoka no kawazu wa: ima Kyōto kara kimash'te Ōsaka ye iku tochū des'. anata wa doko ye? to toikaeshimash'ta. koko kara Ōsaka made tōi n' des' ka? amari tōku nai n' des ga, michi ga waruk'te sono ue kyō kikō ga atsui kara, taihen kutabiremash'ta. sonnara s'koshi yasumimashō. soko de ni-hiki no kawazu ga takai ki no kage ni suwatte Ōsaka no kawazu wa Ōsaka no koto, Kyōto no kawazu wa Kyōto no koto wo kuwashiku hanashimash'ta ga, dandan osoku narimash'ta kara, kyō tabi wo yamemashō to omoimash'te wakarete ryōhō ga kita tokoro ye kaerimash'ta.

5. Exercise.

Hanao wa me ga waruk'te mo mainichi hon wo yomimash'ta ga, tsui ni ganbyō ni kakarimash'te ii isha ga nakatta kara, dandan me ga waruku natte mekura ni narimash'ta. kane ga aru to, yowatari wo suru koto ga yasui keredomo, kane ga nak'te wa, makoto ni komarimas'.

Hanao mo wakak'te mo nani ka kagyō wo seneba narimasen'. donna kagyō ga ii ka? to kangaemash'ta ga, dōmo, mekura wa fujiyū des'. sore de wa amma to biwa no keiko wo shimash'ta ga, omoshiroku nak'te tamarimasen' kara, tōtō yamemash'ta. soko de bungaku wo yaru koto wo kesshin shimash'ta ga, jibun de hon wo yomu koto ga dekimasen' kara, hito ni hon wo yonde moratte kikimash'ta ga, kioku ga yok'te kiita koto wo kessh'te wasuremasen'. sono hoka shimbō ga tsuyok'te nichi ya benkyō shimash'ta kara, dandan nadakai gak'sha ni narimash'te jibun de deshi wo atsumete furui hon wo kōshaku shimash'ta.

hon wa omoshirok'te wa ii ga, kono hon wa mattaku omoshiroku nak'te tamarimasen'. — kyō no ji wa yoku narimash'ta ga, kami wa sonna ni kitanak'te wa narimasen'. — kono fude wa yawarakak'te shiyō ga arimasen'. ink' ga usukutte ji ga miemasen'.

6. Exercise.

me no ue ni kobu no aru kikori ga arimash'ta ga, sono kobu ga taihen ōkikute komarimash'ta. aru hi yama ni itta toki ni, tenki ga waruku natte uchi ye kaeru koto ga dekinakatta kara, ki no uro ni haikonde matte orimash'ta. shikashi ame ga dandan hageshiku natta kara, kono tokoro ga sabishikutte osoroshikute shikata ga arimasen' ga, kyō yamimasen' to, ash'ta made koko ni todomarimashō to omoimash'ta. yonaka goro ni ōku no meznrashii mono ga ki no chikai tokoro ye atsumatte kite sakamori wo hirakimash'ta. kikori wa sore wa oni ni sōi nai to omoimash'ta ga, sake ga s'ki des' kara, kono monodomo no tokoro ye itte ippai kudasaimasen' ka? to iimash'ta. sō suru to oni wa moshi omae ga yoku odoru koto ga dekimas' to, ippai yarimas' to kotaemash'ta. soko de kikori ga odorihajimemash'ta ga, sono odori ga nakanaka jōzu desh'ta kara, oni ga yorokonde sake wo tak'san nomasemash'ta. tsui ni yoake goro ni onidomo ga dekakemash'ta toki ni hitori ga kikori no me no ue no kobu wo mite sore wa nan' da ka? okashii mono da to iimash'te te wo nobash'te kobu wo nugitotte jibun no me no ue ni kutts'kemash'ta. ash'ta made kash'te kure! myōban mada koko ye kuru naraba, kaeshimashō to iimash'te dekakete shimaimash'ta. kikori wa taihen shiawase na koto to omotte uchi ye kaette mina nyōbō ni hanash'te tomo ni yorokobimash'ta.

7. Exercise.

aru ie no yane kara kawara ga ichi-mai ochimash'ta kara, shujin ga deiri no daiku wo yonde yane no shufuku wo iits'kemash'ta keredomo, daiku wa: «o taku no yane wa tsūrei no hashigo yori mo takō gozaimas' kara, ajiro wo kakenakereba todokimasen'. shikashi ajiro wo kakereba, ōku no zaimoku ga irimas' kara, zuibun kane ga kakarimashō» — to iimash'ta. «sonnara shufuku wo shinai hō ga ii to omou ka?» to shujin ga toimash'ta ga, daiku wa: «shufuku wo shinakereba, ame ga morimas' kara, dandan tenjō ga kowareru to, tsui ni ajiro wo kakeru hiyō yori mo songai ga ōkii deshō» — to iimash'ta. «sore de wa dō suru d'arō?» — to shujin ga kangaemash'ta. soko de teishu no mus'ko ga: «ototsan, kono aida gakkō de Kawamura Zuiken no hanashi wo kikimash'ta. sono hito ga wazuka no kane de yane no shufuku wo shimash'ta» — to iimash'ta kara, chichi wa: «dō shimash'ta ka?» — to toimash'ta. soko de kodomo wa: «Kawamura ga tako wo agete yane wo kosash'te ie no ushiro ni otoshimash'ta. soko de takoito ni ō-nawa wo shibarits'kete hikidash'ta nochi ni, shokunin ga nawa wo ts'tatte yane ni nobotte shufuku wo shimash'ta» — to kuwashiku hanashimash'ta. chichi mo daiku mo kore wo kiite naruhodo, ii kufū da to itte kodomo wo taisō homemash'ta. soko de daiku ga Kawamura to onaji yō ni wazuka no kane de yane no shufuku wo shimash'ta.

sake yori mo o cha ga s'ki des'. sono hoka sake wo nomu yori mo o cha wo nomu hō ga karada no tame des'. kono f'tats' no chawan no uchi de dochira ga o ki ni irimas' ka? kono hō ga ii to omoimas'. kotoshi no fuyu wa sakunen no fuyu hodo samū gozaimasen'. kono shimbun ga yoku nai ga, shimbun wo minai yori mashi da. kono hon wa yomeba yomu hodo omoshiroku narimas'.

8. Exercise.

Matsuyama to iu tokoro ni shōjiki na hito ga sai to kodomo to issho ni sunde orimash'ta. sono fūfu no ko wa otoko desh'ta ka onna desh'ta ka? taisō kirei na onna desh'ta. dō sh'te sono kanai ga kurash'te orimash'ta ka? kodomo wo te no naka no tama no yō ni kawaigatte muts'mashiku kurash'te orimash'ta. naze otto ga miyako ye noborimash'ta ka? yōji ga arimash'ta kara, hito wo

okuru yori jibun de yuku hō ga ii to omoimash'ta. yondokoronai yōji wo suru toki ni wa hayakereba hayai hodo ii. Echigo kara miyako ye yuku koto wa sono toki wa michi ga warukatta kara, ima hodo yasuku nakatta. ima wa tets'dō ni notte yuku koto wa nani yori mo yasui koto des'. mus'me wa tabi no konnan wo shirimasen' desh'ta kara, tonarimura ye yuku yori mo muzukash'ku nai to omoimash'ta. miyako ga tōk'te mo aruku yori hoka ni shikata ga arimasen desh'ta. kodomo wa chichi no rusu ni ostonashiku arimash'ta ka? taigai no kodomo no yō ni otonashikattari otonashiku nakattari desh'ta. omae ga otonashikereba rippa na miyage wo motte kuru d'arō. haha wa rikō de shinsets' na onna desh'ta kara, kodomo wo teinei ni kyōiku shimash'ta.

9. Exercise.

chichi no motte kita ningyō wa kowareyas'ku nai no ni, aru hi mus'me no te kara ochite kowarete shimaimash'ta. haha ga kawairashii kodomo no kanashii no wo mite: «kanashimu ni oyobimasen'. ototsan ga omae ni kitto kowareta ningyō to onaji yō ni kirei na no wo katte kureru d'arō» — to itte nagusamemash'ta. dandan mus'me ga ōkiku natte sono kōkō na no to kyodō no ii no wa makoto ni kanshin desh'ta. koto ni haha ga byōki ni kakarimash'ta toki ni mus'me ga kokoro wo tsukush'te kambyō shimash'ta. haha wa itami no kibishii no wo koraeru koto ga dekinak'te kusuri no nigai no to isha no heta na no ni kogoto wo ii, heya ga atsui no ni samui samui to itte makoto ni kurnshisō desh'ta. tsui ni haha ga mō tas'karanai to omoimash'ta kara, mus'me ni otto kara moratta kagami wo katami ni kuremash'te tsui ni nakunarimash'ta. sono go chichi wa yō ga atte soto ye demash'ta toki, mus'me ga sabishii no ni kanjite kagami wo toridash'te sono mezurashii no wo yorokonde sono omote wo mimash'ta ga, omote ni mieru kao no wakawakashii no ni haha no kao to omoimash'te mainichi kagami wo nagamete s'koshi anshin shimash'ta.

10. Exercise.

haha no isshūki ga sunda toki ni, otto ga mata hitori no tsuma wo mukaeta. hajime wa fūha ga okoranakatta ga, dandan mamahaha ga ijiwaru wo hajimeta. otto ga rei no mamahahakonjō to omotta. haha ga sode de namida wo

fuita. naze odoroita ka? sō omoeba ii. sō omottara yokatta. fusuma wo akete heya ni haitta. haittara mus'me wo mitarō. sō ieba sō des'. kyō kara heya ni komotte benkyō itasō. jippi wo tadashitai to omotta. kagami wo sode no sh'ta ni kakuse (kakushiyo, kakushina)! kodomo ga haha wo shitatta. iits'kereba tegami wo kakō. iits'ketara tegami wo kaitarō. kotoba wo kiita. ie wo urō ka? ie wo kaō ka urō ka wakarimasen'. Nihongo wo manabitai. akari wo keseba kuraku narimas'. asa kara ban made kaseida. namida wo fuke (fukiyo, fukina)! naze mamahaha wo noroō to omotta ka? to shikatta. hito wo maneita. ō-goe de yonda toki ni, koko ni oru to kotaeta.

11. Exercise.

kikanai. kikanakatta. kikanakattara (kikanandara) yokatta. mus'me ga chichi no hiza ni torits'kanakatta. yobanakattara. hito wo norouna (o noroi de nai yo)! moshi mamahaha wo norowanakattara chichi ga shikaranakattarō. sō omouna (sō o omoi de nai yo)! heya ni komorumai. kagami wo sode no sh'ta ni kakusanakereba (kakusaneba), chichi ga sore wo miru d'arō. kao wo miseruna (o mise de nai yo)! kane wo yaranakattara yokattarō. tou yori towan' hō ga ii. shina wo tsutsumanakatta. kodomo wa chichi ni ninai. omoits'kanakatta ka? sakura no hana ga mō chitta. kono mise de negirazu ni kau hō ga ii. rōjin ga subette taoreta. tadaima maitta. myōnichi mata mairitō gozaimas'. kore ga iranai. iranakereba kawanai. katana wo nigitte teki no kubi wo kitta. sono kao wo mishiranakatta ga, sono koe wo kiita toki ni sugu ni kikishitta. hara ga hette kimash'ta. hayaku kaereba ii. to wo shimeta. kono tatami ga shimetta. ya wo ita ga, atarana-katta. kutabireta kara, sugu ni neyō. sakuya s'koshi mo nenakatta. hi ga teranai. kore wa taihen ki ni itta. o ki ni iranakereba kawanai hō ga ii. naze na wo kaeta ka?

12. Exercise.

aru hi tora ga neko ni mukatte: watashi yori kitsui kemono ga nai to ibatte iimash'ta. soko de neko wa: anata wa sō ieba sō des' keredomo, ano kumo ni notte iru koko ye chikayotte kisō na mono wa nan' des' ka? to tōtara, tora ga aoide miru to, ryō ga kuchi kara hi wo fukidash'te ya wo iru yō ni hayaku tonde kimash'ta kara, odoroite

tobu yō ni nigete shimaimash'ta. ryō ga sore wo mite waratte: haha! tora ga ikura ibatte mo sugu nigeta. sate watashi ni kanau dōbuts' ga nai to iimash'ta. kumo ga kono kōman na kotoba wo kiite taihen ni okotte ryō wo otosh'te watashi wa omae yori tsuyoku nai ka? to iimash'ta keredomo, shibaraku tatte kaze ga dete kumo wo fukitobashimash'ta. kaze ga dandan hageshiku natta kara, neko ga hito no ie ni hikkonde tenki ni naru koto wo matō to omoimash'ta. ie no naka ni fūfu ga andō no katawara ni suwatte otte kaze ni kamawazu ni otto ga hon wo yonde nyōbō ga nuimono wo sh'te otta. neko wa dō sh'te kaze ga fukikomanai ka to kangaeta ga, mado no shōji wo mite kitto kono mono ga kaze wo fusegu to wakarimash'te shōji no chikara wo kanshin shimash'ta. shikashi yagate fūfu ga andō wo kesh'te nemash'ta toki ni, ana no naka kara nezumi ga dete shōji wo kajitte tsui ni ana wo akete shimaimash'ta kara, nezumi wa shōji yori mo tsuyoi ga, watashi ga nezumi wo koroseba, watashi ga sekai no ichiban tsuyoi mono de wa nai ka? to kangaete tobidete nezumi wo korosh'te kuraimash'ta.

13. Exercise.

myōnichi s'koshi hayaku okite sampo ni dete wa dō des'? — kono ie wa benri ga yok'te yachin mo takaku nai keredomo, asa kara ban made denkitets'dō ga tōrisugite taihen yakamashii kara, kanai ga susumete mo karinai hō ga ii to omoimas'. — naze okusama wo tsurezu ni shiba ye oide nasaimash'ta ka? — konnichi michi de subette taorete ashi wo kujiite isshūkan bakari soto ye deru koto ga dekinak'te komarimas'. — kuts' wo nugazu ni heya ni haitte wa (hairu koto wa) narimasen'. — heya ni hairu mae ni kuts' wo nuganak'te wa (nuganeba, nuganakereba) narimasen'. — kyō wa o matsuri des' kara, komban osoku uchi ye kaette kite mo ii n' des'. — shinamono ga ii ga, motte kita kane ga tarinai kara, kaitak'te mo yamemashō. — sugu ni o harai nasaimasen' de mo yoroshiū gozaimas' kara, go enryo naku motte oide nasai (o mochi kudasai). — Nihonjin ga Taiwan wo senryō sh'te kara, sono shima no arisama ga daibu kawatte kimash'ta. — kono tets'dō ga denki ni natte kara, watakushi ga noru no wa kyō hajimete des'. — mada kippu wo kawanakatta kara, isoide teishaba ni ikimasen' to, kisha no ma ni aimasumai.

14. Exercise.

s'koshi shōji wo akete kure! daidokoro ga kusubutte ite tamaranai. — mō nagaku koko de matte ite mo hito ga konai kara, kaette ikimashō. — Nihon no furo wa Seiyō no furo yori mo chiisak'te hito ga shagamu — shagamaneba naran' — yō ni dek'te orimas'. — furoba ye itte mō furo no yōi ga dek'te iru ka mite kure! — mada dek'te imasen'. gejo ga ima hi wo okosh'te yu wo wakash'te imas'. — sonnara dekitara, sugu watashi wo yonde kure! — kesa yaoya ni iroiro no yasai wo motte koi to iits'keta ga, mada motte kimasen' ka? hai, atsuraeta mono wo mina motte kimash'ta. — kono kawa ni izen itabashi ga kakatte imash'ta ga, konaida no ō-mizu de kowarete ochimash'ta kara, ima ishibashi wo tsukutte imas' ga, mada dekiagatte imasen' uchi wa watashibune de wataru yori hoka ni shikata ga arimasen'. — itsu goro dekiagarimashō ka? mō ichinen-kan kakarimashō. — anata wa kyō sampo ni demasen' ka? mada iroiro no yōji ga atte deru koto ga dekimasen' ga, yōji ga sunda naraba (sundara), sugu ni demas'. — konnichi wa doko ye oide nasaimas' ka? mainichi onaji michi wo aruite sampo sh'te imas' (sampo shimas'). — A. san wa doko ni sunde iru ka shitte imas' ka? konaida made Motodaikuchō ni sunde imash'ta ga, hikkosh'ta to kikimash'ta. ima no sumai wa shitte imasen'. — danna san ga mō okimash'ta ka? mada hayō gozaimas' kara, okite imasen' deshō. — kodomo ga mō gakkō ye ikimash'ta ka? itte imasumai.

15. Exercise.

dochira ye o dekake ni narimas' (ka) (o dekake nasaimas', o dekake de gozaimas' ka)? — komban nan'doki ni o kaeri nasaimas' ka? — itsu go shuttats' ni narimas' ka? — konnichi wa dochira ye oide ni narimas' ka? — Tarō ga mō gakkō ye itta n' des' ka? ie, itta n' de wa arimasen', mada nete iru n' des'. — sakujits' nani ka yōji ga arimash'ta no de, go issho ni mairu koto ga dekimasen' no de, zannen desh'ta. — anata wa kesa ichiba ye oide ni narimash'ta (oide desh'ta) ga, nani ka ii mono wo o kai nasatta no des' ka? — ie, kau tsumori de wa nakatta, hiyakashi bakari itashimash'ta no des'. — naze konna ni buts'buts' itte oru n' des'! danna no mae de buts'buts' iu n' de wa (ja) nai (iu mono de wa nai, itte wa ikenai).

— ima nats' no kyūjits' des' kara, kodomo ga ichi-nichi asonde iru bakari n' des'. — anata wa kutabirete imas' kara, konnichi no o keiko wo yamete wa dō des' ka? — arigatō. kutabirete ite mo benkyō suru no des'. — meshi ga mada dekite inai n' des' kara, chotto niwa ni ikimashō. — kono mae omae ni watash'ta tegami wo yūbinkyoku ye dash'ta no ka? — naze hayaku kaette konakatta no des' ka?

16. Exercise.

ano hito wa taihen benkyō de, itsu mo hon wo yonde imas'. ie, benkyō suru yō de, benkyō shimasen'; hon wo yomi wa shimas' ga, shōsets' bakari yonde imas'. — ano ie wa kaimash'ta ka? kai wa itashimasen' ga, karimash'ta. — shitateya ga atsuraeta kimono wo motte konakatta ka? ki wa shimasen' ga, kimono wo okurimash'ta. — komban o taku de gozaimas' naraba, iroiro tazunetai koto ga arimas' kara, chotto ukagatte mo yoroshiū gozaimas' ka? uchi ni ori wa itashimas' ga, taihen isogashii kara, myōban oide kudasai. — kesa no shimbun wo goran nasatta ka? miru koto wa mimash'ta ga, hima ga nakatta kara, dempō bakari yomimash'ta. — konaida A. san ni awanakatta ka? awanai koto wa nai ga, mare ni aimash'ta. — anata no o kangae de wa ikusa ga okorimashō ka? okoru koto wa okorimashō ga, itsu hajimaru ka wakarimasen'. — koko ni B. san ga sunde imas' kara, chotto ukagaimashō. koko ni sunde wa imas' ga, sakuban Yokohama ye itta kara, hairu no wa dame des'. — sakuya hijō ni kaze ga fuite imash'ta kara, maru de nenai koto wa nakatta ga, tabitabi me ga samemash'ta. — mada hakurankai ye itta koto ga arimasen' ka? mō ni-san-do itta koto ga arimas'. — mada Fujisan ni nobotta koto wa arimasen' ga, kinjits' noborō to omoimas'. — konogoro tenki ga waruk'te michi ga warui kara, sampo ni yuku koto ga dekimasen'. — kono dempō wa usorash'ku miemas'. sonna koto wa aru wake ni wa mairimasen'. — suri ga junsa wo mita toki ni, hashitta no hashiranai no de wa nai, tobi yō ni hashitta. — kodomo ga sawaida no sawaganai no de wa nai, hijō ni sawaida.

17. Exercise.

shōji wo shimenai to (shimeneba, shimenakereba), akari ga kieru deshō. sonnara shimete kudasai. — Nihon no

shimbun wo yomu koto ga dekitara yoi ga. — meshi ga dekita made chotto niwa ni oide nasattara dō de gozaimas'. — kono hempi na tokoro ni otta toki ni kari wo sh'tari fune wo koidari suru yori hoka ni nani mo shimasen'. — watashi mo kari wo suru no ga s'ki des' keredomo, kono kinjo ni kemono mo tori mo nai kara, doko ye ittara yokarō ka? anata wa raigets' Hokkaidō ye oide nasaritai to ossharimash'ta ga, as'ko ni kuma mo hoka no kemono mo tak'san orimas' kara, tada jūryōmenkyo wo ukereba, o kokoro shidai ni kari wo nasaru koto ga dekimas'. jūryōmenkyo wo ukeneba (ukanak'te wa) narimasen' ka? menkyo ga nakereba, kari wo suru koto ga dekimasen'. doko ye tanomeba menkyo wo ukeraremas' ka? Tōkyō de wa keishichō des' keredomo, narudake hayaku tanomu ga ii no des'. — itsu go shuttats' nasaritō gozaimas' ka? yōji ga sundara (sumeba, sumu to, sunda naraba), sugu shuttats' itashitai mono de gozaimas'. — kore kara yūbinkyoku ye inshi wo kai ni ikimas' ga, issho ni ittara dō des'? yoroshii. sōsh'te as'ko kara banmeshi wo kui ni ryōriya ye iku koto ga dekimas'. — nan' to ieba ii no da?

18. Exercise.

tenki ga kumotte kite sugu ame ga furisō des' kara, hayaku uchi ye kaette kasa wo motte kite kure! — kasa wo motte mairimash'ta. — mō tabete shimatta kara, dekakeyō. — tameta kane wo doko no ginkō ye azukete okimashō ka? — tomodachi to issho ni yuku yakusoku wo sh'te okimash'ta ga, dō sh'te matte otte mo konakatta kara, hitori de dete shimaimash'ta. — kyō taihen shigoto wo sh'te otta kara, daibu kutabirete kimash'ta. — anata no koko ye oide nasaimash'ta no wa hajimete des' kara, go annai itashimashō. — go ryōshin ga go sōken des' kara, go anshin nasaimashi. — kono f'tari no ko wa tagai ni asobiau tabi ni, sugu ni kenka shihajimemas'. — anata, hen na oto ga sh'te iru no de wa nai ka? sore wa hanshō des'. kono kinjo ni kaji ga denakattara yoi no ni. — kono yama ni sh'ka ga tak'san orimas' ga, sesshō kindan no basho de, koros' koto wa kinjite imas'. — muri ni hito wo karonjite wa ikemasen'. — kyō wa mō jūbun ni benkyō sh'ta to kangaemas'. nokori wa asu no koto (asu ni) shiyō. — hayaku uchi ye kaeranai to, haha ga shimpai itashimas' kara, mō o itoma itashimas'. — kono mise ni rippa na

mono ga arimas' ga, kane wo motte imasen' kara, kau koto wo yoshi ni sh'te hiyakashi bakari ni itashimashō.

19. Exercise.

kono tegami wo hayaku yūbinbako ye irete moraitai. — shits'rei nagara, kono shimbun no wakaran' tokoro wo tokiakash'te itadakitō gozaimas'. — tabako ippon meshiagare! — sore de wa ippon itadakimas'. — anata wa kaze wo o meshi ni narimash'ta to kikimash'ta ga, go kinjo made mairimash'ta kara, chotto agarimash'ta. — ima o itoma itashimas' ga, kinjits' mata o me ni kakarimashō. — ima made Nihongo wo oshiete moraimash'ta sensei ga gaikoku ye ikimash'ta ga, hoka no ii sensei wo go zonji de gozaimasen' ka? — hayaku yu no sh'taku wo sh'te moraitai. hai, sugu ni sh'taku sh'te agemas'. — rōka ga kurai kara, o kyaku ni akari wo ts'kete o age mōse! — sore wa rippa na o tokei de gozaimas'. chotto haiken itashitō gozaimas'. — o hima ga gozaimas' nara, kono shashin wo goran ni iretō gozaimas'. — sakujits' haishaku itashimash'ta o kasa wo ima o kaeshi mōshimas'. — danna ga sugu ni kaette kuru to ossharimash'ta kara, dōzo chotto agatte o machi nas'tte kudasai.

20. Exercise.

anata wa mō jinrikisha ni o nori nasatta koto ga arimas' ka? hai, watakushi wa Hongkong ni otta toki tabitabi notta koto ga arimas'. — boku wa kyō kimi no kinjo made yuku kara, kimi no tokoro ni sasoi ni ikō to omou. — kore wa omae ga motte kita mono da ka? hai, danna san, temae ga ichi de katta yasai de gozaimas'. — ano o katagata wo go zonji des' ka? hai, ano okii hito wa rikugundaijin de, wakai hito wa sono otōto des'. — warera wa issho ni ikō de wa nai ka? — watashi wa kyō segare ga jibun de kaita tegami wo uketotta. — ano yats' wo goran! sore wa mainichi koko ye tōrisugiru nondakure des'. — watakushi wa mada tennō heika wo mita koto ga arimasen' kara, kyō no kampeishiki ye ikō to omoimas'.

21. Exercise.

kō iu yō na takai ie wa Nihon ni wa arimasen'. — sonna tsumaranai koto wo it'cha ikemasen'. — anata ga tsurete kita hito wa dare des' ka? sore wa watashi no

sensei des'. — sakujits' no shimbun ni dete ita dempō wo mita ka? ā iu (yō na) bakabakashii koto wo shinjiru hito ga nai to omou. — mō kō (iu yō ni) natta ato de (kō nattara) shikata ga arimasen'. — are wa nan' to iu kenchiku des'? sore wa temmondai des'. — konya s'koshi yomise wo mitai mono des'. — watashi sono uchi (aida) asu no keiko no sh'taku wo shiyō to omoimas'. — sore kara nani wo suru no ka? sore kara nemashō. — sore de wa kinjits' made. — kochi made oide! — sonna ni sake wo nonde wa ikemasen'. — kono yō na kinu wo chirimen to iimas'. — sore de chōdo ii n' des'. — kō sh'te wa ikemasen'. — koko ga atsui kara, shōji wo akete kure! — ā iu (anna) warui kotoba wo mochiite wa naran'. — sono jōgi wo hitots' yokosh'te kudasai. — kochira ye o kake kudasai! — mō sō (sonna ni) osō gozaimas' ka?

22. Exercise.

doko no (dono) isha ni kakattara yō gozaimas' ka? donna (dō iu) isha ni kakattara yō gozaimas' ka? kono baai de wa donna isha de mo ii. omae wa nani wo sonna ni naite oru ka? ka ga sash'te itai. sonna koto wa nan' de mo nai. nani ka omoshiroi koto ga arimas' ka? ie, chikagoro nani mo arimasen'. ano hito wa ikuts' gurai ni narimashō ka? ano fune wa dore ga ichiban hayō gozaimas' ka? anata wa dō omoimas' ka? sore wa nan' to iu tori des' ka? o taku wa namban des' ka? kono f'tats' no kaban wa dochira ga karui ka? sakujits' dare to issho ni kōen ye oide des' ka? soko no ts'kue no ue ni aru fude wa dare no des'? kono uchiwa wa dochira ka o ki ni irimas' ka? dochira mo ki ni irimasen'. dochira de mo ki ni irimas'. dochira mo (ryōhō to mo) rippa des'. nani ka ochita oto ga shimash'ta ga, nan' des' ka goran! dō sh'te sonna ni machigau koto ga dekita ka? katte ni itte dare ka kuru yō ni itte kure!

23. Exercise.

naze mon no mae ni ōzei no hito ga atsumatte kimash'ta ka? kyō wa tenki mo ii kara, sampo ni deru hito ga tak'san aru deshō. kono kuni ni wa megane wo kakete iru hito ga daibu aru yō des'. watakushi no niwa ni ki ga ōi keredomo, sono uchi ni wa mats' no ki ga s'kunai. kono f'tari no kodomo wa dōnen de, sei no takasa mo hotondo

onaji koto des'. mō hitots' kore to onaji tokei ga arimasen ka? uchi no kodomo wa dare mo ka mo (mina) byōki des'. uchi no neko ga sakuban nokosh'ta sakana wo nokorazu kutte shimaimash'ta. kono ueki ga amari ki ni iranai ga, hoka no wa arimasen' ka? kono hombako ga amari chiisai kara, mō s'koshi ōki na no wo koshiraete moraitai. kono shomots' no uchi ni shōsets' mo aru shi rekishi mo arimas' (shōsets' mo rekishi mo arimas', shōsets' mo areba rekishi mo arimas'). kono gawa wa mō jūbun ni kembuts' sh'ta kara, kondo wa mukōgawa ye ittara dō des'? mukōgawa ni wa bets' na meisho wa arimasumai.

24. Exercise.

konaida ichi de katta ueki wa mō karete shimaimash'ta. konogoro Mukōjima no hana ga masakari des' kara, mi ni iku hito ga tak'san arimas'. hitori de ie wo dete machi wo arukimawatte tsui ni kaerimichi wo shiranaku natta kodomo wa dō narimas' ka? kinō yane no ue kara ochita daiku wa shinimash'ta ka? kore wa kyō hajimete mita mono des'. ano mezurashii koto wo hanash'ta hito wa (no wa) dare desh'ta ka? tadaima ōki na kasa wo kabutte yabuketa kimono wo kite tōrisugita mono wa kojiki de wa nai ka? tomodachi no Hayashi san kara myōnichi issho ni shibai ye ikitaku nai ka to iu tegami wo uketorimash'ta ga, anata mo issho ni oide nasatte wa dō des'? Hayashi san wa konaida o taku de o me ni kakatta o kata des' ka? te ni motte iru mono wo misete kure! kono tegami no haitte ita jōbukuro wo hitots misete kudasai! sakujits' o atsurae nasaimash'ta hon wo konnichi motte mairimash'ta (jisan itashimash'ta).

25. Exercise.

sonna ni yogoreta kimono wo kite hito no ie ni haitte wa naran'. me no chikai hito wa kaigun ni hairu koto ga dekimasen'. koko ga ishi no ōi yama des' kara, dōmo noborinikū gozaimas'. kinō no shimbun ni dete iru no wa hontō des' ka? kodomo wa tsumi no nai mono des'. ano sumōtori wo goran! hijō ni f'totte imas'. ano hito wa amari enryo suru mono de, komarimas'. kono kuni wa zuibun hirakete imas' kara, kyōiku no aru hito ga ōi. are wa mattaku yaku ni tatanai yats' da. Nippon de wa Tōkyō wa mottomo jinkō no ōi tokoro des'. are wa kiryō no ii

onna de wa nai ka? kore wa jits' ni benkyō suru shosei des'. ano hito wa itsu mo chanto sh'ta nari de gaishuts' wo shimas'. ano hito no minari wa itsu mo chanto sh'te imas'. ano hito no giron wo kiite miru to, itsu mo shikkari sh'te imas'. are wa shikkari sh'ta hito des'. ano hito no shirabe wa itsu mo nen no itta chōsa wo shimas'. kore wa go nen no itta koto des'. kono ikusa wa kagiri no (ga) nai yō ni miemas'. ano hito no gakumon wa kagiri ga arimas'.

26. Exercise.

kono ie wa chiisak'te yo-ma sh'ka arimasen'. — o kyaku ga aru toki wa fusuma wo torinokete f'ta-ma wo hito-ma ni shimas'. — kekkon no yakusoku wo sh'ta toki ni wa otoko no hō de wa onna ni kanarazu obi wo hito-suji okuraneba narimasen'. — kono mi-hako wa kimono ga ippai haitte imas'. — kono hito wa taihen sake ga s'ki de, hito-ban ni yo-bin made nonda koto ga arimas'. — anata wa o ikuts' de gozaimas' ka? chōdo sakujits' yats' ni narimash'ta. — kono bentōbako ni dango ga ikuts' haitte imas' ka? itsuts' bakari haitte imas'. — ano yadoya wa ii ka? mō hito-ban as'ko ni tomatta ga, taihen yokatta. — itsu go tōchaku nasaimash'ta ka? kongets' no hats'ka ni tōchaku itashimash'ta. — toshi no shimai no hi wo ōmisoka to iimas'. nen-nai kane wo karita hito ga osoku mo kono hi de harawanakereba narimasen'. sō shinai to, kashinushi ga kite shakkin wo saisoku shimas'. — dono kurai no aida anata wa kondo Hakone ni go tōryū nasaimash'ta ka? yōka bakari tōryū itashimash'ta. — Yoshino no sakura wa mina hitoe des keredomo, Mukōjima no sakura wa yae des.' — iku-ma ga o iriyō des' ka? hito-ma de ii.

27. Exercise.

Nippon no mottomo takai yama wa Fuji des'. sono takasa wa ichi-man ni-sen-shaku ijō des'. ichi-ri wa san-jū-roku-chō des'. itchō wa oyoso hyaku-ku meter ni atarimas' kara, ichi-ri wa san kilometer ku-hyaku ni-jū-sh'chi meter ni narimas'. — Nihon no kane ni wa kahei to shihei ga arimas'. kahei ni wa yen, sen, rin ga atte shihei ni wa ichi-yen ika wa arimasen'. kahei ni wa go-yen, jū-yen, ni-jū-yen kinka, ichi-yen, go-jissen, ni-jissen, jissen ginka atte, hakudō wa ichi-mai go-sen, dō wa ichi-mai ni-sen, issen, go-

rin arimas'. shihei ichi-mai wa ichi-yen, go-yen, jū-yen, hyaku-yen, sen-yen tō arimas'. ichi-yen wa Jgiris' no ni shilling s'koshi ijō ni atarimas'. — kono kawa no haba wa sambyaku-shaku gurai des'. — Tōkyō no jinkō wa hyaku-shi-jū-shi-man-nin des'. Ōsaka wa Tōkyō yori mo chiisak'te sono jinkō wa hachi-jū-ni-man issen-nin des'. Meiji san-jū-yo-nen ni Nippon ni zairyū sh'te oru gaikokujin no kazu wa ichi-man san-zen go-hyaku roku-jū-nin desh'ta. sono uchi de otoko wa ku-sen happyaku hachi-nin atte, onna wa san-zen sh'chi-hyaku roku-jū-ni-nin arimash'ta. Shinajin wa sh'chi-sen ijō arimash'ta ga, Jgiris'jin wa ni-sen hyaku-jū-ku-nin arimash'ta.

28. Exercise.

kono kuni no basha wa tsūrei ni-tō-biki no basha des' ittō-biki to san-tō-biki no basha wa mare ni mimas'. Hanao no koshiraeta hon wa ni-sen happyaku-go-jissats' desh'ta. anata no o niwa ni ki wa iku hon (nambon) arimas' ka? mats' wa sambon, ume wa ippon bakari arimas'. kesa tegami wo roku-tsū hodo kakimash'ta. ippuku meshiagare! kyō iroiro chiisa na kane ga irimas' kara, dōzo kono sats' wo kuzush'te go-sen jū-mai, jissen jū-roku-mai, ichi-yen sh'chi-mai kudasai. ato wa dōka de moraitai. ie no isu wa hotondo mina waruku natta kara, jū-hakkyaku no atarashii no wo kaō to omoimas'. hashi ichi-zen wa ikura des'? kachi de ryokō suru toki wa waraji ga kuts' yori nakanaka benri des' keredomo, yabureyasui mono des' kara, iku soku ka motte ikaneba narimasen'. sore de wa jissoku kurai kaimashō.

29. Exercise.

o tokei wa nan' ji de gozaimas' ka? watakushi no wa tomatte imas'. watakushi no tokei wa ku-ji ni-jippun sugi des' ga, go-fun hodo okuremas' kara, ima jū-go-fun sugi bakari des'. nan' ji ni kisha ga demas' ka? jū-ji jippun mae ni demas'. sonnara koko kara teishaba ye yuku no wa ni-nimbiki no jinriki wo tobash'te mo han-jikan ga kakaru kara, zannen nagara narudake hayaku o dekake nasaraneba narimasen'. anata wa nan' nen-kan kurai kono kuni de go ryūgaku nasaimash'ta ka? mō san-nen-kan hodo koko ni zairyū itashimash'ta ga, dōmo Nihongo wa mada s'koshi mo shimpo shimasen'. ichi-nen wa jū-ni-ka-gets' de sore wo yots' ni wakete haru nats' aki fuyu no shiki to iimas'. san

shi go no san-ka-gets' wo baru, roku sh'chi hachi no san-ka-gets' wo nats', ku jū jū-ichi no san-ka-gets' wo aki, jū-ni ichi ni no san-ka-gets' wo fuyu to iimas'. Tōkyō kara Ōsaka made no ni-tō-gippu wa ikura des'? ōf'kugippu des' ka? ie, yuku bakari des'. sonnara jū-ichi-yen go-jissen des'. anata ga ima o yomi nas'tte iru no wa nammai-me des'? ni-jū-yo-mai-me des'. ni-san-jikan hiyakash'te aruku hito mo aru, ichi-yen no shinamono wo kau tame ni ichi-jikan negiru hito mo arimas'. Meiji san-jū-yo-nen ni Nippon de korerabyō ni kakatta hito wa hyaku-ichi-nin de, shinda hito wa roku-jū-sh'chi-nin desh'ta. dōnen ni kokushibyō ni kakatta sen-hachi-jū-ni-nin no uchi de happyaku-jū-ni-nin sunawachi oyoso hyaku-nin no sh'chi-jū-go ga shinimash'ta.

30. Exercise.

ano jishin no toki ni ōku no ie ga tsuburete ōzei no hito ga neta mama de tsubusareta. konaida kanai ga ichiba ye itta toki ni suri ni kinchaku wo nusumaremash'ta. mukashibanashi no uchi de oni ni kobu wo torareta to iu no mo arimas'. kikori no tonari no hito ga kore wo kiita toki ni jibun mo kobu wo torareyō to omoimash'ta. mekura no amma wa kodomo ni te wo hikarete machi wo arukimawatte imas'. yoru no jū-ni-ji made denkitets'dō ga ie no mae wo tōru kara, dō sh'te mo neraremasen'. seifu no menkyo wo ukenakereba, gunkō wa miraremasen'. dō sh'te menkyo ga ukaremas' ka? ano hito wa mekura des' ka? ie, yoku me ga miemas'. ā iu kotoba wa hito no mae de nakanaka iwaremasen' (iemasen'). ano fune ga miraremas' ka (ano fune ga o me ni miemas' ka)? anatagata no o hanashi wa watashi mo kikaremas' ka? sugu ni onsenba ye iku to, naoru ka mo shiremasen'. kono tōri benkyō sureba, itsu ka rippa na gak'sha ni narumai mono de mo nai. f'tari no tomodachi wo maneita ga, dochira mo korarenakatta. sakujits' sampo sh'ta toki ni hachi ni hitai wo sasaremash'ta.

31. Exercise.

Kawamura wa shokunin wo yane no ue ye noborasemash'ta. Momotarō wa takaramono wo kuruma ni tsumasete uchi ye kaerimash'ta. mus'me ni kega wo sasete kureruna! haha wa mus'me ni asobasetari mukashibanashi wo hanash'te kikasetari shimash'ta. watashi wa niwa no ume no mi wo kyō toraseru tsumori des'. ima basha wo yōi sasemas'

kara, dōzo o nori kudasai. kono isu ga kowareta kara, sugu dōguya ni okurasero! kodomo ga gakkō kara kaette kite hirumeshi wo tabeta ato de sugu ni fukushū sasete kudasai! ima o hima ga gozaimas' nara, dōzo nani ka Nihon no shūkan no koto wo hanasb'te kikasete kudasai! yoroshiū gozaimas'. sore de wa kekkon no koto wo kikasete agemashō. kodomo ni sake wo nomasete wa ikemasen' yo. omoigake nai kyaku ga kita kara, sugu ni shosei wo dash'te s'koshi sake no ii no wo motte kosase nasai! ima hito wo hairash'te wa ikenai kara, chotto engawa ni matash'te oite! sugu gejo ni kodomo no kimono wo kisesasete kure!

32. Exercise.

chichi ga tsutsumi wo aketa toki ni, waki ni ita mus'me wa sono naka ni aru ningyō wo mite taihen yorokonda. zuibun o samuku narimash'ta. daibu harete kimashta. yohodo atataka ni narimash'ta. koko kara Kyōto ye yuku no ni wa nan'-jikan gurai kakarimas' ka? ryohi wa dono (ikura) kurai des' ka? anata no o taku wa tōi kara, yōyaku (yōyō) ima mairimash'ta. kore dake no bugensha ni natta kara, mō mae no shōbai wo suru ni oyobimasen'. dōzo chotto o machi kudasai! anata wa mada Nikkō ni oide nasatta koto wa arimasen' ka? kondo sensō ni ikeba, kore giri de mō aenai ka mo shiremasen'. kane sae areba, doko ye de mo ikaremas' (yuku koto ga dekimas'). gak'sha de mo (de sae mo, de sura) kono koto wo shiru koto ga dekimasen'. sazo o komari de gozaimashō. anata ni sura kono koto ga dekimasen' no ni, dō sh'te watakushi ni dekimashō ka? watashi wa zehi Nihon ye kaeru made ni Paris no kembuts' wo suru tsumori des'.

33. Exercise.

kondo koko ye kita no wa hajimete de wa arimasen', mainen ni-san-do kimas'. kono ie wa omote ni mo ushiro ni mo niwa ga arimas'. as'ko wo goran! mukō ni mieru kemuri wa jōkisen de wa arimasen' ka? yama no ue kara orite otta toki ni, sh'ta kara hito ga nobotte kite chōdo hambunmichi de deaimash'ta. ano rentai wa konoe des'. saki ni notte yuku sh'kan wa rentaichō no Ōsawa taisa to iu hito des'. moshi watashi no rusu ni shitateya ga kitara, asu no asa hayaku koi to iina! sendatte o taku ye agarimash'ta ga, o rusu de gozaimash'te zannen desh'ta. ano

hito wa nenjū hataraite imas'. konaida oide da shosei no kata ga sakikara matte imas'. danna sama wa mada o kaeri ni narimasen'. sore de wa nochihodo mata agarimashō. okusama wa o uchi des' ka? imashigata o de ni narimash'ta. senya go chisō ni narimash'ta; kyō wa chotto o rei ni demash'ta. kimi wa ima gakkō no kaerimichi des' ka?

34. Exercise.

mō osoku narimash'ta kara, isoide meshi wo tabete ikimashō. mukashi gishiki no toki wa hyak'shō mo yahari kamishimo wo kiru koto ga dekimash'ta ga, kiwamete bimbōnin wa sore ga dekimasen'. kondo no gikai wa hikitsuzuite seifuan ni dōi wo shimash'ta kara, taigai kakutei ni narimash'ta. omae wa naze sonna ni guzuguzu itte oru yo? ano hito wa betsu ni kore to iu kagyō mo naku, tada mainichi burabura to asonde bakari imas'. omae wa sono koto wo shitte iru naraba, naze sonna ni magomago sh'te iru no da? hijō ni shinamono ga gotagota sh'te otta. yūbe no go chisō de taihen ni sake ni yotte kaeri ni wa hyorohyoro sh'te arukemasen' desh'ta. chōchin ga burabura sh'te imas'. dorobō ga hosoi hibashi wo motte kaban no jōmae wo akeru tsumori de jō no ana ye tsukkomi, shikiri ni gachigachi yatte iru tokoro ye awatadashiku haitte kita no wa kaban no mochinushi desh'ta. tenki ga yokatta kara, ni-san-nin no byōnin ga o isha sama no yurushi wo kowazu ni niwa ye dete hanashi wo sh'te otta tokoro ye omote kara batabata kakekonde kita mono wa byōin no kozukai de arimash'ta ga, ōgoe de soto ye decha naran' to iimash'ta. watashi wa ukkari misemono wo mite iru aida ni suri ni kinchaku wo toraremash'ta. sonna ni bonyari sh'te iru to, kawa ye ochiru yo.

35. Exercise.

watakushi wa kesa roku-ji ni okite ano yama no ue wo sampo shimash'ta. Nihon de wa kikengata ga korareru toki wa itsu mo za wo tatte keirei wo shimas'. Jimbōchō ni yuku ni wa Kudansaka wo orite hidari ye magaru to, sugu des'. shake wa ko wo umu to, kawa wo kudarimas'. watashi wa kono tabi Ōmihakkei wo megutte omoshiroi tabi wo shimash'ta. yūsei wa taiyō wo mawatte sono kidō wo egakimas'. Ueno ni yuku ni wa Nihonbashi kara Sujikai wo tōri, sore kara Hirokōji wo tōtte Sammaibashi wo wataru

to, sugu des'. Mukōjima je iku ni wa Sumidagawa wo sotte (sōte) arukimas' kara, makoto ni keshiki ga yoroshii. kyō wa ts'karemash'ta kara, keiko wo yasumimashō. Nihonjin wa ippan ni kottōhin wo yorokondo moteasobimas'. ano hito wa nimots' no tōchaku shinai wo anjite orimas'. bangoro wa suzusbii kara, machi wo sampo suru hito ga ōi.

36. Exercise.

ano hanarezashiki wa nani ni ts'kaimas' ka? sore wa cha no yu mata wa mitsudan ni ts'kaimas'. kono yama ni hanarezashiki wo ts'kurō to omoimas'. subete no shinamono wo sugu sono ba de mochiiru koto ga dekimas' no wa makato ni benri des'. nan' ji ni kisha ga demas' ka? tsūrei watakushi wa ichi-nichi ni san-do shokuji wo shimas'. kuniguni no shūkan ni yotte kuimono no kubets' mo arimas'. o taku de itta tōri kono kinjo de s'koshi kaimono wo sh'tai kara, kimi mo issho ni kite kuren' ka? kesa ichi bangisha de Yokohama ye shuttats' shimash'ta. Nihon no furoba wa Seiyō no to chigatte oke ga arimas'. kono oke ni yu wo wakashi, mizugame agariyu wa sono heya ni sonaete orimas'. yuka wa tsūrei ita de hatte arimash'te yu ni haitte atatamareba, kono yuka de karada wo araimas'. kono ike ni hashi wo kakeyō to omoimas'. yūmeshi wa doko de taberu no des' ka? oji san ni attara, yorosh'ku. naze kono atarashii kimono wo kita no ka? asobi ni iku (no) ni wa kaette warui kimono no hō ga ii. kono tegaime wo utsus' no ni wa s'kunaku mo hau-jikan ga kakarimas'. kono tsumaranai shina wo o katami ni agemas'. taihen ano hito to kokoroyasū gozaimas'.

37. Exercise.

omae wa gakkō ye yuku mae ni itsu mo sh'tayomi wo shinakereba narimasen'. Asakusa no mon zen (mon no mae) ni wa kodomo no s'ki na omacho tabemono no mise ga tak'san arimas'. kōen nai de wa chōjū gyorui wo toru koto wa Nihon de wa kinjite arimas'. oyaji ga shinda konokata kyō ga chōdo san-nen-sai ni narimas'. dōbuts' no shurui wa kono uchū kan ni tak'san arimas'. itsu mo haru wa Tōkyō de wa shubiki gai je hanami ni yuku no wa tanoshimi des'. chikakoro wa hijō ni tahō des' kara, yak'sho ye deta ue de nao hōkoku wo tak'san kakimash'ta. Tōkyō wa kaki ni wa kandankei ga Kwashi no hyaku-do ijō ni

naru koto wa metta ni arimasen'. mata fuyu wa hyōten ika jū-shi-go-do ga ichiban samui koto des'. Aoto Saemon to iu hito ga kawa ye otosh'ta jū-mon no zeni wo hiroi-ageru tame ni ninsoku wo yatotte kawa wo sagasash'te go-jū-mon wo tsuiyash'ta to iu hanashi ga arimas'.

38. Exercise.

Nihon ni zairyū suru Seiyōjin no mottomo tak'san hisho ni yuku tokoro wa Karuizawa to Nikkō to de arimashō ka. kawa no hotori ye mairimas' to, hitori no mus'me ga kawamizu de sentaku wo sh'te orimash'ta. mono wo kō sh'te oku no wa muda to omoimas'. chotto niwa ni yuku. moshi mo hito ga kitara sugu shirasete kure! kyō wa asa hiru to mo san-do hodo kusuri wo nomimash'ta. watashi wa maiasa roku-ji ka roku-ji han ni okimas'. otōto no tokoro ye itte sugu ni mairu yō ni to sō itte koi! tenki mo yokatta ga, yōji ga tak'san atta kara, sampo ni ikō ka dō shiyō ka to omotte tsui ni ikimasen' desh'ta. jinrikisha to iu mono wa dare ga hatsumei sh'ta ka wakarimasen'. anata wa myōnichi kawabiraki ni oide des' ka sore to mo hoka no tokoro ye oide nasaimas' ka? Nihon de wa mukashi wa konnichi aru basha to ka jinrikisha to ka iu mono wa nakatta. kariudo ga tori wo miru ya ina ya (miru ka minai ni) sugu uchimash'ta. shitateya ye itte asu made ni zehi watashi no kimono wo shitatete oku yō ni to sō itte kure. kanai ga kaette kuru made rusuban wo seneba narimasen'. isogashii kara, yoshiya (tatoe) ame ga futte mo ikaneba narimasen'. kono tets'dō ga tabun sh'chi-gats' nakagoro made ni dekiagarimashō.

1. Reading Lesson.

As the weather is good to-day, we will go into the garden. The garden is behind the house. Indeed, the garden is very small, the ways are narrow, the trees are few, but flowers there are many. I do not know all the names of the flowers, but this white one is a lily. That red flower is also pretty. What colour do you like? I like lilac. Are there lilac flowers? There are; the other day I saw many violets in the shadow of that hedge. Violets are of lilac colour. Look at this crooked tree! That is a pine. The leaves are very narrow. As to other trees, their leaves fall off at the beginning of winter, but the leaves of pines are always green. Now we shall come to the pond at once. Here it is. It is a very large pond indeed. Are there also fish in it? There are (fish) of all sorts in it. There a carp is visible. Besides, there are also crucians and roaches in it. As I give them food every day, they are not afraid of people at all. As on hot summer days it is cool in the shade of the trees by the side of the pond, one really feels well. But now, as we are tired already, we will return to the house.

2. Reading Lesson.

Momotarō.

In olden times there was an old man and an old woman. One day the old man went into the mountain to cut firewood, the old woman to the river to wash clothes. From the upper part of the river a large peach came swimming. When the old woman had taken this and seen it, because it seemed to be of a very good taste, she thought, she and the old man, being two persons, would eat it, and returned home with it. When the old man came back from the mountain, and the old woman at once offered him the peach

and, thinking they, being two persons, would eat it, divided it into two, a lovely boy came out (of it) with a cry. When the two persons joyfully took up the child and bathed it, that child lifted the basin up high and flung it down. The two persons were astonished at his strength, and because the child had come out of the interior of a peach, they called it Momotarō. By and by Momotarō grew big and became really strong. One day he turned to the old man and old woman and said: "I wish to go to the Demon's island to take the treasures." The two persons were delighted, got up early in the morning and made millet-dumplings for his lunch, and gave them to him. Momotarō fastened these dumplings to his loin, left the house, and went over the mountain.

3. Reading Lesson.

Momotarō (conclusion).

When he had gone awhile, a dog came from the other side of the river: "Where are you going? Besides, what is it that you have fastened to your loin?" — "I am going to the Demon's island; what I have fastened to my loin are first-rate Japanese millet-dumplings." — "Give me one! I will accompany you." — Momotarō gave him dumplings, and took the dog with him as a companion. Next came a monkey, next to that came a pheasant; they begged (to be made) companions in the same way as the dog, and so they received dumplings. When Momotarō had taken the dog, monkey, and pheasant with him as his companions and crossed over to the Demon's island and saw it, the demons had shut the gate and let nobody enter. Thereupon the pheasant flew first and foremost over the roof, the monkey sprang over the fence and opened the gate from within.

Then Momotarō, together with the dog, burst into the gate, fought with many demons, and at length entered by force the innermost part. When at that time the leader Akandōji with a thick iron bar began to beat Momotarō, Momotarō warded off the blows, and they began a hand-to-hand fight; at last he finished by fettering Akandōji. The demons were frightened, surrendered, and delivered up the magic cloak, magic hood, magic wand, corals, and other treasures. Momotarō had them laden on a waggon. "Whose carriage is this?" — "Momotarō's carriage." — While

they were thus applauding, he returned home with (the treasures) as a present for the old man and old woman, and gave also part of them to the dog, monkey, and pheasant.

4. Reading Lesson.

The Frog of Ōsaka and the Frog of Kyōto.

In olden times there lived a frog in Kyōto. This frog was already a very influential person at Kyōto, but had never seen Ōsaka yet; so he quickly made up his mind to see it, and started. But there was a mountain-pass on his way, and when he had ascended it with difficulty, another frog was coming up from the other side. Then both rested for awhile, and the frog of Kyōto was the first to ask: "You seem to be on a journey; where are you going?" — "I am a frog of Ōsaka; but having never seen Kyōto yet, I am going to see it now. Where are you going?" he asked in return. Then the frog of Kyōto also told him he was on the way to see Ōsaka, and both inquired of each other the distance of the road; but when both of them heard that it was hardly half of the way, they despaired.

After a while the frog of Ōsaka said: "Under these circumstances it is a doubtful thing if we arrive there; don't you think so? But as there is happily a high place here, won't we look at Kyōto and Ōsaka from here, and return home?" — When he had said so, the frog of Kyōto promptly approved of it, saying: "You are right." Then the two frogs stood on their hind-legs, looked attentively, and the frog of Ōsaka said: "What! Kyōto is the same as Ōsaka!" The frog of Ōsaka said also: "Ōsaka is not different from Kyōto." Without noticing the position of their eyes, they were content, separated, and returned, it is said, to where they had originally come from.

5. Reading Lesson.

Hanao Hokiichi.

Among the scholars of Japanese literature there was a man named Hanao Hokiichi. He was a man of the Tokugawa age. When this man was young, he fell ill with his eyes; but because at that time medical treatment had not yet advanced, in spite of his consulting the physicians, his

eyes at last were totally spoilt. Even a blind man, if he is rich, can at any rate put up with it; but if he is not, he must get a living for himself. For this there is no other help but massage and playing the lute. Massage is even now exclusively carried on by the blind. The blind shampooer, either walking with a stick or led by the hand of a child, goes about crying: "Massage! the whole body 300 mon!" So Hanao, too, was obliged to study massage and the lute; but as this man had a dislike to both of them, he did not become skilful at all, and therefore he gave it up at last.

Hanao had from his childhood been very fond of having books read to him, and listening; besides, his memory was good, and he remembered all he heard. When he was fifteen, he made up his mind to study literature, started off for Edo, and became the pupil of a famous scholar; but by his zeal and industry he read through all Japanese books on literature. Then he opened a school himself, succeeded at once in getting many pupils, and taught them the old literature. Hanao made himself also renowned as an author of works on old literature, for he composed the great work called Gunsho Ruijū. This work, having 2,850 volumes, is, as a blind man's work, a surprising thing indeed.

One summer's night, Hanao was explaining to his pupils the Genji tales. The pupils were looking at their books by the light of a lamp; but suddenly the wind blew in through the window, and the lamp went out. Well, the pupils being unable to see anything, told the teacher to wait a moment. When Hanao asked what for, the pupils replied the light had gone out. Then the blind teacher said, laughing: "Indeed, seeing people are not free! Without a light they cannot read."

6. Reading Lesson.

Kobutori (Taking off a Tumour).

In olden times there was a woodcutter who had a large tumour on his right cheek. One day in the mountain he was overtaken by a storm, went into the hollow of a cedar, and was waiting till it should leave off; but as in the meanwhile the sun also set, he could not return, and made up his mind to pass the night there. The woodcutter, unable to sleep on account of the loneliness and awfulness, sat squatted down; but when it was late in the night, there

was a noise as if something was coming, and when he therefore stealthily peeped out, many beings with strange faces came gathering, formed a circle before the tree, opened a feast, and began to drink and dance. At first the woodcutter was frightened; but because he himself was fond of dancing, he was unconsciously carried away by the music, and thought he would come out himself; and when he came dancing into the very middle of the feast, all looked frightened for a time, but admired the woodcutter's skilfulness in dancing, and applauded again and again.

Soon daybreak approached, the time to return had come; all put a stop to the feast, and said to the woodcutter: "Your dancing was really interesting; you may come again next time. As a sign of our agreement, we will take charge of your tumour." So saying, they took out the tumour without pain and went away with it, I don't know where.

When the woodcutter, being awoke as it were from a dream, after this tried to stroke his face, the tumour had disappeared as if it had been wiped away, and there was neither pain nor anything; and because the day had broken, he hurriedly returned home and told everything to his wife from beginning to end. "This was a happy event," they said, and were greatly delighted.

In the neighbourhood of this woodcutter there lived another old man who had a large tumour on his left cheek; but when he saw the above woodcutter's tumour had suddenly disappeared, he became very envious; and when he asked: "By what doctor have you been attended? Let me also know him!" that woodcutter told him all about the events of the previous night, at which the old man was glad, and said: "Then I'll go there, too, and have my tumour taken out," left his house at once, came to the mountain, went into the hollow of the cedar as he had heard from the woodcutter, and waited.

Soon, when he thought it was midnight, the beings with the strange faces came gathering at last and began a feast. "Is the dancer of last night not come yet?" they said, and because they seemed continually waiting for him, the old man thought: "Now is the time!" crept out of the hollow and danced into the middle where all were sitting. All said: "The skilful dancer has come again!" and were glad and applauded him; but because this old man was not skilful

and by no means interesting, all said: "This time, dancing is not interesting. Give him back the former tumour and drive him away!" And when they had taken out the former tumour and thrown it back to him, smack! it stuck to his right cheek; and so the old man became a person having tumours on both sides.

This is not something that has really happened; but it is probably handed down from ancient times with the object of making it a warning to envious people.

7. Reading Lesson.

Kawamura Zuiken.

In olden times there was a large temple, but one of the tiles on its roof had fallen down. So the head-priest called an artisan and bade him repair it; but the artisan said: "As the roof is high, and one cannot reach it by means of a ladder or such a thing, one must put up a scaffold. Thus, unless I get some ten ryō, I cannot contract for it." At that time there was a man named Kawamura Zuiken; when he heard that, he laughed and said: "Indeed, these are foolish people. If it were I, I would contract for it for four or five ryō." The head-priest of the temple also said: "How can that be?" and was not without doubt, but "At all events!" he said, and tried to charge Zuiken with it.

Zuiken looked in which quarter was the wind, flew a kite before the temple, and gave it sufficient string; when he made it fly across the roof of the temple and fall down on purpose, the kite reached the ground on the other side of the temple. Then he fastened to the string of the kite a large rope instead of the kite, hauled in the string of the kite, and pulled the large rope to the front-side of the temple, and tied both ends of it fast to the boundary-posts of the ground; and as he made the artisan ascend along the large rope up to the roof, he finished repairing it in only one hour.

Well, when the work, for which he was to spend some ten ryō, and which was to take a good many days, was finished for only four or five ryō in about one hour, the headpriest's joy was a matter of course, but also Zuiken had earned four or five ryō without capital. This was because Zuiken excelled in intelligence. Zuiken was not only skilful

in contrivances of that kind, he was constantly economical, and, moreover, an industrious man.

At first, when this man had not a farthing, he picked up the straw-sandals thrown away in the street, chopped them fine, and went about the town making known: "Chopped straw for walls! chopped straw for walls!" And because the chopped straw of straw-sandals is soft and fit for use, all the plasterers bought it. Hereby Zuiken earned at once a good deal of money, this he used as capital, and traded or contracted for building and so forth, and became afterwards a famous rich man. Thus even a very poor man, how rich can he not become by intelligence and industry!

8. Reading Lesson.

Matsuyama kagami (The Mirror of Matsuyama).

In olden times there lived a married couple in the country of Echigo, at a place called Matsuyama. They had an only girl, whom they looked upon as the pleasure of their old age, and the family lived affectionately. One day it happened that the husband, an unavoidable business having occurred, thought to go up to the capital. So he bade his wife and child farewell, and then said to his wife: "I'll come back as soon as possible, but the care of the house I entrust to you entirely. Don't let any harm be done to our dearest object, our daughter." So he said. Then his wife said: "As the capital is a distant place, please be careful on the way, and look well after yourself. And as soon as your business is finished, come back be it only one day sooner." The couple had both eyes full of tears, but the child, an innocent thing, without feeling particular sorrow, only as if he were going, say, to the neighbouring village, said caressingly: "Papa, as I will be good and wait, please, buy me something and bring it with you for me!" and clung to his sleeve. The husband and wife grieved about the separation, but at last the husband started; his wife, holding the girl in her arms, went out to see him to the gate, and looked fixedly after her husband until he was out of sight. After this the mother loved the child double as much; besides her own work, she made her play, becoming her mate in her playing tea-parties, or at times she told her stories, and the like. Whilst she did this at least

as a certain pastime, she was waiting her husband's return in a lonely situation.

Time passes quickly; the husband's business in the capital was soon settled, and he returned. Now, as his wife and daughter had been longing for him for a long time, having looked at him with one look, they embraced him from the right and left, and were mutually delighted at their all being sound and safe.

Well, the husband changed his travelling-clothes and passed into the room; then he opened his box, took a pretty doll out of it, and saying: "Here, this is your reward for having taken care of the house so well, a present from the capital," he handed it over to the girl. The girl received it with great joy, saying: "I thank you," made a sweet face, and without further thoughts she was charmed with her doll.

Then the husband took a mirror out of the same box, and saying: "This is your present," he handed it over to his wife. His wife humbly received it and looked at it; but because at that time Echigo was still an uncivilised place, and there were no things called mirrors yet, the wife asked her husband with an astonished face: "What is that thing for, then?" The husband laughed: "That is a thing called a mirror, which reflects our shape. If the sword is the soul of a warrior, the mirror is such a precious thing that it should be called the soul of women. It is a matter of great awe; but also the three crown-jewels of our country of Japan, called the sword, jewel, and mirror; the one (kind) of them is this mirror. Now, in this retired place there are none; but having heard that in the capital there were (such things) from ancient times, I took advantage of my going up there this time, and bought and brought you one. You had better treat it carefully." When he so explained the reason, his wife was doubly delighted, and said: "If it is such a precious article, I shall henceforth think it to be my soul, and never treat it roughly," and many times she raised it to her forehead and carefully put it away.

After this she prepared *sake*, and food to be eaten with it, and made her husband forget the fatigue of his long journey as much as she could.

9. Reading Lesson.

Matsuyama kagami (continuation).

After this the three persons passed many years without anything happening, and the lovely girl attained her womanhood. But the things of the world are such that at any rate there is no continuance of only good things, and so one day the wife fell ill. At first they thought it something like a cold, and were not even particularly anxious; but gradually her state became worse, and at last her condition was so that even the doctor threw away the spoon.

Being by nature a girl of filial piety, the daughter was extremely anxious when her mother fell ill, and only stuck to her pillow-side day and night, urged her to take her medicine, rubbed her back, and nursed her to the utmost of her power; but there was no good effect to be seen at all.

At that time the mother beckoned the girl to her pillow-side, took her hand, and looked steadfastly into her face; but soon heaving a painful sigh she said: "I can no longer be saved. After I am dead, you must take double care to discharge your filial duties towards your father. Again, I won't think your filial piety till now to have been useless, but there is no other help whatever but to submit to fate. But now there is something your mother will present to you." So saying, she pulled the dressing-case nearer to her which was always standing by the pillow-side, and took the well-known mirror out of it. "Well, this is a strange treasurecalled a mirror, which your father has in former times given me as a present when he had gone up to the capital. This I'll give you as a keepsake. If, therefore, after this you long for me, then take this out and look at it; because if you do so you can always, at any time whatever, meet me." So, saying, she handed over the mirror to the girl, and in this condition, without even a word, the mother expired.

The lamenting of the girl, as well as of the husband was, of course, such as cannot be described. For some time they took hold of the corpse, threw themselves down, and cried as if beside themselves; but as there was nothing to be done, they recovered their mind at last, conducted the funeral rites in the usual form, and sincerely mourned for her.

The feeling of a child yearning for its parent does

not become fainter however many days pass. At any rate, when the girl longed for her dead mother and now and then called her to mind, she wept; but when, on a sudden, recollecting the words her mother had left her on the verge of the grave, she took out the mirror and looked at its surface, strange to say, her mother's countenance, somewhat youthful, appeared on it, and it seemed as if she were even now going to address her. Although the girl was frightened, she was extremely glad, and after this she looked at that mirror in the morning and evening, and comforted her heart a little.

10. Reading Lesson.

Matsuyama kagami (continuation).

In the meantime, the first anniversary of the mother's death also finished, the father followed the advice of his relations and took another wife home; but the girl's character being very upright, she willingly fulfilled her filial duties also towards the stepmother. In the beginning no particular discord arose, and the father felt already greatly relieved; but it lasted only a short time, and as months and days passed, the stepmother gradually became ill-tempered. So it happened also that she spoke badly of the girl in some way or other; but the husband thought it to be the well-known step-mother's temper, treated it accordingly, and did not take it to heart. As to the girl, he felt compassion with her, and loved her even more than before. This, again, seemed doubly disagreeable to the stepmother, and thinking she would like to arrange that the girl should not remain in the house, she devised a terrible plan.

One day the stepmother, wiping away feigned tears with her sleeve, said to her husband: "When I am here, my life is in danger. Pray, therefore, grant me my dismissal from to-day." When the husband asked in astonishment: "What is the reason, then?" the stepmother said: "Well, that girl thinks me to be a stepmother, and considers me an obstacle in her way. Whether it is because she thinks it better to kill me — as she keeps herself shut up in a room lately and is cursing me, I shall probably be deprived of my life at last." The husband listened attentively and thought: "Is it again that well-known slander?" But because lately the girl had really only been shut up in her room, and not

openly shown her face to other people, either, he thought, the stepmother's words could not be entirely without foundation; but because in the moment he was half believing, half doubting, and unable to judge himself, thinking, moreover, it would be a good plan, at any rate, to go into her room and ascertain the truth or untruth, he came at once with noiseless steps to his daughter's room.

At that time the girl in her longing for her dead mother was as usual looking at the mirror; but there being somebody suddenly opening the sliding-door behind her and coming in, she thought: "Who is that?" and when she looked back, it was her father, whom she had not thought of. Whether she was confused, as might be expected — she quickly hid the mirror under her sleeve. The father asked with a very angry face: "What have you been doing? What is it that you have hidden just now?" By the suddenness of the affair the girl was frightened, and only answered "Yes," making no other reply. Then the father with an appearance of being more and more angry said: "Then, as my wife says, because you long too much for your former mother, you think of killing your present mother, and are secretly cursing her, in spite of your having been told over and over, many times: — 'Though you be born of a different mother, consider the mother to be the mother, the child to be the child, and completely do your filial duties.' By what evil spirit are you possessed, that you have got such a foolish thought? You unfilial girl, you!" So he scolded her in a violent voice, while having tears in his angry eyes.

11. Reading Lesson.

Matsuyama kagami (conclusion).

The daughter, on hearing this, was grieved, as of course she was not conscious of anything; and clinging to the knees of her father, who had flown into a passion like a raging fire, she apologised: "I beg your pardon, father; you have spoken unkind words. However silly I may be, to curse her whom I even call my present mother, would be too improper. Such a thing I have not even dreamt of. It is something I am not conscious of at all." But without listening to her, her father said again: "Why, then, have you only been shut up in your room this time? And then, when you saw my face just now, there must have been something

you hid under your sleeve. What is it? Take that thing out and show it me!"

There being no help, the girl took out the afore-mentioned mirror she had hidden in her sleeve, saying: "This is the thing," and offered it to her father. But when the father, with an appearance of surprise, asked: "Oh, this is a thing which in former times I gave your mother as a present from the capital; but why are you looking at it, then?" the girl said: "My mother's soul is hovering on this mirror, and when I long for her I can always meet my mother." When, besides, she told the father frankly the dying words of her mother, on the verge of the grave, the father, on hearing this, said: "Indeed, indeed, you are an estimable, pious girl! The face it reflects is your own face. That you have thought it to be your mother's face, is your mother's intelligence, who has hit upon this, because you quite resemble your mother, like one half of a melon the other. That, without being aware of this, you have until to-day thought it your real mother, and looked at it in the morning and evening and enjoyed it, seems to be foolish, but is not. On the contrary, it is the profoundness of a pious heart. I, too, greatly admire you. That even against such true feelings, I have thought the stepmother's words to be true and blamed yon, I have been wrong. Have indulgence with me!" And in his compassion with his own child and his emotion, he shed tears at last as only a man does.

The stepmother had been in the shade of the sliding-door for a while and overheard it all. I don't know what she thought, but on a sudden she went to where they were, and resting upon both her hands before the girl, she said: "Oh, I feel ashamed. I have been bad. Please have indulgence with me!" And showing the expression of repentance in her face, she continually apologised. Then the husband felt also much relieved; and as, moreover, he made both of them hear his advice, the mother as well as the daughter were, from that time, on good terms, and without any discord arising again, the house flourished more and more.

12. Reading Lesson.

The Cat's Name.

In olden times, a certain man brought a cat from outdoors. When he was going to give her a name, various

ideas occurred to him; but "That won't do, this also is not to the purpose" (he said); and as he did not come to a decision, he simply called her: "Cat! cat!" Then somebody came and said: "What do you mean by that? That is foolish. Is there anybody who would call a cat a cat? I'll give her a name. First, as among the animals the tiger is the strongest, you ought to call her 'Tiger'." So saying, he gave her the name of Tiger. But when he called "Tiger! tiger!" again somebody came and said: "However much you say, it is because the tiger is strong — as it does not equal the dragon, you should call her 'Dragon'." So saying, he changed her name. But when he called "Dragon! dragon!" again somebody came and said: "However much you say, it is because the dragon is strong — if there are no clouds, the dragon cannot work; you should therefore call her 'Cloud'." So he changed her name into Cloud. But when he called "Cloud! cloud"! again a man came and said: "However much you say, because the cloud is superior to the dragon — if it meets the wind; it is a powerless thing, you should therefore call it 'Wind'." So saying, he changed her name again. But when he called "Wind! wind!" again a man came and said: "However much you say, because the wind blows away the cloud — as it is kept off by a mere window-sash, you should call her 'Window-sash'." So saying, he again changed her name. When he called "Sash! sash!" again a man came and said: "However much you say, because the sash keeps off the wind — if it meets a rat, it is entirely gnawed through; you should therefore call her 'Rat'." So he said. Then for the first time it occurred to the owner of the cat: As the cat is the animal that conquers the rat, I had as well call her cat. So at last it came to the original "Cat! cat!" again. So it is told.

13. Reading Lesson.

The Japanese House.

In a Japanese house there are not, differently from Europe, rooms determined for one or the other purpose in the house. At most the reception-room and the kitchen are put aside. Again, in large houses there is, of course, the master's room, the mistress's room, the children's playroom, or the maid- and man-servants' rooms, and so on, determined for each of these objects; but in small houses or

with poor people, all are disorderly together. There cannot, therefore, be such distinctions as bed-room, dining-room, or office. So, if I am to speak first from the time when the Japanese get up in the morning: when they get up in the morning, they put aside the bed, and having then cleaned the floor and washed themselves, that room becomes the dining-room for the time. Then the master of the house does his work in this room, and the mistress likewise does needlework there and whatever else it may be. In the largest houses there are distinctions according to the various purposes, but in small, as I have just told you, it is so that, from the father to the wife and children, all are doing their work together in one or two rooms, and that accordingly it is difficult indeed to keep the rooms in order. But setting aside the very lowest classes of people, there is in general only the reception-room, which is nicely kept in order.

Commonly the Japanese house is made so that from the porch one can pass directly into the reception-room; next, leaving one or two rooms aside, are the family's apartments. Again, the maid-servants' room, the man-servants' room are by the side of the porch and near the mistress's room. Now, as for the reception-room: first there is an alcove in the front, by the side of which a stand for nicknacks is placed. In the alcove they hang first of all famous hanging-pictures, on its floor they put ornamental articles, or flowers in vases. Then they generally hang vases with flowers on the alcove-pillar. On the whatnots they arrange gold-lacquered objects or the most appreciated curiosities of the house. Next they place gold-paper folding-screens by the side of the wall, or put there a cupboard, and so on.

Before the reception-room generally the garden is laid out in such a way that it can be best seen, and arranged so as to make the guest feel comfortable. The next room they do not generally make use of. Next to this there is, as a rule, the master's sitting-room; in this room the writing-desk the master always uses, or his bookcases, or utensils for daily use, are placed. In the room of the wife, the wife's toilet utensils, or chests of drawers, or all the things are placed which the wife uses directly. By the side of these two rooms there is mostly a large room; this they use to take their meals in, and so on. In this room they place a

large brazier, in which they always keep fire and boil water: tea-things, and, besides cake, utensils of daily use are placed so at hand that they can be taken. Then as for the wall-beam, it is there that they hang pictures in all rooms. In this room mostly the family assembles; there they dine, or when there is no work to do, they talk together in this room.

14. Reading Lesson.

The Japanese House (conclusion).

As for the maid- and man-servants' room, they do not specially ornament them in the proper sense of the word, but to these rooms belong cupboards and so on which the various utensils of the house may be put in. Then as for corridors, there are comparatively many in Japanese houses; there also they put trunks and clothes-baskets and other things. The kitchen is comparatively larger than in European houses; there they keep all the things used for meals. All shopkeepers come into the Japanese kitchen to ask after the things wanted for the day; moreover, the fishmonger or greengrocer brings there out of his shop all the things necessary for that day, so that it does not happen that one is short of anything wanted that day, even if one does not send on purpose to buy it. As they burn wood in Japanese kitchens, they are always awfully smoky. The convenience is only that one can use there at once all the things on the spot.

Then as to the bath-room, it is quite different from European ones; there is a tub, and that tub is made so that a person can squat in it. In it they boil water; a jug of cold water, and warm water to pour over oneself after leaving the tub, and so on, are especially provided in that room. The floor is commonly made of boards; after one has entered the bath and got warm, one washes one's body on that floor. One does not take another tub for each person, but the family go all into the same water. On the other hand one pours warm water over oneself when going out of it and washes one's body.

Next I will speak about Japanese gardens. In Japan, even in such a flourishing place as Tōkyō, rich people have mostly each a garden of their own, joining their houses. Even poor people make something like a garden and find pleasure in it. Now, to speak first of common gardens, it

is necessary for a Japanese garden to give it the picturesque aspect of a landscape. In the front of the garden there is first of all an artificial mountain; before it a pond is made. From the pond to the verandah they use the ground to a great extent for systematically distributing their various kinds of plants. Over the pond they generally throw a bridge; in the pond they keep goldfish, gold carp, common carp, crucian, and other pretty fish. The artificial mountain they cover with turf; here and there they scatter finely shaped trees. If it is a large garden, they build a summer-house on the top of that mountain or near to it. This summer-house they use for such purposes as tea-parties, private conversations, and so on. The trees planted are firs, cypresses, cherry trees, plum trees, azaleas, maples, camellias, and so on; as for smaller flowering plants, there are lilies, peonies, tree peonies, chrysanthemums, and others besides; their shapes they have trimmed by a gardener, and they plant and arrange them so as to give a fine view from the room. This is the front garden; besides, there are courtyard gardens, and there are also gardens laid out sometimes behind the houses, sometimes before the porch. These gardens are not made like the front garden, but as a rule they are laid out very elegantly.

In Japan they often use rocks for a garden. Such a rock is the main point of a garden, as a decoration of that rock they arrange trees. A Japanese garden is therefore the imitation of a natural landscape, and is quite of another taste than European parks and other gardens and the arrangement of their trees. Then as for flowering trees, they take care that in none of the four seasons flowers are missing.

15. Reading Lesson.

The Japanese Meals.

Next to this I will talk to you about the Japanese meals. Japanese meals are entirely different from European meals as to taste. As a rule, Japanese eat three times a day. Then, between dinner and supper, they take tea. In Japan, feasts generally take place in the form of suppers; and wine, too, they do not generally drink except at supper. Breakfast is in common houses very simple; they eat soup made with *miso*, vegetable pickled in salt, and omelet, or

such things as boiled beans and seaweed. For the midday meal there are three or four dishes; as a rule they generally eat fish, meat, and vegetable. In the evening, as it is the time of resting free from care, they drink *sake* before supper. In general, different from Europe, they do not drink *sake* while eating, but certainly before eating. Then there is a difference between food eaten with rice and food to be eaten with *sake*.

First, that is, for instance, soup, raw fish, salad, roasted salt-fish; at meal-times they eat, on the contrary, cooked articles, meat or fish baked with *shōyu*, eel, *dojō*, and such like somewhat fatty things. Then, at supper, if the master of the house likes *sake*, they certainly choose one or the other among these two kinds of dishes and prepare four or five dishes. Besides, they like in Japan to eat together with *sake* so-called appetising things — as, for instance, trout, salted bonito, sea-hedgehog, the salted viscera of the trepang; as for vegetable, salted plums, small plums, *shiso*, *yukari*, and so on, a little of each. This is, however, the common food of the middle-class society; according to the degree of poverty or wealth, there are more or fewer dishes. Then when there are guests, the number of dishes increases, and the articles are generally ordered at a restaurant and fetched from there. In Japan, they eat food made of rice three times a day; when, therefore, there are guests at supper, it generally lasts long on account of this *sake*-drinking.

What I have told you now is an account of what usually occurs; on festival days or on the great holidays, and so on, there are special ceremonies for each of them. First of all, to begin to speak of the 1st month: on the 1st, 2nd and 3rd days of the 1st month, the so-called Three Days, they eat New Year's soup. To this there is an extra dish added generally, they prepare dried sardines, beans, dried roe of herrings, dried chestnut kernels, and food kept in nests of boxes. The reason is to celebrate a good omen; for instance, dried sardines mean in Japanese "to be healthy the whole year round." As for roe of herring, the meaning is: "grandchildren as many as the roe of herring," dried chestnut mean: "not to be conquered by men." Moreover, as during these three days they rest from business (lately they do not rest but on the first day), they prepare food in boxes, in order to have food to be taken with *sake* ready for New Year's visitors.

Then, on the 7th day of the 1st month, they eat rice-gruel, called "rice gruel with seven kinds of greens" — that is, they mix with rice gruel which consists of glutinous rice and common rice seven kinds of vegetables chopped fine. While chopping these vegetables they celebrate as follows:

"Seven greens, shepherd's purse, before the foreign bird comes over to Japan, cut it in two, cut it in two!"

Then on the 11th and 12th, the so-called mirror-cake-cutting, they break the mirror-cake made at the beginning of the month and make *shiruko* with it. Again, on the 15th, they boil red rice-gruel and celebrate what they call the 15th day's New Year's day.

In the 2nd month they celebrate the rice-god on the 1st day of the horse called *hatsuuma*, and celebrate it by preparing various kinds of dishes.

In the 3rd month is the doll-festival — that is, the festival of girls. They dress up dolls, prepare several kinds of food before them, and invite principally the daughters of relations and friends.

In the 5th month is the boys'-festival, called *tango*-festival. They raise flags and celebrate the festival of the boys. Besides, they eat carp, that means "lucky fish."

The 7th month is called *tanabata;* on the 7th day they fasten five-coloured papers on which poems are written to bamboos, and put them into the garden. At this time, too, they invite relations, friends, etc., and entertain them.

The 8th month is called middle-autumn. In the evening of the 15th they view the moon. On this occasion they pile up white dumplings on a wooden stand, adorn it with the seven plants of autumn and celebrate the moon.

Then there is in the 10th month the (festival of) *Ebiskō;* there are, besides, many smaller festivals in every part of the country. At such times there are many distinctions of food, according to the manners and customs of that place.

16. Reading Lesson.

The Japanese Clothes.

As for the Japanese clothes, there are not, as you know, nowadays fixed rules in Japan; and a foreigner sees in a moment that they are very unbecoming indeed. Then, if we look at it even from an economical point of view, the mere cost it requires is so considerable that it is

embarrassing. To-day, as for the clothes of the members of the Imperial family, they want clothes according to the old Japanese rule, as well as everything according to the European ceremonial, and their number is very great. Then high officials or men of rank, wealthy merchants, and so on, must likewise get the customary Japanese and European clothes. Together with the expenses required, there is, therefore, want of economy and much inconvenience in it. After all, if they do not for this reason arrange also their abodes in both ways, there is the bothering inconvenience to sit down in Japanese rooms with European clothes on.

At the present time, as I have just now said, it is so that even on occasion of ceremonies and religious festivals there are no fixed rules for anybody. But there are rules for the Imperial palace, and detailed particulars about the established forms fixed for each official. As for the individual, there is neither the custom that in a certain case he must make use of certain clothes for ceremonies, nor any rule; the attire in societies, and so on, is indeed various and manifold, and really unbecoming. But according to the old Japanese custom, the attire on festivals, holidays, mourning, and festival times, or on occasion of weddings was regulated according to the degree of rank.

After all, to speak of men, the members of the Imperial family or the court nobles, the feudal lords, and so on, wore according to their official ranks in the Palace the black cap and the silk gown. The shape of the covering for the head was likewise different according to the rank. In the house of the *shōgun*, differently from the Imperial palace, the cases where one could wear the silk gown were not so numerous as in the Imperial Palace; when the feudal lords went up to the *shōgun*'s house, they observed the peculiar custom of this military class. As to the customs of the military class, they wore the outer and lower garment, and carried two swords; according to their income, their followers, the lances, document-boxes, and so on, differed in shape and number. Then for the *shōgun*'s retainers there were likewise rules, according to their income and offices. In general, when they were at home clad with the outer and lower garment, they had pantaloons and the coat on. As for citizens, there were such as were allowed to carry swords, and such as were not allowed to do so. The same

applies to peasants. But on occasion of ceremonies they could also wear the outer and lower garment. Only the poor could certainly not do this.

17. Reading Lesson.

The Japanese Clothes (conclusion).

Now to speak of women: according to the rules of the Imperial Palace they always wore the outer garment; for ceremonies they wore what is called "the twelve unlined garments," a large number of garments even up to twelve; moreover, they distinguished their official positions by the colour. The appearance was quite different from the present Japanese clothes. The ladies of the great and small feudal lords and of their vassals could not, after all, wear this outer garment but on the occasion of ceremonies; commonly their attire was almost the same as to-day. Moreover, citizens and peasants could not wear this outer garment.

Now, leaving aside for the present these old things: at present the clothes of women are the same as those of men; the members of the Imperial family, men of high rank and eminence use likewise both kinds: Japanese and European. I will speak here only of Japanese clothes. The clothes which to-day women use on occasion of ceremonies, mourning, and festivals are mostly fancy cloth, and they wear patterns according to the age. In general, young ladies decide for gay patterns, according as they become older for plain and simple ones. The belt is likewise gay while they are young. As to the kinds of clothes: three sets of fancy cloth, such adorned with the family crest, and every-day garments are the rule. Then for funerals they wear white clothes. Ladies' bonnets do not exist in Japan. Only at marriages they put a bonnet of floss silk on. But this is, in fact, not certainly what may be called "wearing." As with regard to every-day clothes or street dress, this or that fashion prevails according to the taste; there is no fixed pattern, but it seems that there is little inclination to change the cut, as they do in Europe. It only seems to be the custom that the size of the sleeves of Japanese dress is longer or shorter according to the fashion of the time. These are, after all, the changes among the Japanese up to to-day and the customs of common families. If I am to speak more in detail, there are also customs of the work-

ing people, and such of the peasants; but as their daily occupation is toil, their clothes are made in such a way that they represent a compromise, and are fit for their toil. As for all present customs of Japan, the present period is one in which their own things and things of civilised countries are made use of, and they have not yet gone over to something decidedly Japanese. I therefore think that in future this will be changed anyhow on the basis of a fixed economical system. To put it shortly: if we think that the belts of the Japanese cost in one year 5 *yen* each, we want for the present 50 millions of people 200 millions of *yen*. Therefore the mere abolishing this equals about one year's income of Japan.

The above was a very general description; but especially because I have grown up in the irregular period of reform, I could give only a very rough description.

For that I beg your pardon.

18. Reading Lesson.

The Orang-Outang and the Sake.

In olden times a hunter wished to catch an orang-outang, and reflected in various ways; but as the orang-outang is extremely shrewd, he was almost in a difficulty as to a plan. But on a sudden he contrived a stratagem, put *sake* into a jug, and put it on the seashore.

Now, as the orang-outang is fond of *sake,* he scented the smell of it, and came up to it; but he thought; "As this is nothing else but the intention of catching me: I must not drink this *sake* heedlessly." While in his heart he was aware of this, he reflected in a state of bewilderment near the *sake;* but nobody came, however long it lasted, and so the orang-outang thought again: "As long as nobody comes, I may as well drink one glass at least." So he took the ladle, and when he had drunk a glass, he saw that it was very tasty. In the meantime, however, he thought: "If somebody comes, I shall be caught; I will therefore leave it alone." He threw away the ladle; but though he looked round, it had not the appearance of anybody's coming. He then thought once more: "There is no hindrance to drink another glass." And so thinking, he drank another glass; but as again nobody came, he thought: "Another glass will be good, then I'll put an end to it." When thus

he had at last ended by drinking all the *sake*, he began to feel drunk, and as it had become so that he could no more do anything, he said: "Leave it as it is! what will become of me?" He made the *sake*-jug his pillow, and when he lay stretched out, that hunter said: "At last!" and with a smiling face he came, and the orang-outang was caught alive.

19. Reading Lesson.

The Cherry Tree.

In Japan, too, there are many kinds of flowers; but among them the cherry blossom is so that it can be named the queen of flowers, so beautiful it is. Those which blossom early unfold their blossoms at the end of March; those which blossom late, at the end of April. And as the weather is just spring-weather, neither hot nor cold, and the best time for taking walks, old and young, men and women walk in long rows to see the blossoms. If one says "seeing the blossoms" in Japan, it is limited to the meaning "going to see the cherry blossoms."

The place most famous from olden times is Mount Yoshino in Yamato. The whole mountain is entirely covered with cherry trees. In Tōkyō it is first of all Ueno, Mukō-jima, Koganei, Asukayama; but everywhere are cherry woods. If one looks at them at the time of full bloom, it looks entirely like a snow-white cloud; if one goes nearer, it is like a tunnel made of flowers. As for seeing the blossoms, nearer and distant neighbours go to call for one another, or colleagues join each other, or where many persons are employed they give them a holiday, and they form a party and march out; or as for the excursions of all schools, mostly they choose the time of the cherry blossoms. The crowds of people at the time of full bloom are not something common.

Most people take a gourd or bottled *sake* with them, and make a feast beneath the trees; and there are also people who unconsciously drink to excess. Soon, when the sun is near setting, it is the custom to go into some restaurant, according to everybody's liking, to revel there according to everybody's position, and finally even the inhabitants of "long-houses" cheer themselves after the trouble of the whole year at the time of seeing the blossoms.

The common cherry blossoms unfolding while the leaves

are not in the least out yet, it looks quite white; at the time of full bloom it is precisely on that account that it may be mistaken for a cloud or snow. But fruit like those of Europe they do not bear. They are only small fruits which do not ripen. From olden times it was of frequent occurrence that the cherry blossoms were made the subject of Japanese and Chinese poems; among them the most famous song is that of Motoori, saying: "that the heart of Japanese is like the cherry blossom on which the morning sun is shining."

20. Reading Lesson.

Jinrikisha.

In Japan there were not in olden times such things as carriages, or *jinrikisha*, or whatever they may be called which exist to-day. There were only sedan-chairs; but — well, it may have been a little after the Restoration, a certain cartwright saw a carriage with Europeans driving in it (and thought): "That is a convenient thing. At any rate, such a thing would be desirable also for Japan. But in Japan the streets are in general too narrow; horses are also scarce; expensive it is, too; from whichever point I look at it, it is too difficult to bring it at once into fashion as it is. But the longer I see it, the more desirable it appears to me. Well, is there no means to imitate it?" — After having variously pondered over this plan, he made the carriage to be drawn by men instead of horses, and when he brought it into public, what a great success! and on a sudden it came into general fashion. At first it was only men of rank and wealthy merchants, or how they may be called, who went in them; but by and by it spread among high and low, and as you see, to-day not only Tom and Harry go in it, in late years it has got so far as to be exported to foreign countries; so that you can see them also in the treaty-ports on the coast of China and in the Straits Settlements. Now, as to its name *jinrikisha*, I don't know who has given it; probably the inventor was not he who did so, it may have come into fashion some time or other. Thus to-day even the Europeans call it *jinrikisha*. What is strange, in the Straits Settlements they call it *rikishō*, and so it is clearly written in guide-books and on placards. The originators, the Japanese, on the contrary, do not understand

that at all, but by the different pronunciation of words it has probably changed so.

21. Reading Lesson.

A Trip to Yoshino.

Yoshino is from olden times not only famous for its cherry blossoms, but is also an historically renowned place. So one day I went with five or six friends by rail from Kyōto and came to Nara; and after having seen the sights there in the usual way, we again went by rail as far as a place called Sakurai. From there we crossed the mountain called Tōnomine on foot, and arrived in the neighbourhood of the river Yoshino. It was just three o'clock in the afternoon then. When we had crossed this river, Mount Yoshino became visible at once. But from here the way became by and by steeper, and walking was very troublesome.

If one passes one village, a clump of cherry trees becomes at once visible. This is the famous "At one look a thousand trees." As there are about two or three thousand cherry trees crowded together, it looks exactly like fog if one sees these clusters of blossoms from afar. There the way becomes zigzag and passes right through those cherry trees. If one gradually ascends, one arrives at a broad terrace. From there one can see at one look all those cherry trees. These cherry trees are so-called Yoshino cherries, and have all a single row of petals. And the trees are all old trees, the trunks are all grown over with white moss. In general, there are many places famous for their cherry trees, but the peculiarity of this place is that one can see them at one look crowded together.

It once happened that Her Majesty the Empress Dowager travelled there, and there is still a summer-house remaining in memory of it. From here there is on one side a way leading to the temple of Yoshino, further on one side a way leading to the town of Yoshino. If one follows the latter way, there is an old and elegant bridge called White Cloud Bridge. If one crosses it, one arrives directly at a gate. This gate has been preserved till now as the place of the period of Kemmu, where in olden times the troops of the Southern Dynasty repelled the army of the Ashikaga. After passing that gate, the rows of the houses of Yoshino begin at once. This town is a small place on the

top of a mountain; but, for all that, there are many historical ruins here and there, and therefore many persons come there every year to visit it. Those ruins are all from the time of the Southern Dynasty; the most important ones are the temporary residence of Emperor Godaigo and the temple of Niirindō, and so on. On the other side of the hill on which the temporary residence stands, there is again a clump of cherry trees. This they call "The middle thousand trees." What generally people call "To see the blossoms of Yoshino" is up to that point. But if one goes on half a *ri* from here, there is again a clump of cherry trees. This they call "The thousand trees of the background"; but the trees are little tasteful, and as, moreover, the environs have been made fields, the aspect is not particularly fine.

If one still proceeds one *ri* farther towards the inner part of the mountains, and goes two or three *chō* from a pass sideways, then there is an old tree called the cherry tree of Saigyō. Below it a small broken hut is remaining. This they generally call the place where Saigyō lived. In general, it is as far as that place that they call it "The place of Yoshino famous for its cherry trees."

To see all these views one must spend at least one whole day. After we had passed one night in the town of Yoshino and seen all those celebrated places, we went on the following day along the river Yoshino, and took the train again in the village of Kuzu, and returned to Kyōto. As during those two days the weather had fortunately been good and the blossoms in full bloom, we were able to finish this trip to see the blossoms most conveniently.

22. Reading Lesson.

What is Dreadful?

At a certain place there lived a scholar; but in the room where that gentleman put his books was a fox, and because he had been there for more than ten years, he was an old, intimate acquaintance of the gentleman. When the scholar had read his books, and not put them aside, the fox arranged them in order and put them away into the bookcase as before. Moreover, as for cleaning the room, he, of course, expelled entirely the rats as well as the vermin; and as he was so fond of cleanliness that even a human being did not equal him, he was indeed a useful fox. So

the scholar will probably have thought: "If he only did not take food, I should like to have three or four more." As he was such a fox, he could well talk with men, but his form he did not show at all to anyone. If there were guests, however, he went also to where they were sitting, talked with them, too, and received and passed also the wine-cup. They therefore served a tray with food for the fox before his empty seat. One day five or six guests came, and a feast began again as usual, and Mr. Fox took part in the dinner as before.

Well, one of the guests began: "The more one is sitting in a row with friends in this way and drinking wine and talking, the less amusing it is. But as everyone must certainly have something in his heart he fears, it will be one more pleasure if everybody tells what is dreadful and what he thinks to be frightful. However, if somebody tells something the subject of which deviates too much from reason, we shall force him to drink wine for punishment." So they agreed, and one of them said: "I fear a learned man very much. The reason is: as he is liable to speak nonsense, and we unlearned people can hardly understand him, there is nothing so frightful as this."

23. Reading Lesson.

What is Dreadful? (conclusion).

Then he who sat next said: "For me, a rich man is most frightful. Somehow or other, when he sees poor fellows like us, he considers us to be dogs or horses, and behaves haughtily *ad nauseam*. Not only that he does not greet you in the proper way, he, moreover, employs you like servants. So there is nobody so frightful as he," he said. Then again another said he feared a flatterer, or a person boring you with exaggerated ceremoniousness, or a diffident person, or a timid person, and so everyone said what according to his idea he thought fearful. When at last they asked the fox: "And what do you fear?" Mr. Fox after clearing his voice (his form was not visible, only his coughing was heard): "As for me, I fear a fox most," he said. Then all of them unanimously laughed: "If it is a man who says he fears a fox, it sounds reasonable; but that a fox fears a fox, there is no reason in it. Well, a punishment-cup, a punishment-cup!" they said, and pressed

him from all sides. But the fox, not in the least agitated, said calmly with a low voice: "Gentlemen, first of all listen quietly to what I am going to say. There are not people easily to be found disputing about a plot of ground among those who live in regions distant from each other. Further, sailors and raftsmen do not quarrel about the way with pack-horse drivers, and cart-drawers. It is because they are not of the same kind. In general it is brothers who quarrel about the treasures left by their parents. Those who quarrel about love are the wife and concubine of the same man. Persons contending about authority are colleagues and companions. Persons contending about profit are fellow-merchants; all people of the same kind quarrel and conflict with each other. And then, don't you know? he who shoots pheasants makes a pheasant his decoy-bird; a fowl or duck he does not make use of. One who catches deer makes a deer his go-between, and so catches deer; a sheep or pig he does not make use of. Further, in order to explore the enemy's country, one causes a person of the enemy's country to commit treachery, and so on. As they are all things in which one depends on one of the same kind, there is nothing so dreadful as the same kind. So I think a fox is unsurpassably dreadful."

The assembly for the most part submitted to this reasoning. Only one, however, went before the fox's table, poured *sake* into the cup full to the brim, and offered the fox the cup, saying: "As to what you have said, you are quite right. But as this is what all people of the Empire fear, and you alone do not fear, drink, please, according to our agreement!" Well, the fox, too, beeing such a one — no, a witty fellow — said: "Though you say what I have said agrees with reason, and you admire it, you pour *sake* in this large cup to the brim: is that an artifice to make me drunk and have me divulge my weak side? That is a strange thing."

24. Reading Lesson.

The Japanese Summer.

As one understands by looking at a map, Japan stretches a long way from south to north, and the conditions of its climate are therefore very different, according to the place. Even if one leaves aside the cold of the Kurile islands

situated near the 50th degree of north latitude, and the heat of Formosa lying below the 22nd and 23rd degree, it is so different that, while in the regions of Kyūshū it rarely snows even in winter, in Hokkaidō there lies snow on most mountains during the whole year. This being so, it is almost a meaningless expression to say with one word: Japanese summer; but as I am going to speak here about the summer of the environs of Tōkyō, here, too, summer is very hot. In the midday the heat in the rooms is about from 90 to 100 degrees of Fahrenheit. On this occasion I will remark that the thermometers they use in Japan for the weather are all Fahrenheit.

In the schools they have holidays for sixty days from the 10th of July to the 10th of September, and also in all offices they give holidays when circumstances are favourable. So the students return to the country, and the officials, too, mostly leave for journeys to summer resorts; the other townsfolk, as far as they belong to the upper classes, go also to one or the other summer resort. As to the places where the people of Tōkyō go to avoid the heat, there are among the hot-springs: Hakone, Ikao, Isobe; among the sea-baths: Ōiso, Kamakura, etc., the most important ones; but there are different ones besides. The places where the Europeans who stay in Japan mostly go to avoid the heat are Karuizawa and Nikkō.

Nikkō is the place where there is the sepulchre of the first *shōgun* of the family of Tokugawa, Jeyasu, a place where every generation has gathered as to buildings, decorations, etc., all the elegance of the Tokugawa period, without regretting the money. Therefore Japanese visitors do not leave off coming during the whole year; but especially numerous are they in summer. As there are many old trees here at the foot of the Shinsan, it is naturally cool.

25. Reading Lesson.

The Japanese Summer.

If from Nikkō one goes up the mountain-ways as far as two or three *ri*, there is a lake called Chūsenji, and as on that way there are many waterfalls, this region is "one that does not know anything of summer." Karuizawa lies in the province of Shinshū, at the foot of the Asamayama near the

Shinano-Echigo railway, where it has crossed the Usui pass, a place that is about 3,000 feet above the sea-level. Here are neither hot-springs nor anything else, only the climate is said to be good, and it is quite astonishing how the Europeans go there in summer. In olden times it was a small post-station; but now it is so that in summer only it seems to be a principal town of the Europeans.

To return now to my account of Tōkyō: As the most important persons, as I said before, go to other places, the retail dealers and such-like people feel the effect of it in the income of their business, they say. As it is the same with politicians, etc. (that is, they, too, leave the town), the subject-matter of newspapers also becomes scarce.

But as in the evening the number of people who, cooling themselves with the fan in one hand, take a walk in town is large, and as besides there are many people who go shopping in the evening, it is very lively. Especially on festival-days the condition is so that groups of people gather before all booths. Everywhere in the streets there are, moreover, ice-cream shops opened, where they sell one glass at so and so much.

In summer there are no flowers properly so called except the convolvulus. The convolvulus blossoms every morning up to the time when the sun rises; in the daytime it fades away, and in the following morning another flower opens. Persons fond of flowers go out early, though they suffer from tiredness. As the sun is not yet up, and it is the time of morning dew, considering its being an excursion for seeing flowers in summer, it is cool and extremely good. The convolvulus all being artificially grown, there are none in public gardens; the gardener rears them, and shows or sells them to people.

As I have said, if the Tōkyō people say "Summer," it is a time of leisure; but in the country they are very busy; it is the highest point of the cultivation of rice, the breeding of silkworms, etc., and there is by no means a place for avoiding the sun.

26. Reading Lesson.

A Festival Story.

The master of the house held back the visitor who had come on the first festival to congratulate him, as he was going

again, saying: "Pray, don't; this side, please!" — "Oh, thanks for the excellent entertainment. I had heard all was so nicely decorated, and so I have just now looked at the interior of your house for a moment. It is indeed splendid. Well, to-day it is a festival, the first festival of your daughter; it is really as good as if I had gone, say, to the Imperial palace. Indeed, if one sees those dolls, they are so nice that even a grown-up person is delighted with them." — "Oh, well, they are worthless things; but please walk in!" — "Thanks."

There is a great uproar. On the first festival the whole house is drinking white *sake* and making noise. In the meantime the sky began to cover entirely with black clouds. Grumbling, terrible thunder at an unusual time. While they are thinking: "It has become a great thunderstorm; but it will soon be over," the grumbling becomes only more terrible. "Well, this is the first festival thunder; but it is nothing one feels well about," they say. "There are people who press their navel, cowardly persons creep into cupboards and burn incense sticks. I say! shut up everywhere! and hurry to burn incense sticks!" Women and children all say "kuwabara!" until they become hoarse. That is not a common thing. At any rate, as there is in the godown of the house a bow and whizzing arrow for such a time, the thunder will not leave off if we don't shoot with it." While they are saying so, one of the servants comes and says: "Master! master!" — "What's the matter?" — "There, in the shop, Mr. Gembee is boasting very much." — "Well, what does he say?" — "What was it? he had once shot with the bow and whizzing arrow. 'I cannot do it so well as Yorimasa, but' — he says boastingly!" — "Indeed, does he? he is no doubt a Kyōtō man. Bring Gembee here at once! make haste!" After this he comes, led by many people. "Master, here he is!" — "So! I have heard, you were much boasting and saying you cannot do it so well as Yorimasa, or something like that, but once try to shoot with the bow and whizzing arrow!" — "Oh, no, sir, I cannot do such a thing!" — "Don't say so, but. . ." After this they bring the bow and whizzing arrow from the godown and put it before him; so Mr. Gembee became faint. "Well, that is because he generally dislikes boasting so much." — "Well, now, make haste and shoot! there is a terrible peal

of thunder!" — Gembee being shouted at from the side, continually reflects while holding the bow and whizzing arrow, but was in a cold sweat. By his side they say, chuckling: "See how he looks! He can't, I think."

Gembee is constantly at a loss what to do. "You must not talk great things in the presence of people," he said, threw the bow away, and fled.

27. Reading Lesson.

The Japanese Schools.

It is scarcely twenty or thirty years ago since in Japan a regulated system of schools for the whole country has been organised like that of to-day. Before that time — that is, in the age of the Tokugawa — there was only the one so-called "Sacred Hall," founded by the *shōgun's* government. One may also call it the University of that time. Chinese learning and the teachings of Confucius were taught there to an extensive degree. Probably there were, besides, in the territory of each feudal lord some or other school-like institutions, I think; but, after all, there was no fixed school-system. However, in whatever village one might have gone, there was certainly a kind of private school called temple school, where the young people of the place went almost without exception to learn to write and read. In most cases the priest of the temple was the teacher of that school, and it is probably on account of this circumstance that it was called temple-school.

After the Restoration, the Meiji government compared the European systems and established school regulations. Afterwards they added improvements to improvements, and arrived at what exists to-day. But to tell now briefly the principles of our schools: the Primary schools are those where a general education is imparted. They are divided into Ordinary and Upper Primary Schools. First, when a child is just six years old, it enters the Ordinary Primary School and completes it in four years. Only so much is made the compulsory education of the people. Next follows the Upper Primary School. This, too, is completed in four years. There is at least one Primary School in each city, town, and village. If you travel through the country, the building which first attracts your attention is the Primary School; its walls are white or coloured, and it is, as one

may say, "that place has done its utmost to make it as nice as possible."

The schools above the Primary Schools are called Middle Schools. Those who have completed two years of the Upper Primary School can enter them, and it is arranged so, that they complete it in five years. Middle Schools are established by the Prefectures; there are several in each Prefecture. Here the pupils receive a higher general education; as to foreign languages, English is taught there. Those who have completed the Middle School either return to their homes, or go on and enter a higher school. Special schools for medicine, engineering, and commercial schools are those where the graduates of Middle Schools enter directly, to study some special branch of learning.

28. Reading Lesson.

The Japanese Schools (conclusion).

Further, those who think of attending the University, enter, after having completed the Middle School, the Upper Middle School, where they receive a preparatory education for the University. The length of the course of studies is three years. The school is divided into sections, where one studies subjects almost verging on specialties. As to foreign languages, English, French, and German are taught. In Japan there have been five (such schools) established, at Tōkyō, Sendai, Kyōto, Kanazawa, and Kumamoto. Having completed this school, one enters the University. The University is divided into six Colleges: for Law, Medicine, Engineering, Literature, Science, and Agriculture, and each College is again divided into several special divisions. The length of the course of studies is, for medicine, four years, for all the others three years. There are two Universities, in Tōkyō and Kyōto. Every year the students pass an examination and are promoted; after completing the course they present a dissertation and pass an examination. Those who have graduated are called Doctors. For those who after having graduated at the University still pursue profound scientific researches, there is established what is called University Hall, where they complete five years, and receive the academical degree of Professor. Apart from this system, there are Ordinary Normal Schools founded by the Prefectures, and a Higher Normal School established by Govern-

ment. There those students who intend becoming teachers of Primary and Middle Schools receive their education. All students study there at the expense of Government. Besides, as to private schools, Mr. Fukuzawa has founded in the Period of Keyō the Keyō-Gijuku at Mita, Tōkyō, where literature, political economy, etc., are extensively taught. Count Ōkuma has founded the Waseda Special School, where literature, law, political economy, etc., are taught. In both schools the number of students is always so large that they are counted by thousands. There are, besides, some private law-schools. Technical private schools are comparatively few; as far as I know, only the Kōshugakkō at Tsukiji, Tōkyō, and the Kōgyokusha at Shiba. Both are places where foremen are educated for the supervision of technical works. Here, too, the students are numerous, and they take an important position in society.

All the schools I have mentioned till now are under the control of the Educational Department. Besides, there are on the part of the Army, Military Cadets Schools, the Military College, the Artillery and Engineering School, the Military Academy; on the part of the Navy, the Naval College, etc., each of them imparting the education of the branch concerned.

29. Reading Lesson.

On Marriage.

The circumstances connected with marriage differ variously in every country, and so also according to the period. What I am going to relate now is the manner in which marriage is performed in the present time in my native country.

You will probably know that in consequence of the Chinese Confucianism having come over to Japan and been flourishing for a time, even at present the relations of both sexes are not of the same kind as in Europe. That young men and women should draw each other by the hands, embrace each other, and dance and spring about is not even thought of in dreaming. It is therefore seldom that young men and women know each other before the marriage. As, however, on entering the marriageable age, the heart of men turns by itself towards women, the heart of women towards men, the man knows more or less about women

through the conversation of people or otherwise. But even then there are many who know only the name (who have only a superficial knowledge). A woman, again, knows likewise more or less men by name and sight; but their number being small, it is difficult for her to say she wishes to have a husband from among them. Thus married couples consist of persons who did not know each other at all before.

Now as to the proceedings. That a man once gets the desire to have a wife is quite natural; but in case he should not think so when he arrives at the proper age, his father will not at all be satisfied. Therefore when he is 26 or 27 years old, his father will take the lead, and request some acquaintances or friends to search for a daughter-in-law. After one of them has discovered a girl of whom he says: "If he should get this one, she would be suitable," he tells it to the father. First he tells him briefly all about her surname and Christian name, lineage, education, and the property of her family. If the father thinks that would be good, he tells it to his son. If the son thinks it is good, he informs his father of it.

30. Reading Lesson.

On Marriage (continuation).

After this the father asks the go-between somewhat in detail about the circumstances of the other party. He asks also everybody who seems to know something about the other party. He then goes to the neighbourhood of that family and secretly inquires after their position; then he even goes to the girl's school and asks for the result of her studies, and investigates with all expedients everything concerning the other party, and especially the girl, as minutely as possible. If in the meantime he should hear anything whatever bad about them, he draws back at once; but if not, and if he feels by and by inclined, then the go-between informs also the other party (the girl's side) briefly of the man's position and circumstances. After this they begin also on the girl's side to make inquiries in the same way as described above.

If in this way they have mutually made inquiries, and neither of them found any flaw in the other party, the father of the young man informs the girl's father by the go-between that his daughter is desired. Then, when by and

by they mutually say at last: "It is good," they usually arrange what is called the "seeing each other." This is the first meeting of the young man and girl. There is no fixed place for the meeting; but in general it is arranged in the theatre or at a flower-show. But this is, as the name says, a mere presenting one to the other; there is neither conversation nor anything else. They only see each other's stature and bearing and behaviour. If at this meeting there is no difference of opinion on either side, the consultation is said to be finished, and the so-called exchange of the betrothal gifts takes place.

Formerly these betrothal gifts were very troublesome. On the man's side they arranged the seven articles — *viz*: a *sake*-barrel, of course filled with *sake*, dried cuttle-fish, *kombu* (a kind of edible seaweed), *shiraga* (whitened seaweed, cut into fine threads), bonito, a folding fan, and a belt, and sent it to the girl. On the side of the girl they added wide trousers, and sent it to the man's house as the seven articles. Nowadays, however, an abridged procedure has become fashionable, and it seems there are many who make only use of a mere list of the above articles. As to the exchange of these betrothal gifts, they fix, of course, hour and day, send a messenger at the same time both on the man's and the girl's side, and arrange it so that the two messengers meet each other on the way.

31. Reading Lesson.

On Marriage (continuation).

By the betrothal gifts the man and the girl have according to the custom made known to the world the marriage agreement. The meaning is that after this they must become husband and wife, whatever may happen. If peradventure one part should afterwards break the contract, it would be a great disgrace before the world. As there is nobody who would make such a man or girl the object of consultation about marriage, one may well say such a thing does not happen at all. If these betrothal gifts are settled, they have a day fixed by the go-between for the marriage ceremony. When the day is fixed, they become very busy on the girl's side with supplying the wardrobe and household things. The amount of this supply is different; usually they are, besides wearing apparel, hair and other ornaments, and

covering for the feet, such as things necessary for sewing, women's finery, folding-screens, musical instruments, bed-linen, mattresses, etc.

Two or three days before the wedding, they send these articles to the man's house. For accomplishing this they put the above things into three chests of drawers, two long boxes, and other suitable vessels, put them on a so-called litter, and have them all carried in seven loads. Over each load they spread a large curtain with the family badge left undyed, called "oilcloth," and arrange it so that the load under it cannot be seen. From appearance it looks like something very majestic. When at last the day fixed for the wedding approaches, first of all the bride, as the principal person, with her parents, then the relations, and the most intimate persons among their acquaintances drive to the bridegroom's house. As to the hour, they commonly choose when it is getting dusk. Also on the bridegroom's side first of all his parents, then the relations and friends meet together, and when they are ready and waiting, they enter a room and greet each other for the first time.

The man and woman, however, who are to become husband and wife, are not present at this meeting. The man, as it is his own house, is staying somewhere. For the bride there is a special room prepared. In this room she puts on her wedding garment. These clothes are so that they are entirely black, white, and red. When all preparations are finished, they go into the room designed for the ceremony.

32. Reading Lesson.

On Marriage (conclusion).

Upon this the bridegroom also puts on an entirely black coat adorned with the family badge, and wide trousers, and enters the room; he sits down opposite to the bride. This is the second meeting. In the alcove auspicious pictures are hung up everywhere, and between the two persons a set of three *sake*-cups is put properly on a wooden stand. By its side there is a stand with cranes, tortoises, pine trees, bamboos, plum trees, etc., all really nicely made of seaweed and dried cuttle-fish. This is called *sakana* (food eaten with *sake*).

On the right side of the bridegroom and bride the go-between and his wife attend — the husband on the bridegroom, his wife on the bride — and two girls with *sake*-vessels are waiting, one on the bridegroom, the other on the bride. To one vessel a female butterfly, to the other a male butterfly is attached. The *sake* in them is, of course, Japanese wine. Then they begin with the so-called "three times three are nine cups." Each cup is offered and received three times by the bride and the bridegroom; with three cups this is just nine times. Between one cup and the other they eat each time of the above *sakana*. However, on the side of the bride there is always an assistant — namely, the attending wife of the go-between. When the nine cups are finished, the go-between sings the following auspicious song, and this finishes the ceremony of the cups.

"The four seas, their waves are quiet, the Empire, too, is settled. The periodical winds do not make the branches rustle; such an age it is."

With this the bridegroom and bride have entirely become husband and wife. As in this room the relations and acquaintances of both of them are sitting in a row on special seats, the go-between leads the newly married couple to them, and publishes the fact that he has just happily finished the wedding-ceremonies, after which he makes the new couple sit down by the side of each other on seats prepared beforehand. Then there are refreshments — *sake,* cake, etc. — handed round, and at eleven o'clock the company breaks up, and the relations and acquaintances of the young wife all return home.

Within a week the young wife goes to her parents' house and stays there for two or three nights. This is called "returning to the parents' house." After this is over, the young wife goes to the house of her husband, and with this the ceremonies connected with marriage are entirely finished. After this it is as the saying goes: "You live to a hundred, I to ninety-nine, until both of us have grey hair."

33. Reading Lesson.

Dislike to the Letter "shi."

"Gons'ke! Gons'ke!" called the master. Gonske was just sitting in the sun in a corner of the kitchen, and said to himself: "What's the matter? This damned habit of calling me Gons'ke! Gons'ke! from morning till night. Not a bit, not a moment he ever leaves me in peace. As I am only a human being, it seems to be right so. If I were an old coat or something of the kind, I should be worn out long since. To-day I shall not answer so readily."

"Gons'ke! Gons'ke!"

"Again this damned way of calling me!"

"Gons'ke! Are you not there? Though I have already been calling several times before, have you not heard it? I say! Gons'ke!"

"Oh, have you been calling me?"

"I have been calling; why have you not come, then?"

"But I have come, for I am here."

"You must always have the last word. First of all, is it not disrespectful to be standing before me? You have to squat down and hear what I am going to say!"

"Indeed, have I? Well I am squatting. Please tell me what I can do for you."

"Put some fire on this tobacco-tray, and bring it here!"

"All right, sir. But if I would put fire on the tobacco-tray, a terrible scene would be the result."

"Why?"

"You ask why; but the tobacco-tray is made of wood, and if I should put fire on it, it would begin to burn at once, and a fire would break out, I think."

"You are a cavillous fellow. What then, ought I to say?"

"If you excuse yourself and ask me, I will tell you. Properly speaking, I wish you to tell me: 'Put some fire on the ashes in the firepan on the tobacco-tray!'"

"You are a bothering fellow. Then do as you have said, and bring it here!"

"All right."

So saying, Gons'ke went to the kitchen to fetch some fire

34. Reading Lesson.

Dislike to the Letter "shi" (continuation).

Then the master thought: "Why is our Gons'ke so pert? Whatever it may be, I cannot say anything without his cavilling at my words. He is a fellow whom one must get angry with. Anyhow, I should like to have my revenge."

When Gons'ke came in with the tobacco-tray and, after putting it before his master, was going out again, his master called him to stay, and said: "Gons'ke, you always take an air as if you were knowing everything; but can you answer every question I may ask you?"

"Whether I can? can? Though you are my master, is that not rather an impolite expression? I beg your pardon; but I think there is almost nothing in this world which this Gons'ke does not know. Nevertheless, to express doubt is impolite. Ask whatever you like."

"Then I shall ask; but . . . ." So saying he clapped his hands and said: "Well, I have just clapped my hands. Do you know whether my right hand has sounded or my left?"

"Haha! An absurd question you ask."

So saying, he was going to the kitchen, but his master stopped him, calling: "I say! Where are you going? You must not run away."

"I don't run away. I am just standing on this threshold. Now guess whether I am going out or entering."

"You speak nonsense. If I should say: 'You are going out,' you would enter; If I should say: 'You are entering,' you would go out."

"Now see! What you asked me is just the same thing. If I should say. 'The right has sounded,' you would say: 'It was the left.' If I should say: 'The left,' you would say: 'The right.' How is it — have you given in?"

"All right, then."

"I don't understand 'All right.' If you have given in, then positively acknowledge it by saying: 'I have given in.'

"Well then, I have given in."

"Then I'll forgive you."

35. Reading Lesson.

Dislike to the Letter "shi" (continuation).

"Then there is one more question I wish to ask you." So saying, he poured some warm water into a tea-cup, covered it with a lid, put it before Gons'ke, and said: "Can you drink this warm water? But you must not take off the lid."

"What! you say: 'Drink this . . . ."

"Quite so."

"All right. I'll show you how I drink it without taking off the lid. But the water in this cup is awfully hot, and though I am afraid of troubling you, please pour some cold water in!"

"All right." So saying, he was going to take off the lid; but Gons'ke stopped him and said:

"Wait a bit! You must not take off the lid. Pour the water in just as it is!"

"Is there anybody who could do this?"

"Then I am very sorry for your sake; but I cannot drink this warm water, either. How is it? Are you defeated in one go?"

"All right, then."

"Again you say: 'All right.' If you are defeated, say clearly: 'I am defeated."

"Then, I am defeated. But there is one more question I wish to ask you. As you see, there is a tiger painted on this wall-paper. I wish to have it fettered by you; but can you do that?"

"What! Am I to fetter a painted tiger? That is an easy thing. I'll show you at once how I fetter it."

So saying, he brought a rope from the kitchen, and stretching it out with both hands, he stood before the wall-paper and said: "I am sorry for your sake; put please drive the tiger out this way. Within the bamboo-grove one cannot act as one wishes to do. So please drive it quickly out!"

"You rascal! Can a person drive out a painted tiger?"

"Then I must refuse, too. How is it? Are you defeated once more?"

"All right, as I am defeated, go away!"

Gons'ke went very proudly to the kitchen. After this his master thought: "Why is our Gons'ke so clever? And

that he puts me to silence again and again makes me angry? Is there no means to take a good revenge? — Oh, there's a good idea. Children often play what they call: 'Dislike to the letter *'shi.''* If I forbid Gons'ke the letter *'shi'* from this moment, that fellow will be in a difficulty. That's the best thing I could do."

36. Reading Lesson.

Dislike to the Letter "shi" (continuation).

"Gons'ke! Gons'ke!"

"Again this damned way of calling me. Aha! he regrets about what has just occurred, and seems to have found out some means of taking revenge. Wait! After letting him call two or three times more, I shall go."

"Gons'ke! Gons'ke! Are you not there?"

"Wait! Let him call once more!"

"Gons'ke! Does it not seem as if you were grumbling something to yourself there? Won't you come quickly?"

Meanwhile Gons'ke had come into the shadow of the sliding-door. Suddenly he raised his voice: "I say! What is the matter?"

"Oh, you have frightened me! When did you come there? Who makes me call so often and then cries with such a foolish, loud voice? Come in!"

"I am in. What can I do for you?"

"There is nothing particular, only an order I have to give you. Really, it is this. I dislike by nature things which are of a bad omen. Now, if I reflect, there is not in the world a letter of so bad an omen as the letter *'shi.'** Firstly, the words 'to die,' 'to lose one's position' are always unlucky; 'to become bankrupt,' and so on, is really a nasty word. I think therefore the syllable *'shi'* shall never be said in my house, and so you must not say it either from to-day."

"What do you say? I must not say the letter *'shi'* from to-day? Then I am frightened. Such a difficult thing I cannot do."

"What! You cannot? Then, as I don't like it, I shall dismiss you at once. So think what you are doing."

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* The following part of this story concerns words with the ominous syllable "shi". The English translation cannot therefore be understood without the Japanese text.

"I am at a loss, indeed. If I am dismissed now, I am really at a loss. If there is such a thing, why have you not deigned to tell me when I was presented to you for the first time? If you say so now, I am quite at a loss."

"If you can't, go away. But your wages which you have entrusted to me till now I shall not give you. So think what you are doing."

"Indeed I am at a loss. 'If you can't, go away! The wages I am entrusted with I shall not give you.' That is unjust; but as it is my master who says so, there is nothing to be done. I shall do it."

"Then, as I told you, you will not say the letter *'shi'* any more?"

"Well, I shall take care."

37. Reading Lesson.

Dislike to the Letter "shi" (continuation).

"All right. Then, if from to-day you say that letter, I shall make you serve me one year without wages for punishment. With this warning take good care!"

"What's that? If I say one letter, I am to serve one year without wages? All right. I shall not say it; but if you say it, it does not matter, does it? You say, only I must not use the letter *'shi'*; if you say it, it will do no harm."

"There you are right. From to-day I shall not say it, either."

"So it ought to be. But what will you do, if by chance you say the letter *'shi'*? If there is a punishment only for myself, but none at all for you, that will be unfair. Our contract being, if I say that letter, I shall serve one year without wages, you ought also to inflict a suitable punishment upon yourself."

"All right. If I utter even the one letter, I shall give you whatever you may wish."

"If it is settled so, I shall not say it any more from to-day."

"All right."

"Have you not at once said it already?"

"As I had not settled it yet, it could not be helped."

"Again you have said it."

"Then, as a proof that I will not say it any more, I'll clap my hands. Now I shall not say it any more."

"Please wait a bit. My. . . that won't do. I shall write the letter *shi* on the palm of my hand and lick it off. I shall not say it any more."

"Certainly don't say it!"

"I shall not, but don't say it yourself!"

"Then, as there is nothing more to do now, go out!"

Gons'ke got up and went to the kitchen. After this his master thought again: "Is there no contrivance of making Gons'ke say the letter *'shi'?* . . . . There I have it. If I should ask him: 'Gonske, have you drawn water?' he would certainly answer: 'I have drawn some.' Gons'ke! have you drawn water already?"

"Yes, sir, I have . . . done it already."

"Then, all ri. . . that won't do; it is good." — "Well, I never! he is a stubborn fellow. What must I do?" — While he was talking so to himself, he was continually racking his brain; but when he had pressed out the intelligence of his whole life, he at last devised a plan: "Oh, that's good. If I put 4,444 *mon* in small coins, and tell him so: 'Gons'ke, count this!' he will certainly say: 'First give me a cord for stringing the cash.' Then if I make him squat for a long time, he will, as he is not accustomed to squatting, surely say: 'My feet have become numb.' When he then counts this cash, as there are just 4,444 *mon,* he will among so many *shi* say that letter at least once."

38. Reading Lesson.

Dislike to the Letter "shi" (conclusion).

"Gons'ke!"

"Oh, have you called me?"

"Squat down here!"

"I am squatting. Fire away!"

"What way of squatting is that? There's one foo. . . one tootsy looking out. Won't you draw it in?"

"Is it right so?"

"All right now."

"What am I to do?"

"Count that cash there!"

("Aha! he says "count"). "All right. However, to count small coins is difficult. Please give me therefore a stri. . . — no, that won't do — give me something twisted like a rope with a knot at one end!"

"Is it this?"

"This is it. How do you call this? Try to tell me!"

"I can also not say it."

"Indeed you cannot."

So saying, he put the coins on a string, and began to count. But as Gons'ke was not accustomed to squatting according to the rules of good behaviour, his feet began to become numbed, and because it was extremely painful, his master discovered that he collected dust and put it to his forehead.

"Gons'ke! What is the matter with you?"

"Well, that . . . what's its name, my feet have become umbed."

"What do you mean by umbed?"

"If you don't understand that, then kumbed, lumbed, mumbed, the following letter it is."

"Well, count the cash now!"

"One thousand, two thousand, three thousand (he mumbles); one hundred, two hundred, three hundred (he mumbles); ten, twenty, thirty (he mumbles); one, two, three (he mumbles). That's a devise of yours, is it not?"

"What's the result? If you have finished counting, why don't you say it quickly?"

"I am very sorry for your sake, but please put up the abacus a moment."

"All right, then."

"First put aside three thousand."

"All right. Now?"

"One thousand; then three hundred, then a hundred; again, thirty, then ten; again, three *mon*, then one *mon*. If you add this all together, how much is it?"

"Such a rascal! He thinks of making me say it. After you have got so far, try to say it!"

"Oh, can't you say it? Then I'll say it. Quatre thousand, quatre hundred, quatre times ten, quatre *mon*. If this is bad, then three thousand and one thousand, three hundred and one hundred, three times ten and ten, three *mon* and one *mon*. How is it? Are you defeated?"

"You are a stubborn fellow."

"Well, as you said the one syllable, I can take this cash."

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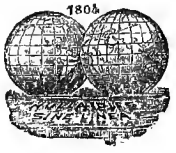

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HANDBOOK

OF

ENGLISH-JAPANESE

ETYMOLOGY.

BY

WILLIAM IMBRIE.

TŌKIYŌ:
PRINTED BY R. MEIKLEJOHN & Co., YOKOHAMA.

1880.

PREFACE.

Recent English Grammarians are coming to drop Orthography and Prosody as properly belonging elsewhere, and to treat Grammar as divided into Etymology and Syntax. It is in this sense that the term is employed in the present work: Etymology, the fellow of Syntax; Grammatical Etymology, not Historical. As at first written, the book consisted entirely of classified sentences, prepared by the writer to serve him in rendering English into Japanese, and without a thought of their ever leaving his own table; when, however, it was decided to publish them in the hope that they might prove helpful to others in their earlier studies, it appeared likely that the usefulness of the book would be increased by a change in its form. Accordingly, an outline of Etymology was sketched out, and as many of the sentences as seemed desirable inserted, in illustration of important words ranged under their respective Parts of Speech. This statement will explain the presence of so large a number of examples; it is hoped also that it may afford a sufficient reason for certain blemishes in classification. The work being written from the English side, and with the design of helping the student to render ideas as they lie in an English mind, the author was able to find no title which better expressed his intention and method than the one adopted.

Transliteration is still a vexed question, no one of the systems yet proposed commanding universal acquiescence. Those desiring to consult the literature of the subject are referred to the In-

troduction to Hepburn's Dictionary, Aston's Grammar of the Written Language, a monograph by Mr. Bramsen, and to papers read before the Asiatic Society of Japan by Messrs. Satow and Dickens. After careful consideration, it was decided to adhere to Hepburn's system, merely changing *chiu* to *chū* for consistency's sake. Not to speak of its intrinsic merits, it is the system of the only Japanese-English Dictionary in the language; it is followed in the transliterated edition of the New Testament just published; and it has transpired that it would accord with the views of members of the Asiatic Society especially qualified to pronounce on the subject, if it should be adopted in the Transactions of the Society wherever a phonetic system is employed.

The writer takes great pleasure in acknowledging his indebtedness to the labors of others, especially those of Dr. Hepburn and Messrs. Satow and Aston; more than to any other is he under obligations to Mr. Ibuka Kajinosuke, but for whose patient work the book would probably never have been written.

Tōkiyō, September 1st, 1880.

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X. THE CONJUNCTION.

1. And; 2. Both; 3. Also, too; 4. But; 5. Though, still; 6. Either, or, whether; 7. Neither, nor; 8. If, unless; 9. Because; 10. Then; 11. That; 12. Than.

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ENGLISH-JAPANESE ETYMOLOGY.

CHAPTER I.—THE SYLLABARY.

Instead of an alphabet, Japanese has a syllabary, two methods of arranging which obtain: the *Iroha*, so called from the first syllables of a verse into which it has been cast; and the *Go jū on*, or table of the Fifty Sounds. The latter is much the more scientific, and should be mastered as a key to Inflection and Agglutination.

As written in Japanese, certain of the syllables represent more than one sound, the changes in the consonantal element being indicated by the addition of diacritical marks. These variations will be found exhibited in the *Go jū on*.

It will be observed that the *Iroha* contains forty-eight syllables and the *Go jū on* fifty. The *n* of the former, however, is an addition; and the *e yi* and second *u* of the latter have been inserted to make its series complete.

Iroha.

i	*ro*	*ha*	*ni*	*ho*	*he*	*to*	*chi*
ri	*nu*	*ru*	*wo*	*wa*	*ka*	*yo*	*ta*
re	*so*	*tsu*	*ne*	*na*	*ra*	*mu*	*u*
i	*no*	*o*	*ku*	*ya*	*ma*	*ke*	*fu*
ko	*ye*	*te*	*a*	*sa*	*ki*	*yu*	*me*
mi	*shi*	*ye*	*hi*	*mo*	*se*	*su*	*n*

Sec. 6.—Seldom.

Metta ni followed by the Negative.

I seldom have a cold.	*Metta ni kaze wo hiku koto wa nai.*
I seldom smoke in the house.	*Uchi de wa metta ni tabako wo suwanai*
You seldom recite as well as you can.	*Anata wa metta ni dekiru dake yoku anshō wo nasaimasenu.*
I've seldom seen him of late.	*Ano hito ni wa chikagoro metta ni awanai.*

Sec. 7.—Never, Ever.

1. Temporal:—
   (*a*) On no occasion, not once—*koto ga* (or sometimes *wa*) *nai* after the Verb. When never is preceded by 'have', the Verb is preceded by *mada*. Ever (on any occasion) is expressed by substituting *aru* for *nai*.
   (*b*) Invariably not—*itsu de mo* with the Negative.
   (*c*) At no future time—*itsu made mo* with the Negative.
   (*d*) Never before (for the first time)—*hajimete*.

2. Emphatic:—
   (*a*) Not at all—*sappari*, *tonto* with the Negative.
   (*b*) Positively not—*kesshite*, *kitto* with the Negative.
   (*c*) Simple impossibility—*totemo* with the Negative (often the Potential).
   (*d*) Do what one may, happen what will, under no circumstances—*dō shite mo* with the Negative (often the Potential).

1. (*a*).

I never had a toothache until I was twenty.	*Hatachi ni naru made wa ha ga itanda koto wa nai.*

Had the Mikado never come to Tōkiyō before the Revolution?	*Go isshin no maye ni Tenshisama ga Tōkiyō ye o kudari ni natta koto wa nai ka.*
I have never ridden in a kago.	*Mada kago ni notte mita koto ga nai.*
This grass has never been cut.	*Kono shiba wa mada katta koto ga nai.*
Does the small pox ever prevail in England?	*Yeikoku de mo hōso no hayaru koto ga arimasu ka.*
Did you ever see such a beautiful sunset?	*Konna ni kirei na hi-no-iri wo goran nas'tta koto ga arimasu ka.*
Have you ever been robbed?	*Dorobō ni atta koto ga aru ka.*
Had you ever been to Tōkiyō before I met you?	*O me ni kakaru maye ni Tōkiyō ye o ide nas'tta koto ga arimasu ka.*

1. (*b*).

Some people never get up till seven or eight o'clock.	*Itsu de mo shichi ji ka hachi ji made wa okinai hito mo aru.*
I never ride first class.	*Itsu de mo jōtō no kisha ni wa noranai.*
Do you never take sugar in your tea?	*Itsu de mo cha ni satō wo iredzu ni agarimasu ka.*

1. (*c*).

Do you think the press laws will never be changed?	*Shimbun jōrei wa itsu made mo kawarimasumai ka.*
Will murderers who have escaped by bribery never be punished?	*Wairo wo tsukatte nigeta hitogoroshi wa itsu made mo basseraredzu ni iyō ka.*

1. (*d*).

Did you never understand it before?	*Hajimete o wakari desu ka.*

2. (*a*).

The ice man never comes any more.	*Mō kōriya ga sappari mairimasenu.*
Are diamonds never found in Japan?	*Nihon de wa sappari kongōseki ga demasenu ka.*
He never preaches of late.	*Chikagoro tonto sekkiyō itashimasenu.*

Go jū on.

1	*a*	*i*	*u*	*e*	*o*
2	*ka*	*ki*	*kū*	*ke*	*ko*
	ga	*gi*	*gu*	*ge*	*go*
3	*sa*	*shi*	*su*	*se*	*so*
	za	*ji*	*dzu*	*ze*	*zo*
4	*ta*	*chi*	*tsu*	*te*	*to*
	da	*ji*	*dzu*	*de*	*do*
5	*na*	*ni*	*nu*	*ne*	*no*
6	*ha*	*hi*	*fu*	*he*	*ho*
	ba	*bi*	*bu*	*be*	*bo*
	pa	*pi*	*pu*	*pe*	*po*
7	*ma*	*mi*	*mu*	*me*	*mo*
8	*ya*	*yi*	*yu*	*ye*	*yo*
9	*ra*	*ri*	*ru*	*re*	*ro*
10	*wa*	*wi*	*wu*	*we*	*wo*

CHAPTER II.—THE VERB.

I.—INFLECTION.

The Japanese Verb has four inflections, which may be termed Foundation Forms, since upon them is reared its entire structure. These are usually called the Negative Base, the Root, the Indicative Present and the Conditional Base. In the Spoken Language there are two Conjugations, and the following table exhibits the terminations of their respective Foundation Forms :—

	CONJ. I.	CONJ. II.
Neg. Base	*a*	*e* or *i*
Root	*i*	*e* or *i*
Indic. Pres.	*u*	*eru* or *iru*
Cond. Base	*e*	*ere* or *ire*

Any one Foundation Form of a verb belonging to the First Conj. being known, the remaining three can be readily obtained from the *Go jū on*.

Forms ending in *ye*, or in *i* or *u* preceded by a vowel, are to be referred to No. 10, not to No. 1 or 8. *Kuru*—to come, *suru*—to do and the Honorific *masu* are irregular. A comparison of the following table with the *Go jū on* will make the above clear.

	NEG. BASE	ROOT	IND. PRES.	COND. BASE	
1					
2	*kikaN*	*kiki*	*kiku*	*kike*	hear
	tsugaN	*tsugi*	*tsugu*	*tsuge*	join
3	*hanasaN*	*hanashi*	*hanasu*	*hanase*	speak
4	*taN*	*tachi*	*tatsu*	*tate*	stand
5	*shinaN*	*shini*	*shinu*	*shine*	die
6	*asobaN*	*asobi*	*asobu*	*asobe*	play
7	*yamaN*	*yami*	*yamu*	*yame*	cease
8					
9	*naraN*	*nari*	*naru*	*nare*	become
10	*kawaN*	*kai*	*kau*	*kaye*	buy
	iwaN	*ii*	*iu*	*iye*	say
	furuwaN	*furui*	*furuu*	*furuye*	sift
	yatowaN	*yatoi*	*yatou*	*yatoye*	hire
	ko	*ki*	*kuru*	*kure*	come
	se	*shi*	*suru*	*sure*	do
	mase	*mashi*	*masu*	*masure*	

The construction of Foundation Forms in the Second Conjugation presents little difficulty, the Neg. Base and Root being alike, and the Indic. Pres. and Cond. Base being formed by the simple addition of *ru* and *re*.

	NEG. BASE	ROOT	INDIC. PRES.	COND. BASE	
			FORMS IN *e*.		
1					
2	*ake*	*ake*	*akeru*	*akere*	open
	age	*age*	*ageru*	*agere*	raise
3	*shirase*	*shirase*	*shiraseru*	*shirasere*	tell
	maze	*maze*	*mazeru*	*mazere*	mix
4	*sute*	*sute*	*suteru*	*sutere*	throw away
	de	*de*	*deru*	*dere*	go out
5	*ne*	*ne*	*neru*	*nere*	sleep
6	*tabe*	*tabe*	*taberu*	*tabere*	eat
7	*same*	*same*	*sameru*	*samere*	cool
8	*ye*	*ye*	*yeru*	*yere*	obtain
9	*ore*	*ore*	*oreru*	*orere*	break

	NEG. BASE	ROOT	INDIC. PRES.	COND. BASE	
			FORMS IN *i*.		
1	*i*	*i*	*iru*	*ire*	shoot
2	*ki*	*ki*	*kiru*	*kire*	wear
3	*anji*	*anji*	*anjiru*	*anjire*	be anxious
4	*haji*	*haji*	*hajiru*	*hajire*	be ashamed
5	*ni*	*ni*	*niru*	*nire*	resemble
6	*abi*	*abi*	*abiru*	*abire*	bathe
7	*mi*	*mi*	*miru*	*mire*	see
8	*oran* *ori*	*ori* *oru*	*oru* *orutru*	*ore* *orute*	Break
9	*karun*	*kari*	*karu*	*kare*	borrow
10	*i*	*i*	*iru*	*ire*	be

Certain verbs of the First Conjugation in which the Indic. Pres. ends in *ru*, are sometimes mistaken for verbs of the Second Conjugation, because the *ru* happens to be preceded by *e* or *i*. If the student will commit the annexed list and make it his habit to learn verbs by the Indic. Pres. rather than by the Root, he will have little further trouble with inflection, most verbs in *eru* and *iru*, excepting those in the list, belonging to the Second Conjugation.

aseru	hurry	*kajiru*	gnaw
fuseru	invert	*kiru*	cut
heru	diminish	*kishiru*	grate
hineru	twist	*magiru*	tack
hoteru	tingle	*majiru*	mingle
kayeru	return	*mushiru*	pluck
shaberu	gossip	*najiru*	rebuke
suberu	slip	*negiru*	cheapen
chigiru	tear off	*nejiru*	screw
chiru	scatter	*nigiru*	grasp
hairu	enter	*nonoshiru*	blaspheme
hashiru	run	*sayegiru*	hedge in
hojiru	pick out	*seme-iru*	invade
ijiru	meddle with	*shikujiru*	be discharged
iru	enter, need, parch	*shiru*	know
kagiru	be bounded	*soshiru*	backbite

II.—AGGLUTINATION.

Agglutination consists in the addition to Bases of independent words or particles. In many cases, however, time and use have suffered only a fragment of the original suffix to remain.

Sec. 1.—Moods and Tenses.

The Moods and Tenses of the Japanese Verb are formed, for the most part, by Agglutination:—

1. In both Conjugations, *te*, *ta*, *tara*, *tarō*, *tari*, *tai* and *taku-nai*, added to the Root, form the Participle, Indic. Past, Conditional Past, Probable Past, Frequentative, and the Affirmative and Negative of the Desiderative Adjective. In the Second Conjugation, *yo* or *ro* added to it forms the Imperative.

2. In both Conjugations, *nai* or *nu*, *nakatta* or *nanda*, *nakattara* or *nandara*, *nakattarō* or *nandarō*, *nakattari* or *nandari*, *nakereba* or *neba*, and *nakute*, *nai de*, *dzu*, *dzu ni* or *dzu ni shite*, added to the Neg. Base, form the Neg. of the Present, Past, Cond. Past, Prob. Past, Frequentative, Cond. Present and Participle. In the First Conjugation, *u* added to it and the *a-u* contracted into *ō*, forms the Future; in the Second, *yō* added forms the Future; and *mai*, the Fut. Neg.

3. In both Conjugations, *na* added to the Indic. Present, forms the Imperative Negative; in the First, *mai* added forms the Fut. Neg.

4. In both Conjugations, *ba* added to the Cond. Base forms the Cond. Pres. In the First, the Cond. Base and the Imperative are alike.

In the paradigms following, the lower forms are made up of the Root and the Honorific verb *masu;* they are more courteous than the upper ones. *Masu*, however, being without a Desid. Adj. of its own, a polite form of that part of the Verb is obtained by substituting for the simple adjective its adverbial form followed by *gozaimasu* (See VI. I. Sec. 1.)

PARADIGM OF THE FIRST CONJUGATION.

Korosu—to kill.

*Korosa*ん	*Koroshi*	*Korosu*	*Korose*

Root.....	*Koroshi*	
Participle	*Koroshite*	Killing, having killed.
	Koroshimashite	
Indic. Past.....	*Koroshita*	Killed, did kill, have killed.
	Koroshimashita	
Cond. Past.....	*Koroshitara*	If killed, should kill; when killed, kill.
	Koroshimashitara	
Prob. Past	*Koroshitarō*	Probably killed.
	Koroshimashitarō	

PARADIGM OF THE FIRST CONJUGATION *(continued)*.

Frequentative...	*Koroshitari*		Killing.
	Koroshimashitari		
Desid. Adj.....	*Koroshi*	*tai*	Wish to kill.
		tō gozaimasu	
Desid. Adj. Neg.	*Koroshitaku*	*nai*	Not wish to kill.
		gozaimasenu	

Neg. Base	*Korosa*		
Indic. Pres.....	*Korosa*	*nai*	Do not, will not kill;
		nu	have not killed.
	Koroshimasenu		
Indic. Past.....	*Korosa*	*nakatta*	Did not kill.
		nanda	
	Koroshimasenu deshita		
Cond. Past.....	*Korosa*	*nakattara*	If did not, should not
		nandara	kill.
	Koroshimasenu deshitara		
Prob. Past	*Korosa*	*nakattarō*	Probably did not kill.
		nandarō	
	Koroshimasenu deshitarō		

PARADIGM OF THE FIRST CONJUGATION *(continued)*.

Frequentative....	*Korosa*	*nakattari*	Not killing.
		nandari	
Cond. Pres.....	*Korosa*	*nakereba*	If do not, will not kill; if have not killed.
		neba	
	Kcroshimase	*nu* *kereba*	
		nara	
		neba	
Participle	*Korosa*	*nakute*	Not killing.
		nai de	
		dzu, dzu ni	
		dzu ni shite	
	Koroshimase	*nu de*	
		dzu	
		dzu ni	
		dzu ni shite	
Future Affirm...	*Korosō (Korosa-u)*		Shall, will kill.
	Korosu darō		
	Koroshimashō		

PARADIGM OF THE FIRST CONJUGATION *(concluded)*.

Indic. Pres.....	*Korosu*	Kill.
	Koroshimasu	
Impɐr. Neg.....	*Korosuna*	Do not kill.
Future Neg. ...	*Korosumai*	Probably will not kill.
	Korosanai darō	
	Koroshimasumai	
Cond. Base.....	*Korose*	
Cond. Pres.....	*Koroseba*	If kill, if will kill.
	Koroshimasureba	
Imperative	*Korose*	Kill.
	Koroshima (*se*, *shi*, *u*)	

PARADIGM OF THE SECOND CONJUGATION NO. I.

Akeru—to open.

Ake	*Ake*	*Akeru*	*Akere*

Root	*Ake*	
Participle	*Akete*	Opening, having opened
	Akemashite	
Indic. Past	*Aketa*	Opened, did open, have opened.
	Akemashita	
Cond. Past	*Aketara*	If opened, should open; when opened, open.
	Akemashitara	
Prob. Past	*Aketarō*	Probably opened.
	Akemashitarō	
Frequentative..	*Aketari*	Opening.
	Akemashitari	
Desid. Adj.....	*Ake tai*	Wish to open.
	Ake tō gozaimasu	
Desid. Adj. Neg.	*Aketaku nai*	Not wish to open.
	Aketaku gozaimasenu	

PARADIGM OF THE SECOND CONJUGATION NO. I. *(continued)*.

Imperative.....	*Ake* + *ro*	Open.
	Ake + *yo*	
	Akema + *se*	
	Akema + *shi*	

Neg. Base ..... *Ake*

Indic. Pres.....	*Ake* + *nai*	Do not, will not open; have not opened.
	Ake + *nu*	
	Akemasenu	
Indic. Past.....	*Ake* + *nakatta*	Did not open.
	Ake + *nanda*	
	Akemasenu deshita	
Cond. Past.....	*Ake* + *nakattara*	If did not, should not open.
	Ake + *nandara*	
	Akemasenu deshitara	
Prob. Past	*Ake* + *nakattarō*	Probably did not open.
	Ake + *nandarō*	
	Akemasenu deshitarō	

PARADIGM OF THE SECOND CONJUGATION NO. I. *(continued)*.

Frequentative...	*Ake*	*nakattari*		Not opening.
		nandari		
Cond. Pres.....	*Ake*	*nakereba*		If do not, will not open; if have not opened.
		neba		
	Akemase	*nu*	*kereba*	
			nara	
		neba		
Participle	*Ake*	*nakute*		Not opening, having opened.
		nai de		
		dzu, dzu ni		
		dzu ni shite		
	Akemase	*nu de*		
		dzu		
		dzu ni		
		dzu ni shite		
Future	*Akemai*			Probably will not open.
	Akemasumai			
Future Affirm...	*Akeyō*			Shall, will open.
	Akemashō			

PARADIGM OF THE SECOND CONJUGATION NO. I. *(concluded).*

Indic. Pres.....	*Akeru*	Open.
	Akemasu	
Imper. Neg. ...	*Akeruna*	Do not open.
Cond. Base.....	*Akere*	
Cond. Pres.....	*Akereba*	If open, if will open.
	Akemasureba	

PARADIGM OF THE SECOND CONJUGATION.—NO. II.

Miru—to see

Mi	*Mi*	*Miru*	*Mire*

Root	*Mi*	
Participle	*Mite*	Seeing, having seen.
	Mimashite	
Indic. Past.....	*Mita*	Saw, did see, have seen.
	Mimashita	
Cond. Past.....	*Mitara*	If saw, should see; when saw, see.
	Mimashitara	

PARADIGM OF THE SECOND CONJUGATION NO. II. *(continued)*.

Prob. Past	*Mitarō*	Probably saw.
	Mimashitarō	
Frequentative...	*Mitari*	Seeing.
	Mimashitari	
Desid. Adj.....	*Mi tai*	Wish to see.
	Mi tō gozaimasu	
Desid. Adj. Neg.	*Mitaku nai*	Not wish to see.
	Mitaku gozaimasenu	
Imperative	*Mi ro*	See.
	Mi yo	
	Mima se	
	Mima shi	

Neg. Base	*Mi*	
Indic. Pres.....	*Mi nai*	Do not, will not see;
	Mi nu	have not seen.
	Mimasenu	

PARADIGM OF THE SECOND CONJUGATION NO. II. *(continued)*.

Indic. Past.....	*Mi*	*nakatta*	Did not see.
		nanda	
	Mimasenu deshita		
Cond. Past.....	*Mi*	*nakattara*	If did not, should not see.
		nandara	
	Mimasenu deshitara		
Prob. Past	*Mi*	*nakattarō*	Probably did not see.
		nandarō	
	Mimasenu deshitarō		
Frequentative ...	*Mi*	*nakattari*	Not seeing.
		nandari	
Cond. Pres.....	*Mi*	*nakereba*	If do not, will not see; if have not seen.
		neba	
	Mimase	*nu* *kereba*	
		nara	
		neba	

PARADIGM OF THE SECOND CONJUGATION NO. II. *(concluded).*

Participle	*Mi nakute*	Not seeing, having seen.
	Mi nai de	
	Mi dzu, dzu ni	
	Mi dzu ni shite	
	Mimase nu de	
	Mimase dzu	
	Mimase dzu ni	
	Mimase dzu ni shite	
Future	*Mimai*	Probably will not see.
	Mimasumai	
Future Affirm....	*Miyō*	Shall, will see.
	Mimashō	
Indic. Pres.....	*Miru*	See.
	Mimasu	
Imper. Neg. ...	*Miruna*	Do not see.
Cond. Base.....	*Mire*	
Cond. Pres.....	*Mireba*	If see, if will see.
	Mimasureba	

Sec. 2.—Letter Changes.

When the suffixes *te*, *ta*, *tara*, *tarō* and *tari*, are added to Roots of the First Conjugation ending in *ki*, *gi*, *ni*, *bi*, *mi*, *chi*, *ri*, or *i* preceded by a vowel, the following Letter Changes take place:—

kite	*kita*	*kitara*	etc.	become	*ite*	*ita*	*itara*	etc.
gite	*gita*	*gitara*	etc.	become	*ide*	*ida*	*idara*	etc.
nite	*nita*	*nitara*	etc.	become	*nde*	*nda*	*ndara*	etc.
bite	*bita*	*bitara*	etc.					
mite	*mita*	*mitara*	etc.					
chite	*chita*	*chitara*	etc.	become	*tte*	*tta*	*ttara*	etc.
rite	*rita*	*ritara*	etc.					
aite	*aita*	*aitara*	etc.	become	*atte*	*atta*	*attara*	etc.
					ōte	*ōta*	*ōtara*	etc.
iite	*iita*	*iitara*	etc.	become	*itte*	*itta*	*ittara*	etc.
					iute	*iuta*	*iutara*	etc.
uite	*uita*	*uitara*	etc.	become	*utte*	*utta*	*uttara*	etc.
					ūte	*ūta*	*ūtara*	etc.
oite	*oita*	*oitara*	etc.	become	*otte*	*otta*	*ottara*	etc.
					ōte	*ōta*	*ōtara*	etc.

TABLE OF VERBS EXHIBITING LETTER CHANGES.

kakite	*kakita*	*kakitara*	write
kaite	*kaita*	*kaitara*	
kikite	*kikita*	*kikitara*	hear
kiite	*kiita*	*kiitara*	
tsukite	*tsukita*	*tsukitara*	arrive
tsuite	*tsuita*	*tsuitara*	
manekite	*manekita*	*manekitara*	invite
maneite	*maneita*	*maneitara*	
okite	*okita*	*okitara*	put
oite	*oita*	*oitara*	
sawagite	*sawagita*	*sawagitara*	be excited
sawaide	*sawaida*	*sawaidara*	
tsugite	*tsugita*	*tsugitara*	join
tsuide	*tsuida*	*tsuidara*	
kogite	*kogita*	*kogitara*	row
koide	*koida*	*koidara*	
shinite	*shinita*	*shinitara*	die
shinde	*shinda*	*shindara*	
manabite	*manabita*	*manabitara*	learn
manande	*mananda*	*manandara*	
musubite	*musubita*	*musubitara*	tie
musunde	*musunda*	*musundara*	

TABLE OF VERBS EXHIBITING LETTER CHANGES *(continued)*.

musebite	*musebita*	*musebitara*	choke
musende	*musenda*	*musendara*	
asobite	*asobita*	*asobitara*	play
asonde	*asonda*	*asondara*	
yamite	*yamita*	*yamitara*	cease
yande	*yanda*	*yandara*	
tanoshimite	*tanoshimita*	*tanoshimitara*	be happy
tanoshinde	*tanoshinda*	*tanoshindara*	
nusumite	*nusumita*	*nusumitara*	steal
nusunde	*nusunda*	*nusundara*	
awaremite	*awaremita*	*awaremitara*	pity
awarende	*awarenda*	*awarendara*	
tanomite	*tanomita*	*tanomitara*	request
tanonde	*tanonda*	*tanondara*	
tachite	*tachita*	*tachitara*	stand
tatte	*tatta*	*tattara*	
buchite	*buchita*	*buchitara*	strike
butte	*butta*	*buttara*	
mochite	*mochita*	*mochitara*	hold
motte	*motta*	*mottara*	
narite	*narita*	*naritara*	become
natte	*natta*	*nattara*	
shirite	*shirita*	*shiritara*	know
shitte	*shitta*	*shittara*	

TABLE OF VERBS EXHIBITING LETTER CHANGES *(concluded)*.

urite	*urita*	*uritara*	sell
utte	*utta*	*uttara*	
herite	*herita*	*heritara*	diminish
hette	*hetta*	*hettara*	
norite	*norita*	*noritara*	ride
notte	*notta*	*nottara*	
sumaite	*sumaita*	*sumaitara*	reside
sumatte	*sumatta*	*sumattara*	
sumōte	*sumōta*	*sumōtara*	
iite	*iita*	*iitara*	say
itte	*itta*	*ittara*	
iute	*iuta*	*iutara*	
nuite	*nuita*	*nuitara*	sew
nutte	*nutta*	*nuttara*	
nūte	*nūta*	*nūtara*	
yatoite	*yatoita*	*yatoitara*	hire
yatotte	*yatotta*	*yatottara*	
yatōte	*yatōta*	*yatōtara*	

Iku—to go, is abnormal; *ikite*, etc., becoming *itte*, etc., not *iite*, etc.

Sec. 3.—Voices.

1. The Passive:—Verbs of the First Conjugation form the Passive Voice by adding *reru* to the Neg. Base, which might thus be called the Voice Base; those of the Second, as well as *suru* and *kuru*, by adding *rareru*.

2. The Potential:—The Passive does service as a Potential also. Most verbs of the First Conjugation and a few of the Second, have besides a form in *eru* (or *yeru*). In many cases, the two forms are used without any appreciable difference in meaning; when, however, they do differ, the Passive is used of ability as regards law, duty, propriety, permission, willingness, feeling, of 'moral' ability—'may' as opposed to 'can'. The form in *eru* expresses absolute or 'physical' ability—the strict 'can'. *Ureru*, e.g., means 'can sell,' because some one wants to buy; *urareru*, because the party is at liberty to sell, or willing to do so at the price offered. *Kikoyeru* and *kikareru* both signify 'can hear'; *kikoyeru*, however, means either that the sound is audible, or that the person has good ears; *kikareru*, that the matter is no secret, or that one has time, inclination, etc., to listen. In like manner, while *miyeru* declares that the object is visible or that the person has sight; *mirareru* asserts that there is no reason for concealment, or that one has time to look or no objection to doing so. (For examples, see especially, Chap. II. v. Sec. 6.)

3. The Causative:—Verbs of the First Conjugation form the Causative Voice by adding *seru;* those of the Second, as also *kuru*, *saseru* to the Neg. Base. The Causative of *suru* is *saseru*.

Verbs in these voices all belong to the Second Conj. in *eru*.

It being thought more polite to say that one is able to do a thing, or that he causes a thing to be done, than that he does it, the Potential and Causative Voices are sometimes used instead of the Active, merely for the sake of courtesy.

TABLE EXHIBITING THE FORMATION OF THE PASSIVE, POTENTIAL AND CAUSATIVE VOICES.

NEG. BASE.	PASSIVE.	POTENTIAL.	CAUSATIVE.	
		FIRST CONJUGATION.		
ika		*ikareru* *ikeru*	*ikaseru*	go
kika	*kikareru*	*kikareru* *kikoyeru*	*kikaseru*	hear
tsuga		*tsugareru* *tsugeru*	*tsugaseru*	join
korosa	*korosareru*	*korosareru* *koroseru*	*korosaseru*	kill
buta	*butareru*	*butareru* *buteru*	*butaseru*	strike
shina		*shinareru* *shineru*	*shinaseru*	die
musuba		*musubareru* *musuberu*	*musubaseru*	tie
yoma	*yomareru*	*yomareru* *yomeru*	*yomaseru*	read
kira	*kirareru*	*kirareru* *kireru*	*kiraseru*	cut

TABLE EXHIBITING THE FORMATION OF THE PASSIVE, POTENTIAL AND CAUSATIVE VOICES *(continued)*.

ura	*urareru*	*urareru* *ureru*	*uraseru*	sell
kawa		*kawareru* *kayeru*	*kawaseru*	buy
iwa	*iwareru*	*iwareru* *iyeru*	*iwaseru*	say
nuwa	*nuwareru*	*nuwareru* *nuyeru*	*nuwaseru*	sew
omowa	*omowareru*	*omowareru* *omoyeru*	*omowaseru*	think

SECOND CONJUGATION.

ye		*yerareru*	*yesaseru*	obtain
ake		*akerareru*	*akesaseru*	open
shirase		*shiraserareru*	*shirasesaseru*	tell
sute	*suterareru*	*suterareru*	*sutesaseru*	throw away
tabe	*taberareru*	*taberareru*	*tabesaseru*	eat

TABLE EXHIBITING THE FORMATION OF THE PASSIVE, POTENTIAL AND CAUSATIVE VOICES *(concluded)*.

abi		*abirareru*	*abisaseru*	bathe
mi	*mirareru*	*mirareru* *miyeru*	*misaseru*	see
kari	*karirareru*	*karirareru*	*karisaseru*	borrow
se	*serareru*	*serareru*	*saseru*	do
ko		*korareru* *koreru*	*kosaseru*	come

III.—TRANSITIVE AND INTRANSITIVE FORMS.

SEC. 1.

In English, it often happens that the same verb is both transitive and intransitive; in Japanese, such verbs have usually only the stem in common. In some cases, the Intransitive belongs to the First Conjugation and the Transitive to the Second, and vice versa; in others, the Transitive is a species of Causative. The following list comprises most in common use.

INTRANSITIVE.	TRANSITIVE.	
I. CONJ.	II. CONJ.	
aku	*akeru*	open
itamu	*itameru*	hurt
katamuku	*katamukeru*	tilt

shidzumu	*shidzumeru*	sink
sorou	*soroyeru*	match
susumu	*susumeru*	advance
tsudzuku	*tsudzukeru*	continue
ukabu	*ukaberu*	float
yamu	*yameru*	cease
aratamaru	*aratameru*	amend
atsumaru	*atsumeru*	collect
chijimaru	*chijimeru*	contract
hajimaru	*hajimeru*	begin
hayamaru	*hayameru*	hasten (a result)
hikkakaru	*hikkakeru*	hitch
hirogaru	*hirogeru*	widen
kakaru	*kakeru*	hang (on)
kasanaru	*kasaneru*	double
kawaru	*kayeru*	change
mazaru	*mazeru*	mix
oka ni agaru	*oka ni ageru*	land
sagaru	*sageru*	lower
tamaru	*tameru*	accumulate
todomaru	*todomeru*	stop
tomaru	*tomeru*	"
wakaru	*wakeru*	divide

I. CONJ. CAUSATIVE.

chiru	*chirasu*	scatter
furu	*furasu*	swing to and fro
hashagu	*hashagasu*	dry
heru	*herasu* or *hesu*	diminish

isogu	*isogasu*	hurry
kawaku	*kawakasu*	dry
korobu	*korobasu*	tumble
kusaru	*kusarasu*	rot
meguru	*megurasu*	revolve
naru	*narasu*	ring
soru	*sorasu*	warp
suberu	*suberasu*	slide
tsumadzuku	*tsumadzukasu*	trip
ugoku	*ugokasu*	move
waku	*wakasu*	boil (water)
hitaru	*hitasu*	soak
iburu	*ibusu*	smoke
kayeru	*kayesu*	return
mawaru	*mawasu*	revolve
modoru	*modosu*	return
naoru	*naosu*	heal
okoru	*okosu*	originate
utsuru	*utsusu*	move (change place)
II. CONJ.	I. CONJ.	
hodokeru	*hodoku*	untie
kudakeru	*kudaku*	break
nejireru	*nejiru*	twist
oreru	*oru*	break (long thing)
sakeru	*saku*	burst
sureru	*suru*	chafe, rub
wareru	*waru*	divide
yabureru	*yaburu*	burst (of clothes)
yakeru	*yaku*	burn, bake

I. CONJ. CAUSATIVE.		
fukureru	*fukurasu*	swell
fuyakeru	*fuyakasu*	"
fuyeru	*fuyasu*	multiply
haneru	*hanasu*	explode
hiyeru	*hiyasu*	cool
jireru	*jirasu*	fret
kogeru	*kogasu*	scorch
sameru	*samasu*	cool
tareru	*tarasu*	drop (of liquid)
tokeru	*tokasu*	melt
yureru	*yurasu*	rock
nobiru	*nobasu*	lengthen
kakureru	*kakusu*	hide
koboreru	*kobosu*	spill
konaneru	*konasu*	digest
kowareru	*kowasu*	break

Sec. 2.

A considerable number of English Passives are rendered into Japanese by Intransitives. It should be borne in mind, however, that these Intransitives are not in the Passive Voice, and are not to accompany *ni* with the agent, which requires instead the Passive of the corresponding Transitive.

The ship sank, but the sailors were saved. — *Fune wa shidzunda ga sendō wa tasukatta.*

The passengers were all saved by the sailors. — *Nori-kiyaku wa mina sendō ni tasukerareta.*

The dog barked and the children were frightened. *Inu wa hoyete kodomo ga odoroita.*

The children were frightened by the dog. *Kodomo wa inu ni odorokasareta.*

Kodomo wa inu ni odoroita, would mean 'the children were frightened at the dog.' *Ni makeru* is another apparent exception, really signifying 'yield to' rather than 'defeated by.'

ENGLISH PASSIVES RENDERED BY INTRANSITIVES.

I. CONJ.	TO BE	TO	TRANSITIVE.
itamu	injured	injure	*itameru*
hamaru	hoaxed	hoax	*hameru*
kimaru	decided	decide	*kimeru*
sadamaru	"	"	*sadameru*
sonawaru	furnished with	furnish with	*sonayeru*
tasukaru	saved	save	*tasukeru*
tōzakaru	estranged	estrange	*tōzakeru*
tsumaru	choked up	choke up	*tsumeru*
odoroku	frightened	frighten	*odorokasu*
sawagu	excited	excite	*sawagasu*
sumu	ended	end	*sumasu*
yorokobu	delighted	delight	*yorokobasu*
hakadoru	expedited	expedite	*hakadoraseru*
hataraku	inflected	inflect	*hatarakaseru*
komaru	embarrassed, perplexed, incommoded	embarrass, etc.	*komaraseru*
magotsuku	bewildered	bewilder	*magotsukaseru*
todokōru	delayed	delay	*todokōraseru*

ENGLISH PASSIVES RENDERED BY INTRANSITIVES *(continued)*.

bikkuri suru	astonished	astonish	*bikkuri saseru*
hasen suru	wrecked (of a ship)	wreck	
hasen ni au	wrecked (of a person)	"	
heikō suru	convinced	convince	*heikō saseru*
hiiki suru	biased	bias	*hiiki saseru*
hiyōban suru	reported		
nanjū suru	distressed	distress	*nanjū saseru*
abekobe ni naru	inverted	invert	*abekobe ni suru*
sakasama ni naru	"	"	*sakasama ni suru*
sewa ni naru	obliged	oblige	*sewa wo suru*
abunaku naru	endangered	endanger	*abunaku suru*

II. CONJ.

deru	derived		
dekiru	done		
hirakeru	civilized	civilize	*hiraku*
migakeru	polished	polish	*migaku*
yakeru	burned	burn	*yaku*
horobiru	destroyed	destroy	*horobosu*
makeru	defeated	defeat	*makasu*
moreru	omitted	omit	*morasu*
nukeru	"	"	*nukosu*
ochiru	"	"	*otosu*
tsukiru	exhausted	exhaust	*tsukusu*
yogoreru	soiled	soil	*yogosu*
yureru	pardoned	pardon	*yurusu*

English Passives Rendered by Intransitives *(concluded)*.			
kutabireru	fatigued	fatigue	*kutabirakasu*
tsukareru	"	"	*tsukarakasu*
awateru	flurried	flurry	*awatesaseru*
katsuyeru	famished	famish	*katsuyesaseru*
kogoyeru	benumbed	benumb	*kogoyesaseru*
osoreru	afraid	make afraid	*osoresaseru*

IV.—THE VERB TO BE.

There are three verbs in Japanese signifying to 'be'—*aru*, *oru* and *iru*. Excepting the Future *arumai*, the Negative forms of *aru* are not in use, their places being supplied by the Moods and Tenses of the Negative Adjective *nai*. (See VI. I. Sec. 1.) *Oru* and *iru* are synonyms, belonging respectively to the First and the Second Conjugation.

1. Employed independently—not as Auxiliaries—*aru* is used of inanimate things; *oru* and *iru* of animate, excepting in connection with Relative Clauses.

2. Followed by a Noun or Pronoun as a Predicate, to 'be' is rendered by *de aru*, often contracted *da*.

3. Equivalent to 'become', to 'be' is rendered by *naru*.

4. Followed by an Adjective as a Predicate—See VI. Sec. 1.

Gozaru is more courteous than *aru*, and *o ide nasaru* or *irassharu* more so than *oru* or *iru*. *De gozaimasu*, contracted from *de gozarimasu*, is still further familiarly shortened into *desu*. The idiomatic English 'there' has no equivalent in Japanese; neither has the idiomatic 'it.'

1.

There are some very pretty views about Kiga.	*Kiga no kinjo ni wa yohodo keshiki no yoi tokoro ga aru.*
How many houses do you suppose there are in Tōkiyō?	*Tōkiyō jū ni iye ga nan gen arimashō.*
I don't think there is any telegraph office at Hakone.	*Hakone ni wa denshin kiyoku ga arimasumai.*
Is there only one kind of Japanese dog?	*Nihon no inu wa rui ga hitotsu shika arimasenu ka.*
There are two or three dogs in the garden.	*Niwa ni inu ga ni sam biki iru.*
How many soldiers are there in a regiment?	*Ichi rentai ni heishi ga iku nin imasu ka.*
There's a man in this neighborhood that makes toys.	*Kono kinjo ni omocha wo koshirayeru mono ga aru.*
Is n't there any one who can go instead?	*Dare mo kawari ni ikeru mono wa arimasenu ka.*
Was n't there any one who knew the way home?	*Dare mo kayeri-michi wo shitte iru mono wa arimasenu deshita ka.*

2.

Is that smoke, or is it only a cloud?	*Are wa kemuri desu ka, tada kumo desu ka.*
Was that a fox, or a badger?	*Are wa kitsune deshita ka, tanuki deshita ka.*
Is n't that a dog sleeping on the veranda?	*Yengawa ni nete iru no wa inu de wa nai ka.*
That was n't an earthquake, was it?	*Ima no wa jishin de wa arimasenu deshitarō ne.*

3.

I don't believe it will be much of a fire.	*Ōkii kuwaji ni narumai.*
You'll never be a rich man, if you're not more thrifty.	*Motto shimatsu wo shinakereba, dō shite mo kanemochi ni wa naremasenu zo.*

If it were only mended, it would be as good as ever. *Naoshi saye shitara, moto no tōri ni naru.*

There's only one left. *Mō hitotsu bakari ni natta.*

V.—AUXILIARY VERBS.

SEC. 1.—AM, IS, ARE; WAS, WERE.

1. Followed by the Active Participle:—

(*a*) Am, is, are—Participle and *oru* or *iru*.

(*b*) Was, were—Participle and *otta* or *ita*.

(*c*) Is n't?, was n't?, expecting 'yes' for an answer—*de wa* (contracted *ja*) *nai ka* following the Participle and *oru* or *iru*, for the former; following the Participle and *otta* or *ita*, for the latter.

2. Followed by the Passive Participle—See. II. VII.

1. (*a*).

There's a crow building her nest in the garden. *Niwa ni karasu ga su wo tsukutte iru.*

The rats are gnawing a hole somewhere in the ceiling. *Nedzumi ga dok'ka tenjō ni ana wo akete iru.*

1. (*b*).

Were they laughing, or crying? *Waratte ita no ka naite ita no ka.*

I was n't writing, I was reading. *Tegami wo kaite wa orimasenu deshita, hon wo yonde imashita.*

1. (*c*).

Is n't the clock striking now? *Ima tokei ga natte iru ja nai ka.*

Were n't you whistling just now? *Ima kuchi-buye wo fuite ita ja nai ka.*

SEC. 2.—DO, DID.

1. Do and did are expressed in the Present and Past of the Verb.

2. Don't?, did n't?, expecting 'yes' for an answer—*de wa nai ka* following the Present, for the former; following the Past, for the latter.

3. Don't!—Negative Imperative. Please don't!—Negative Participle and *o kure* or *kudasai.*

4. Followed by 'ever' or 'never'—See VII. III.

1.

Why do you leave the door open?	*Naze akepanashi ni shimasu ka.*
They say they don't make it that way any more.	*Mō sō shite wa koshirayenai sō da.*
Where did you put my umbrella?	*Watakushi no kōmori-gasa wa doko ye oita ka.*
Did n't the fans I sent you lately suit you, Sir?	*Kono aida o me ni kaketa ōgi wa o ki ni irimasenu deshita ka.*
Why did n't you give the coolie the things he came for?	*Naze ninsoku ni tori ni kita mono wo watasanakatta ka.*

2.

Don't the steamers sail twice a month now?	*Ima de wa tsuki ni ni do dzutsu jōkisen ga deru ja arimasenu ka.*
Did n't there use to be a bridge somewhere here?	*Moto kono hen ni hashi ga atta de wa arimasenu ka.*
Did n't you say you lost your knife?	*Kogatana wo nakushita to osshatta de wa arimasenu ka.*
Did n't I hear you fire off a gun this morning?	*Kesa teppō wo o uchi nasatta (nasatta) oto ga shita ja arimasenu ka.*

3.

Don't put on any more coal.	*Mō sekitan wo kuberuna.*
Don't take more than you need.	*Iru dake yori yokei ni toruna.*
Please don't tear that newspaper.	*Sono shimbunshi wo yabukanai de o kure.*
Please don't light the lights yet.	*Dōzo mada akari wo tsukenai de kudasai.*

Sec. 3.—Have, has; had.

1. Have:—
   (*a*) Affirmative—Past of the Verb.
   (*b*) Negative—Negative Present.
   (*c*) Have n't?, expecting 'yes' for an answer—same as 'did n't?'

2. Have been, followed by the Active Participle:—
   (*a*) Affirmative—Participle and *ita* or *iru* (or *otta* or *oru*), according as the action is viewed as completed or not.
   (*b*) Negative—Participle and *inai* or *oranai*.
   (*c*) Have n't been?, expecting 'yes' for an answer—*de wa nai ka* following the Participle and *ita* or *iru* (*otta* or *oru*), as the case may be.

3. Had:—
   (*a*) Affirmative—*mō* and the Past.
   (*b*) Negative—*mada* and the Past.
   (*c*) Had n't?—same as 'did n't?' and 'have n't?'

1. (*a*).

Have the coolies brought the freight?	*Ninsoku wa nimotsu wo motte kita ka.*
Have you heard the news to-day?	*Kiyō no shimbun wo o kiki nasai-mashita ka.*

1. (*b*).

Why have n't you brought your dog?	*Naze o inu wo tsurete o ide nasaima-senu ka.*
The postman has n't brought any letters to-day.	*Kiyō wa haitatsunin ga ichi do mo tegami wo motte konai.*
Your room has n't been swept and dusted yet.	*O heya wa mada sōji ga dekimasenu.*
This roof has n't been repaired for a couple of years.	*Kono yane wa mō ni nen hodo shu-fuku ga nai.*

1. (*c*).

Have n't you repaired your house lately?	*Chikagoro o uchi no shufuku wo nas'tta ja arimasenu ka.*

2. (*a*).

Have you been reading the paper?	*Shimbun wo yonde o ide nas'tta ka.*
I've just been trying to lift this coal-scuttle.	*Kono sumitori wo mochi-ageyō to shite ita tokoro da.*
How long have you been living in Tōkiyō?	*Tōkiyō ni itsu kara sunde o ide nasai-masu ka.*
The Tōkiyō merchants have been selling foreign goods for a long time now.	*Tōkiyō no akindo wa mō hisashiku hakurai mono wo utte iru.*

2. (*b*).

They've been a little noisy, but they have n't been quarreling.	*Sukoshi sawaide ita ga kenka wo shite inai.*

2. (*c*).

Has n't somebody been sleeping here?	*Dare ka koko ni nete ita de wa nai ka.*
Have n't the coolies been resting a good while?	*Ninsoku wa hisashiku yasunde iru de wa nai ka.*

3. (*a*).

I went to the Tōkiyō Fu, but they (the officials) had left.	*Tōkiyō Fu ye itta ga mō hike ni natta.*
When you left Tōkiyō, had the Kōbu Daigakkō been finished?	*Tōkiyō wo o tachi nasaru toki ni, Kōbu Daigakkō wa mō deki-agari-mashita ka.*

3. (*b*).

When I got to the hotel, my letter had not arrived.	*Hatagoya ye tsuita toki ni, mada tegami ga todokanakatta.*
I had not heard it when the steamer left.	*Jōkisen ga deru toki ni mada kikima-senu deshita.*

3. (*c*).

Had n't you left for Kiyōto before that?	*Sono maye ni Kiyōto ye o tachi nas'tta ja arimasenu ka.*

Sec. 4.—Shall, will.

1. Affirmative :—
   (*a*) Opinion ; also in seeking direction, and in stating one's own purpose—Future of the Verb.
   (*b*) Certainty, determination, authority; also in inquiring into another's purpose—Present.
2. Negative—Negative Present.

1. (*a*).

You'll spoil it if you put in more salt.	*Sore yori yokei ni shio wo ireru to madzuku narō.*
Things will look better as soon as we have a little rain.	*Ame ga sukoshi furi shidai ni keshiki ga naoru darō.*
Shall I send word again to Yokohama?	*Mata Yokohama ye sō itte yarimashō ka.*
Shall I call a jinriki as I go to Shiba?	*Shiba ye iki gake ni jinriki wo it chō yobimashō ka.*
I'll call again in a few days.	*Sono uchi ni mata agarimashō.*
If you need one, I'll lend you mine.	*O iriyō nara, watakushi no wo o kashi mōshimashō.*

1. (*b*).

It will close at six o'clock.	*Roku ji ni shime-kiri ni narimasu.*
I'll go, if it rains 'cats and dogs'	*Hi ga futte mo yari ga futte mo ikimasu.*
Denjirō will go for it.	*Denjirō ga tori ni ikimasu.*
About how long will you stay?	*Itsu goro made o toman' (tomari) nasaru ka.*

2.

Put it where it won't get cold.	*Samenai tokoro ni o oki nasai.*
They say some of the Buddhists won't kill even a musquito.	*Bussha ni wa ka mo korosanai hito mo aru sō da.*
I won't give a cent more than that.	*Sore yori yokei ni wa is sen mo yaranai.*

Will none of these do?	*Kore wa dore mo ikemasenu ka.*
Won't you take something more?	*Motto nani ka o agari nasaimasenu ka.*

Sec. 5.—Should, would.

1. Affirmative:—
   (*a*) Opinion, intention—Future of the Verb.
   (*b*) Certainty, determination, explicit promise; as well as inquiry into the purpose of another—Present.
2. Negative—Negative Present.
3. Preceded by 'if'—Conditional Past. (See also X. Sec. 8.)
4. Accompanied by a Conditional Clause—Future. If, however, the time of the clause be past (the 'would' becoming 'would have')—Past or Probable Past, according to the degree of certainty to be expressed. *No ni* adds regret or censure.
5. Ought—See II. v. Sec. 10.
6. Should 'like to'—See II. v. Sec. 10.

1. (*a*).

I thought the jinriki would be here by this time.	*Mō jinriki ga kite iyō to omotta.*
Did you think it would be so dear?	*Sonna ni takakarō to o omoi nas'tta ka.*
Hana said she'd write.	*O Hana san wa tegami wo yokosō to itta.*

1. (*b*).

Mr. Mayeda said positively he'd pay the bill.	*Mayeda san wa kitto sono dai wo harau to iimashita.*
What would you do in case your father died?	*Ototsan ga o shini nas'tta toki wa dō nasaimasu.*

2.

It would n't pay to sell it for less than five yen.	*Go yen ni uranakute wa tema ni awanai.*
He said the mail would n't close till six o'clock.	*Yūbin wa roku ji made shime-kiri ni naranai to iimashita.*

3.

If any one should come inquiring for me, say, I've gone to Yokohama.	*Dare ka tadzunete kitara, Yokohama ye itta to sō iye.*

4.

You'd have time enough, if you'd get up earlier.	*Motto hayaku o oki nas'ttara, jūbun ni toki ga arimashō.*
If you had been a little more careful, this would never have happened.	*Mō sukoshi o ki wo tsuke nas'ttara, kesshite konna koto ni narimasenu deshita.*
If you had gone yesterday, you would have been in plenty of time.	*Kinō irassh'tara, raku ni o ma ni aimashita no ni.*

Sec. 6.—Can, Could.

Can and could are rendered in two ways:—

1. By the Potential forms of the Verb.

2. By *dekiru*, which is coupled to the Indicative Present by *koto*. *Dekiru* is used with a Noun also; as well as independently in the sense of can 'do'.

Can not is often expressed by the idiomatic phrase, *wake ni wa ikanai* added to the Indicative Present.

1.

You can say anything in Japanese, if you only know how.	*Ii yō wo saye shitte ireba, Nihongo de nan de mo iwaremasu.*
I never can sleep when the fire bells ring.	*Hanshō ga naru to dō shite mo nerarenai.*
When I was a boy I could swim half a mile.	*Kodomo no toki ni ham michi wo oyogeta.*
I invited both, but neither of them could come.	*Futari to mo maneita ga dochira mo korarenakatta.*
I've been every where, but I can't sell it at all (no one wants one).	*Hōbō ye aruita ga dō shite mo urenai.*

You can't sell it without government permission.	*Seifu no menkiyo ga nakereba urare-masenu.*
There was a tremendous noise and we could n't hear a thing (that the speaker said).	*Yakamashikute nanni mo kikoyema-senu deshita.*
He can only hear in one ear.	*Are wa kata mimi shika kikoyenai.*
Can (may) I hear too?	*Watakushi mo kikaremasu ka.*
If you'd open the door (and get some light) you could see.	*To wo aketara miyemashō.*
It was pitch dark and we could n't see the road.	*Makkwa de michi ga miyenakatta.*
They say cats can't see when they're first born.	*Neko wa umare tate ni wa me ga mi-yenai sō da.*
When can you see the Fukiage Garden?	*Fukiage no o niwa wa itsu mirarema-shō ka.*
Can we see the inside of the prison, if we get a permit?	*Yurushi wo ukereba ro no naka wo miraremasu ka.*

2.

Can you send anything by telegraph?	*Nan de mo denshin de itte yaru koto ga dekimasu ka.*
I can't take the accounts to-night.	*Konya wa kanjō suru koto ga dekinai.*
Very few horses can pull such a load as that.	*Sonna nimotsu wo hiku koto no dekiru uma wa goku sukunai.*
Can your dog sit up on his hind legs and beg?	*Kono inu wa chinchin ga dekimasu ka.*
Some men can study ten hours a day.	*Ichi nichi ni jū ji kan benkiyō no dekiru hito mo aru.*
Can't you do it a little better?	*Mō sukoshi yoku dekinai ka.*
Can't you do this first?	*Kore wo saki ni nasaru wake ni wa ikanai ka.*
Is n't it possible for you to get permission from the government?	*Seifu kara yurushi wo o uke nasaru wake ni wa ikimasenu ka.*
I can't possibly take it, even if he offers it to me.	*Rei wo sarete mo toru wake ni wa mairimasenu.*

Sec. 7.—May, Might.

1. Possibility, 'perhaps':—
   (*a*) Accompanying a Present, Future or the Auxiliary 'have not'—*ka mo shirenai* following the Present.
   (*b*) Accompanying the Past (including 'might not have been')—*ka mo shirenai* following the Past.
   (*c*) Bare possibility may be expressed by *mono de mo nai* following the Negative Future.
2. Ability—Potential or *dekiru*.
3. Liberty, permission—*mo yoi* (contracted *ii*) following the Participle.

1. (*a*).

May be there are some musquitoes in the net.	*Kaya no naka ni ka ga iru ka mo shirenai.*
May be the steamer will be in to-morrow.	*Ashita wa jōkisen ga tsuku ka mo shirenai.*
May be we had better order them from Yokohama.	*Yokohama ye itte yaru hō ga ii ka mo shirenai.*
You might get well if you went to Atami.	*Atami ye o ide nas'ttara naoru ka mo shirenai.*
Perhaps he won't start for a day or two.	*Mada ni san nichi wa tatanai ka mo shirenai.*
Perhaps he has n't been told yet.	*Mada kikanai ka mo shirenai.*

1. (*b*).

May be he missed the train.	*Kisha no ma ni awanakatta ka mo shirenu.*
May be he has been told already.	*Mō kiita ka mo shirenai.*
If you had started a little earlier, you might have caught the train.	*Mō sukoshi hayaku o dekake ni nattara, kisha no ma ni atta ka mo shirenai.*
If Iyeyasu had not lived, Tōkiyō might not have been built.	*Iyeyasu to iu hito ga yo ni denakattara, Tōkiyō to iu tokoro ga dekinakatta ka mo shirenai.*

1. (*c*).

Possibly there may be a house to let in Kobiki Chō.	*Kobiki Chō ni kashiya ga arumai mono de mo nai.*
Some day or other may be you'll be a judge.	*Itsu ka hanji ni narumai mono de mo nai.*

2.

If your letter had come yesterday, I might have gone to-day.	*Kinō o tegami ga kitara, kiyō ikemashitarō ga.*
If Tsuya had told you so, you might have called the doctor.	*O Tsuya san ga sō ittara, isha wo o yobi nasaru koto ga dekitarō ga.*

3.

May I go to the bath, Sir?	*O yu ni itte mo yō gozaimasu ka.*
You may put it either in the drawer or up on the book case.	*Hikidashi ye irete mo shodana ye agete mo ii.*
Did you say I might borrow your dictionary?	*Jibiki wo haishaku shite mo ii to osshaimashita ka.*
I told Ginjirō he might go to Asakusa this afternoon.	*Ginjirō ni kiyō hirusugi Asakusa ye itte mo ii to iimashita.*

Sec. 8.—Let, Make, Have, Get.

1. These words in the sense of 'allow,' 'constrain,' 'require,' 'cause,' are all rendered by the Causative Voice. Certain Transitives, however, having a causative force of their own, suffice of themselves to express 'let.'

Get may also be rendered by the Participle and *morau*—a form which is more courteous than the Causative, and which must be employed when the idea of favor is to be expressed. It does not, however, always and necessarily imply favor. (Comp. IV. III. Sec. 2).

2. Imperative:—

(*a*) Let us—Future followed by *de wa nai ka.*

(*b*) Don't let may be rendered by the Negative Present followed by *yō ni shite.*

1.

Matsu has let the lamp smoke.	*Matsu wa rampu wo iburaseta.*
Shall I let these coolies take the box?	*Kono ninsoku ni hako wo motte ikasemashō ka.*
You've had enough now, let me have a drink.	*Kimi wa mō jūbun nonda kara, boku ni ip pai nomasete o kure.*
Please don't let the children come into the house with their shoes on.	*Kodomo ni kutsu wo haite uchi ye hairasenai de kudasai.*
Make him wait a minute.	*Sukoshi matasete o oki.*
If those children come in, you must make them keep quiet.	*Ano kodomo ga kuru nara, shidzuka ni sasenakereba ikenai.*
Do make the washerwoman iron these clothes better.	*Sentakuya ni kono kimono wo motto yoku hinoshi wo kakesasete o kure.*
I'll have Kisaburō mail your letters.	*Kisaburō ni o tegami wo yūbin ye dasasemashō.*
You'd better have the carpenter make it.	*Daiku ni tsukuraseta hō ga yo gozaimashō.*
Where did you get this table made?	*Kono tsukuye wa doko de o koshirayesase nasaimashita.*
You ought to get your grass cut.	*Shiba wo o karase nasaru ga yo gozaimashō.*
Please let the cat go out.	*Dōzo neko wo soto ye dashite kudasai.*
You must n't let the water run out so fast.	*Sonna ni hayaku midzu wo nagashite wa ikenai.*
I want to get my watch cleaned and mended.	*Tokei wo naoshite sōji shite moraitai.*

2. (*a*).

Let's go up Fujisan to-morrow.	*Ashita Fujisan ye noborō ja nai ka.*
Let's go by way of the Tōri.	*Tōri wo tōtte ikō ja nai ka.*
Let's rest and have a pipe.	*Yasunde ip puku yarō ja nai ka.*
Let's pull the cat's tail.	*Neko no shippo wo hippatte miyō ja nai ka.*

2. (*b*).

Don't let this get cold.	*Kore wo samenai yō ni shite oki na.*
Please don't let that lamp smoke.	*Sono rampu wo iburanai yō ni shite o kure.*

Sec. 9.—Must.

1. Necessity, right, authority :—

(*a*) Affirmative—Neg. Cond. Pres. / Neg. Part. and *wa* / Neg. Pres. and *to* } and { *ikenai.* / *ikanai.* / *naranai.*

(*b*) Negative—Part. and *wa* / Pres. and *to* } and { *ikenai.* / *ikanai.* / *naranai.*

2. Conviction :—

(*a*) Must—Future.

(*b*) Must have—Probable Past.

1. (*a*).

You must be more careful.	*Motto ki wo tsukenakereba ikenai.*
You must make him take it whether he likes it or not.	*Suki de mo kirai de mo nomasenakereba ikemasenu.*
You must mind what Miss Hana says.	*O Hana san no iu koto wo kikanakute wa ikimasenu yo.*
We must leave the house at twelve o'clock.	*Jū ni ji ni uchi wo denai to narimasenu.*

1. (*b*).

You must n't put so much charcoal in the hibachi.	*Hibachi ye sonna ni sumi wo tsuide wa ikenai.*
You must n't hold the baby so.	*Akambo wo sō daite wa ikenai.*
You must n't leave your light burning when you go out.	*Deru toki ni akari wo tsukete oite wa ikenai.*
I told Hachi he must n't even touch these flowers.	*Kono hana ni sawatte mo naranai to Hachi ni iimashita.*

2. (*a*).

It must be so.	*Kitto sō de gozaimashō.*
Maruya must certainly have some more.	*Kitto Maruya ni wa mada arimashō.*

2. (*b*).

You must have seen it at Hakone.	*Hakone de goran nas'ttarō.*
You must have been perplexed.	*Sazo o komari de gozaimashitarō.*

Sec. 10.—Ought, Should.

1. Obligation, propriety :—
   (*a*) Affirmative—*beki hadzu* following the Verb; or the Negative Participle and *wa*, or Negative Conditional Present, followed by *sumanai*.
   (*b*) Negative—Participle and *wa* followed by *sumanai*.
2. Conviction—*hadzu* following the Indicative Present (ought to 'have'—the Past), or *sō na mono da* following the Root.
3. Advice, direction, 'had better':—
   (*a*) Seeking (usually)—Conditional Past and *yokarō*.
   (*b*) Giving—Present, or Past and *hō*, followed by *ga yokarō* or *yoi*.
4. Censure, regret, 'ought to have'—Present Conditional and *yoi* (or *yokatta*) *no ni* (Comp. Sec. 14. 2.)

With verbs of the First Conjugation, *beki* accompanies the Indicative; with those of the Second, the Root. Some verbs of the Second Conjugation, however, e.g., *kokoro-miru* and *dekiru*, following a law of the Written Language, change the final vowel of the Root to *u*. The Irregular Verbs *kuru* and *suru* also become *ku beki* and *su beki*. *Miru beki* is in use as well as *mi beki*.

1. (*a*).

The people ought to obey just laws.	*Jimmin wa tadashii okite ni shitagau beki hadzu da.*
Even an enemy should be forgiven.	*Teki de saye mo yurusu beki hadzu da.*
One ought to speak the truth.	*Hito wa makoto wo iu beki hadzu no mono de gozaimasu.*
Everybody ought to be vaccinated.	*Dare mo uye-bōso wo su beki hadzu da.*
Sankichi ought to be more respectful.	*Sankichi wa motto giyō-gi ga yokunakute wa sumanai.*

I think you ought to apologize to Miss Take. — *O Take san ni wabinakute wa sumimasumai.*

1. (*b*).

You ought not to sleep so late. — *Sonna ni asa-ne wo shite wa sumanai.*

Hankichi ought not to be out so late. — *Hankichi wa sonna ni osoku made dete ite wa sumanai.*

2.

He ought to be here directly now. — *Mō jiki ni kuru hadzu desu.*

It ought to have struck, it's past twelve. — *Mō jū ni ji sugita kara, natta hadzu da.*

This dictionary ought to be good, it was written by a scholar. — *Kono jibiki wa gakusha no koshirayeta no da kara, ii hadzu da.*

It ought not to be weak, it was carefully made. — *Sore wa nen wo irete koshirayeta no da kara, yowakunai hadzu da.*

Oranges ought to be getting very cheap now. — *Mikan wa mō yohodo yasuku nari sō na mono da.*

3. (*a*).

Which road should I take? — *Dono michi wo ittara yokarō.*

What color ought I to paint this? — *Kore wa nan no iro ni nuttara yokarō.*

How ought I to translate this? — *Kore wa dō honyaku shitara yo gozaimashō.*

How much water ought I to put in this bottle? — *Kono tokkuri ye nani hodo midzu wo iretara yokarō.*

I'm going to the railroad, how much ought I to give the jinriki? — *Tetsudō made iku n' da ga ikura jinriki ni yattara yokarō ne.*

3. (*b*).

You'd better take an umbrella. — *Kōmori-gasa wo motte o ide nasaru ga yokarō.*

Some think you'd better go. — *O ide nasaru ga yokarō to omou hito mo arimasu.*

You'd better not build a bungalow. — *Hiraya wo o tate nasaranai ga yokarō.*

You'd better consult with your father about it. — *Ototsan ni sōdan shite goran nas'tta hō ga yokarō.*

Hadn't you better buy a couple?	*Futatsu o kai nas'tta hō ga ii ja arimasenu ka.*
You ought to take about thirty drops in twice as much water.	*San jit teki bakari ni midzu wo ni bai watte o nomi nasaru ga ii.*
Then you ought to say so.	*Sonnara sō iu ga ii.*

4.

You ought to have been a little more careful.	*Mō sukoshi ki wo tsukereba yoi no ni.*
I ought not to have said a word about it.	*Sono koto wa ichigon mo iwanakereba yoi no ni.*
I ought to have telegraphed at once.	*Sassoku denshin wo kakereba yokatta no ni.*

Sec. 11.—Think, Suppose.

1. Hold an opinion—*omou, zonjiru,* (more courteous) *oboshimesu;* connected with a preceding Verb by *to.*

2. Regard probable, suppose :—

(*a*) Likely to be or to happen—Future.

(*b*) Likely to have happened—Probable Past.

1.

Some people think he's crazy.	*Ano hito wa kichigai da to omou hito mo aru.*
What do you think of such conduct?	*Konna okonai wa dō oboshimeshimasu ka.*
I thought I had plenty, but I can't find one.	*Takusan atta to omotta ga hitotsu mo mitsukerarenai.*
I thought I could go there in half an hour.	*Han ji kan de asoko ye ikeru darō to omotta.*
I thought Seikichi would probably be late.	*Seikichi wa ma ni aumai to omotta.*

2. (*a*).

I don't think you'll like the kagos.	*Kago wa o suki de arimasumai.*
I doubt whether you'll find any fresh fish there.	*Asoko ni nama-uwo wa arumai.*
I suppose there are plenty of fleas in these mats.	*Kono tatami ni wa nomi ga takusan iru darō.*

2. (*b*).

Do you suppose the steamer has arrived?	*Yūbinsen wa tsukimashitarō ka.*
I suppose the postman passed while I was out.	*Haitatsunin wa rusu no ma ni tōttarō.*

Sec. 12.—Intend.

1. Purpose—*tsumori* following the Indicative Present.
2. Contemplate, think of doing—*to omou* following the Future.

1.

I intend to go by the nine o'clock train.	*Ku ji no kisha de iku tsumori desu.*
I intended to let you know, but I had no time.	*O shirase mōsu tsumori de atta ga sono ma ga nakatta.*
I did n't intend to let Hachi know it.	*Hachi ni sore wo shiraseru tsumori de nakatta.*

2.

I intended to build a house, but I could n't afford it.	*Iye wo tateyō to omotta ga kane ga dekinakatta.*
I was going to tell you yesterday, but you did n't come.	*Kinō mōshi-ageyō to omotta ga o ide ga nakatta.*

Sec. 13.—Want.

1. Followed by a Noun :—
   (*a*) Need, require—*iru* or *iriyō da;* (of business) *yō*.
   (*b*) Desire to have—*hoshii.*
2. Followed by a verb :—
   (*a*) Desire to do—Desiderative Adjective. When the desire is that another perform the action for one—Participle and *moraitai* (Comp. Sec. 8.)
   (*b*) Hope that one will; wish it to be—Sec. 14. 2.
3. Proposition, 'how about?', 'what do you say to?'—Participle and *wa* followed by *dō* or *ikaga.*

1. (*a*).

Do you want this?	*Kore wa o iriyō desu ka.*
I want a jinriki to go to Asakusa.	*Asakusa ye iku ni jinriki ga iru.*
Don't you need some little ones too?	*Chiisai no mo o iriyō ja arimasenu ka.*
I think we sha'n't need any strawberries to-day.	*Kusa-ichigo wa kiyō irimasumai.*
What did Hana want?	*O Hana san wa nan no yō de kita no ka.*

1. (*b*).

Hachi wants an orange.	*Hachi wa mikan ga hoshii.*
Hana wants a hairpin like Take's.	*O Hana san wa o Take san no yō na kanzashi ga hoshii.*
Don't you want a pretty little pup?	*Kawairashii ko-inu ga hoshikunai ka.*

2. (*a*).

Hana wants to borrow a hairpin.	*O Hana san wa kanzashi wo karitai.*
I wanted to see Mr. Yamada, but he was out.	*Yamada san ni aitai to omotta* (or *aitakatta) ga rusu de atta.*
I did n't want to write that letter.	*Ano tegami wo kakitaku gozaimasenu deshita.*

I should like to know how to inflect verbs.	*Dōshi no hatarakase yō wo oboyetō gozaimasu.*
I wish I knew how to do up my hair like Haru's.	*O Haru san no yō ni kami no ii yō wo oboyetai mon' da.*
I want you to show me several patterns.	*Iroiro no moyō wo misete moraitai.*
I want somebody to call a jinriki.	*Dare ka ni jinriki wo yonde moraitai.*
I wanted the cabinet-maker to make me a box like yours.	*Sashimonoya ni anata no yō na hako wo koshirayete moraitō gozaimashita.*
Don't you want Torakichi to mail your letters?	*Torakichi ni yūbin ye tegami wo dashite moraitakunai ka.*

3.

Do you want to change pens?	*Fude wo o torikaye nas'tte wa dō desu.*
What do you say to buying a dog?	*Inu wo o kai nas'tte wa dō desu.*

Sec. 14.—Wish, Hope.

1. Desire to do—same as Sec. 13. 2 *(a)*.
2. Desire that a thing is, was or will be :—
   (a) Simple desire—*ni shitai* or *ni shitai mono da* following a Noun, *yō ni shitai* following a Verb or an Adjective.
   (b) Coupled with doubt, fear or regret—Present Conditional and *yoi*. Doubt is emphasized by *ga;* and regret, by *no ni*. This idiom also expresses 'want one to,' in the sense of 'hope he will.' (Comp. also Sec. 10. 4.)

2. *(a)*.

I hope to-morrow will be fine too.	*Ashita mo yahari tenki ni shitai mono da.*
I hope he'll be a scholar too.	*Are mo yappari gakusha ni shitai mono da.*

I hope you'll soon recover.	*Hayaku o naori nasaru yō ni shitai mono da.*
I hope it will be done day after to-morrow.	*Asatte dekiru yō ni shitai mono da.*
I want it well made.	*Yoku dekiru yō ni itashitō gozaimasu.*
I hope your new house is convenient.	*Go shin-taku wa go benri ga yoi yō ni shitai mono desu.*

2. (*b*).

I wish I had a little change.	*Sukoshi ko-sūtsu ga areba ii.*
I wish somebody would tell him so.	*Dare ka ano hito ni sō iyeba ii.*
I wish that dog would n't bark.	*Ano inu wa hoyenakereba ii.*
I wish you had told me sooner.	*Motto hayaku kikasereba yokatta.*
I wish it didn't rain.	*Ame ga furanakereba ii no ni.*
I wish I were a little taller.	*Mō sukoshi sei ga takakereba ii no ni.*
I hope I'll be able to talk Japanese some day.	*Itsu ka Nihongo ga dekiru yō ni nareba ii ga.*
I hope it will be pleasant, but it looks doubtful.	*Tenki ga yokereba ii ga mudzukashi sō da.*
I hope we sha'n't have any more snow this year.	*Kotoshi wa mō yuki ga furanakereba ii ga.*
I hoped he would come by this train.	*Kono kisha de kureba yoi to omotta.*
I wanted you to bring your dog.	*O inu wo tsurete o ide nasareba yoi to omotta.*

Sec. 15.—Need.

1. Followed by a Noun—Sec. 13. 1 (*a*).

2. Followed by a Verb :—

(*a*) Negative—{Negative Participle and *mo yoi.*
{Indicative Present and *ni oyobanai.*

(*b*) Affirmative—same as 'must.'

2. (*a*).

You need n't wait any longer.	*Mō matte inakute mo ii.*
You need n't serve tea until six.	*Roku ji made wa cha wo dasanakute mo ii.*
You need n't lock the door when you go out.	*Deru toki ni to no shimari wo shinakute mo ii.*
Tell Wasuke he need n't go to Asakusa to-day.	*Kiyō wa Asakusa ye ikanai de mo ii to Wasuke ni itte o kure.*
You need n't run so, we've a long time yet.	*Sonna ni kakedzu to mo ii, mada yohodo aida ga aru.*
You need n't cut the grass for a month.	*Hito tsuki no aida kusa wo karu ni oyobanai.*
You need n't bring my bentō on Saturdays.	*Doyōnichi ni wa bentō motte kuru ni wa oyobanai.*

Sec. 16.—Seem, Look.

1. Semblance:—

(*a*) To appear to be—
- Verb and *yō da.*
- Adjective and *yō da.*
- Adjective Root and *sō da.*
- Noun and *no yō da.*

Ni miyeru may take the place of *da.*

(*b*) To appear likely to happen—Root of the Verb and *sō da.* Instead of *sō da*, *sō ni miyeru* and *sō na keshiki* are often employed.

2. Report; 'it seems that,' 'they say,' 'I hear,' 'I believe,' 'so'—Verb or Adjective and *sō da.*

1. (*a*).

The fire seems to be out.	*Hi ga kiyete iru yō da.*
The fire seems to be going out.	*Hi ga kiye kakatte iru yō da.*

That coal does n't seem to burn very well. *Ano sekitan wa amari yoku moyenai yō da.*

When Sansuke came for the shoes he looked a little angry. *Sansuke ga kutsu wo tori ni kita toki, sukoshi okotte iru yō deshita.*

Those pictures seem to me to be hung a trifle too high. *Ano gaku no kake yō wa sukoshi taka sugiru yō da.*

When you talk to him he seems to assent. *Dampan suru toki wa shōchi suru yō ni miyeru.*

These mats seem to be dirty. *Kono tatami wa kitanai yō da.*

This machine seems to be out of order. *Kono kikai wa guai ga warui yō da.*

It seems wonderful that you can send a telegram to America in four or five hours; does n't it? *Shi ji ka go ji kan de Amerika ye denshin wo kakerareru to wa fushigi na yō desu ne.*

This pond looks deep. *Kono ike wa fuka sō da.*

That child looks tired and sleepy. *Ano ko wa kutabirete nemu sō da.*

This seems the better plan. *Kono shukō no hō ga yosa sō de gosaimasu.*

Heikichi looks strong. *Heikichi wa jōbu sō da.*

He seems to be very clever. *Ano hito wa taisō rikō sō de gozaimasu.*

It seems to be a fire. *Kuwaji no yō da.*

He looks like a thief. *Are wa dorobō no yō da.*

The man who came here this morning did n't look like a Japanese. *Kesa koko ye kita hito wa Nipponjin no yō ja gozaimasenu deshita.*

1. (*b*).

It looks like rain. *Ame ga furi sō desu.*

The fire looks like going out. *Hi ga kiye sō desu.*

This looks like an obstacle. *Kore wa sashi-tsukaye ga ari sō da.*

Last night it seemed to be going to clear. *Yūbe wa tenki ni nari sō de atta.*

It does n't look as if there'd be much wind. *Amari kaze ga fuki sō mo* (or *de wa*) *nai.*

This does n't look like peace.	*Kore wa odayaka ni nari sō mo nai.*
This leak has n't any appearance of stopping.	*Kono mori wa tomari sō mo nai.*
He did n't look like coming down.	*Make sō na keshiki wa nakatta.*

2.

It seems there was a fire in Shiba last night.	*Yūbe Shiba ni kuwaji ga atta sō desu.*
The mats are very dirty, it seems.	*Tatami wa taisō kitanai sō desu.*
They say he's very clever.	*Ano hito wa taisō rikō na sō desu.*
There's a terrible famine in China, they say.	*Shina ni taikikin ga aru sō de gozaimasu.*
There were no trains yesterday, I hear.	*Kinō wa kisha ga ichi do mo denakatta sō de gozaimasu.*
So you bought a watch the other day.	*Sendatte tokei wo o kai nas'tta sō desu ne.*
So you took a red one.	*Akai no ni nas'tta sō desu ne.*
So the cord was a little short.	*Himo wa sukoshi mijikakatta sō desu.*

VI.—THE INFINITIVE.

There being no Infinitive in Japanese, the English Infinitive must be rendered differently according to circumstances :—

1. As the Subject or Object of another Verb—Indicative Present and *no (koto)*.

2. Signifying for the purpose of—Root and *ni*.

3. Signifying with the intention of—Future and *to omotte*.

4. Following the means, instrument, agent—Indicative Present and *ni*.

5. Equivalent to the Verbal Noun preceded by 'for' or 'in'—Indicative Present and *no ni*.

6. Equivalent to 'if' and accompanied by 'it will' or 'it would'—Participle and *wa*. The case, however, must be a real one, and not a mere hypothesis.

7. Following Verbs of 'telling,' 'requesting,' 'promising,' 'advising,' etc.—*to* following the Direct Narration, or *yō ni* following the Indicative Present.

1.

It's wrong to waste time.	*Muda ni toki wo tsuiyasu no wa warui koto da.*
Are you afraid to have your tooth pulled out?	*Ha wo nuku koto ga kowō gozaimasu ka.*
You'll hardly be able to carry that box upstairs.	*Omaye no chikara de wa sono hako wo nikai ye motte agaru no wa mudzukashikarō.*
The government does n't allow foreigners to live in the interior.	*Seifu de wa guwaikokujin ga naichi sumu koto wo yurusanai.*
I've decided not to buy a horse.	*Uma wo kawanai koto ni kimemashita.*

2.

I went to get that tea cup we looked at the other day, but it had been sold.	*Sendatte mita chawan wo kai ni itta ga mō urete shimatta.*
We only stopped to change jinrikis.	*Tada jinriki wo kaye ni tomatta bakari da.*

3.

I raised my hand to strike.	*Tatakō to omotte te wo ageta.*
Did you do it to make him 'mad'?	*Okoraseyō to omotte sō nas'tta ka.*
Did you say it to 'make a goose' of him?	*Bakasō to omotte sō ii nas'tta ka.*
I called to see what he'd say.	*Nan to iu ka kiite miyō to omotte yorimashita.*

4.

I want a wagon to send this box to the railroad.	*Kono hako wo tetsudō ye yaru ni kuruma ga iru.*

You'd better buy a trap to catch that rat.	*Ano nedzumi wo toru ni wana wo kau ga ii.*
I want a few nails to mend this box.	*Kono hako wo naosu ni kugi ga sukoshi iriyō da.*
He wants a little money to pay for his dinner.	*Hirumeshi no dai wo harau ni zeni ga sukoshi iriyō da.*
I should think it would cost fully a thousand yen to build such a house as that.	*Sonna iye wo tateru ni wa sen yen taradzu kakarimashō.*
How many hours does it take to send a messenger to Shiba?	*Shiba ye tsukai wo yaru ni nan ji kan kakarimasu ka.*
Go and call a plasterer to mend the veranda.	*Yengawa wo naosaseru ni shakanya wo yonde o ide.*
Who was appointed to examine the students?	*Shosei wo shiken suru ni dare ga ii-tsukeraremashita ka.*

5.

How much ought I to give to have (for having) my garden sodded?	*Uchi no niwa ye shiba' wo uye-tsukesaseru no ni ikura yattara yokarō.*
I don't know how much I ought to pay to ride to the railroad.	*Tetsudō made notte iku no ni ikura harattara yokarō ka shirimasenu.*
We went down to the beach, but the waves were too high to bathe.	*Hamabe made itta ga aviru no ni wa nami ga taka sugita.*
Did n't you have to pay to cross the river?	*Kawa wo wataru no ni funa-chin wo o dashi nasaradzu to mo yo gozaimashita ka.*
How many jinrikis shall we need to go to Kamakura?	*Kamakura ye iku no ni jinriki ga iku chō iru darō.*

6.

It will be a great mistake to wait (if we wait) a month.	*Hito tsuki matte wa ō machigai darō.*
It will injure the country to pass (if they pass) such a law.	*Sonna okite wo tatete wa kuni no gai ni naru darō.*
I don't believe it would pay to publish Kōyeki Mondō in foreign type.	*Kōyeki Mondō wo yokomoji de shuppan shite wa hiki-aumai.*

It would be inconvenient for me to move to Yokohama.	*Yokohama yé hikkoshite wa fuben de gozaimasu.*
It won't be very pleasant to get into debt.	*Shakkin wo shite wa amari omoshirokunai.*

7.

Tell Yosuké to serve breakfast.	*Asameshi wo dasè to (dasu yō ni) Yosuke ni itte o kure.*
Tell Denzō not to forget about the coal.	*Sekitan no koto wo wasureruna to (wasurenai yō ni) Denzō ni itte o kure.*
He promised to meet us in Yokohama.	*Yokohama de awō to yakusoku shimashita.*
I promised to go, but I don't feel well.	*Iku yō ni yakusoku shita ga kagen ga warui.*
Did n't the doctor advise you to go to Atami?	*Isha wa Atami ye o ide nasaru yō ni susumemasenu deshita ka.*
Shall I tell the tailor to call on you to get his pay?	*Dai wo itadaki ni agaru yō ni shitateya ni mōshimashō ka.*

VII.—PASSIVE CONSTRUCTIONS.

1. The Passive Voice—See II. II. Sec. 3.

2. Intransitives employed to render English Passives—See II. III. Sec. 2.

3. It may be said, in general, that the use of the Passive Voice in much wider in English than in Japanese; many constructions, therefore, which in English are Passive, must be rendered into Japanese at a sacrifice of form:—

(*a*) When an Active construction with 'they' might be substituted for the Passive one, the sentence is usually translated accordingly.

(*b*) When the English sentence is explanatory, the Verb becomes Active in Japanese, and is used as an Adjective to qualify a *no (mono)* following.

(*c*) When the clause containing the Passive is the Object of another Verb, its Verb assumes the Active form and is followed by *no (tokoro);* thus, instead of saying, 'I saw such a thing done,' a Japanese would say, 'I saw the act of doing such a thing.'

(*d*) Am, is, are, was and were, followed by the Passive Participle and expressing past action still continuing in effect, are rendered by the Participle and *aru*, if the Japanese Verb be a Transitive; if it be an Intransitive, *oru* or *iru* takes the place of *aru*.

(*e*) The presence of certain ideas may determine the mode of translation: Becoming, coming to pass, resulting in, change, etc., are expressed by the Root of the Verb and *ni naru*, or by the Indicative Present and *yō ni naru*. Receiving is rendered by *ukeru* and *morau*.

1.

I was invited, but I had another engagement and declined.	*Manekareta keredomo hoka ni yakusoku shita koto ga atte kotowarimashita.*
When Yoshida returns, will he be sent as minister to England?	*Yoshida ga kayettara, Yeikoku ye kōshi ni yarareru darō ka.*
Don't let yourself be cheated.	*Damasarenai yō ni shi nasai.*
I was requested by Mr. Ishikawa to call on you.	*Anata ye agaru yō ni Ishikawa san ni tanomaremashita.*
Where were you bitten?	*Doko wo kamareta ka.*
My watch must have been stolen.	*Kitto tokei wo nusumareta darō.*
This letter has been read by somebody.	*Kono tegami wo dare ka ni yomareta.*
Fusa has been stung in the finger by a bee.	*Fusa ga hachi ni yubi wo sasareta.*
One of the visitors at Hakone last year, was accidentally shot in the hand.	*Kiyonen Hakone ye hekisho ni itte oru mono no uchi ni dō ka shite te wo utareta hito ga atta.*

Tora has been whipped several times for doing that.	*Tora wa sore wo shite iku tabi mo tatakareta.*
Gonsuke did nothing to be discharged for.	*Gonsuke wa hima wo dasareru toga ga nakatta.*

2.

The fire started from Kamakura Gashi, and about half Tōkiyō was burned.	*Kamakura Gashi kara kuwaji ga dete, Tōkiyō ga taitei hambun yaketa.*
When will the new Monzeki temple be finished?	*Monzeki no fushin wa itsu deki-agarimashō ka.*
It was done long ago.	*Tō ni dekita.*
Has the room been swept?	*Heya no sōji wa dekimashita ka.*
I hope he'll be satisfied with this.	*Kore de manzoku sureba ii ga.*
They say one of the engineers was scalded from head to foot.	*Kikaikata ga hitori atama kara tsumazaki made yakedo wo shita sō desu.*
Has n't a single one of the Mitsu Bishi ships been wrecked?	*Mitsu Bishi Kaisha no fune wa is sō mo hasen shimasenu ka.*

3. (*a*).

Is much sugar imported (do they import) annually from China?	*Shina kara mainen satō wo ōku yuniu shimasu ka.*
Tobacco is used (they use) almost every where.	*Tabako wa taitei doko de mo mochiimasu.*
Diamonds have been recently found in Africa.	*Chikagoro Afrika de kongōseki wo miye-dashita.*
Theology and church history are taught in theological schools.	*Shingakkō de wa shingaku to kiyōkuwai rekishi wo oshiyemasu.*
In some countries, I believe, criminals are beaten to death with clubs.	*Aru kuni de wa toganin wo bō de buchi-korosu sō da.*
The drains had better all be cleaned and disinfected.	*Gesui wo nokoradzu sōji shite shōdokuhō wo okonau ga ii.*
In what month is the rice harvested?	*Kome wa nan guwatsu ni kari-iremasu ka.*
Where were those oranges put?	*Ano mikan wa doko ye okimashita ka.*

3. (*b*).

This (railroad ticket) was bought for a friend, but he has n't come yet.	*Kore wa tomodachi no bun ni katta no da ga mada kimasenu.*
It was printed on the Tōri.	*Sore wa Tōri de hankō shita mono da.*
This must have been written with a lead pencil.	*Kore wa yempitsu de kaita mono darō.*
Honey is made by bees.	*Mitsu wa hachi ga tsukuru mono da.*
Was this letter brought by the postman?	*Kono tegami wa haitatsunin ga motte kita n' desu ka.*
Was this cut with a knife or with scissors?	*Kore wa kogatana de kitta no ka hasami de kitta no ka.*
What is mochi made of and when is it eaten?	*Mochi to iu mono wa nan de koshirayete itsu taberu mono desu ka.*

3. (*c*).

I should like very much to hear the samisen well played.	*Dōka samisen wo jōdzu ni hiku no wo kiite mitai mono da.*
I had never seen a cannon fired until I came to Tōkiyō.	*Tōkiyō ye kuru made wa taihō wo utsu no wo mita koto ga nakatta.*
Did you ever see a man's head cut off?	*Hito no kubi wo kiru no wo goran nas'tta koto ga arimasu ka.*
Finally we found him on the roadside frozen stiff.	*Shimai ni michibata ni kogoye-shinde ita no wo mitsuketa.*

3. (*d*).

The roof of that house is covered with tiles.	*Ano iye no yane wa kawara de fuite aru.*
It's in the drawer, wrapped up in paper and tied with a string.	*Hikidashi no naka ni, kami ni tsutsunde ito de shibatte aru.*
Neither of these shoes is well sewed.	*Kono kutsu wa dochira mo yoku nutte nai.*
This receipt is n't signed yet.	*Kono uketori wa mada han ga oskite nai.*
This fish is n't well boiled.	*Kono sakana wa yoku nite nai.*
It was hidden under the roots of a pine tree.	*Matsu no ki no ne no shita ni kakushite atta.*

It must be hidden somewhere in the garden. *Doko ka niwa no uchi ni kitto kakushite aru darō.*

Is n't the study lamp lighted? *Shosai no rampu wa tsuite imasenu ka.*

One is open and the other is shut. *Hitotsu wa aite oru shi mō hitotsu no wa shimatte orimasu.*

3. (*e*).

I thought foreigners would be immediately expelled. *Ketōjindomo ga jiki ni o uchi-harai ni naru darō to omotta.*

Trading places have been opened in both Ōsaka and Hiyōgo. *Ōsaka ni mo Hiyōgo ni mo kōyeki-ba ga o hiraki ni natta.*

After the Revolution the government was assumed by the Mikado. *Go isshin go wa seiji wa Tenshi sama de nasaru yō ni natta.*

Will foreigners be allowed to live in the interior then? *Sono toki ni wa guwaikokujin ga naichi ni sumu koto ga dekiru yō ni naru darō ka.*

Of late, government proclamations have been issued in the newspapers. *Ima de wa seifu no fukoku wa shimbunshi ni deru yō ni natta.*

Each student is examined before he is licensed. *Shosei wa meimei yurushi wo ukeru maye ni shiken wo ukemasu.*

By whom were you baptized? *Anata wa dare kara senrei wo o uke nasaimashita ka.*

Has the carpenter been paid for the book case? *Daiku wa shodana no dai wo moraimashita ka.*

The baby was vaccinated by Mr. Matsumoto. *Uchi no akambo wa Matsumoto san ni uye-bōso wo shite moraimashita.*

I used to be taught by an old man from Nagoya. *Moto wa Nagoya kara kita rōjin ni oshiyete moratta.*

CHAPTER III.—THE NOUN.

Sec. 1.

Besides being supplied with True Nouns, such as *kaze*—wind, *chikara*—strength, *hito*—a person, Japanese makes use of many Verbal Roots to serve as Nouns; as *negai*—request, *osore*—fear.

Sec. 2.—Abstract Nouns.

1. Abstract Nouns are frequently formed by adding *koto* to an Adjective or to the Present or Past of the Verb; as—

hayai koto	rapidity	*dekinai koto*	impossibility
kanashii koto	affliction	*ki wo tsukeru koto*	attention
katai koto	hardness	*komaru koto*	perplexity
shibui koto	astringency	*on wo shiranai koto*	ingratitude
urusai koto	annoyance	*tatsu koto*	abstinence
yoi koto	goodness	*yeru koto*	acquisition
komaka na koto	accuracy	*shikkari shita koto*	firmness
rippa na koto	beauty	*sugureta koto*	excellence

2. Many Abstract Nouns are formed by adding *sa* to Adjective Roots; as *takasa*—height, *katasa*—hardness, *hayasa*—speed. Nouns of the first class express simply quality, those of this class express also degree; *fukai koto*—depth, *fukasa*—the depth of.

Sec. 3.—Concrete Nouns.

Many Concrete Nouns, names both of persons and things, are formed by adding *mono* to Nouns, Adjectives and Verbal Roots; as—

adzukari mono	deposit	*mazari mono*	mixture
bake mono	ghost	*nokori mono*	leavings
deki mono	abscess	*nui mono*	sewing
hiyōri mono	hypocrite	*okori mono*	gift
inaka mono	rustic	*oseji mono*	flatterer
ire mono	vessel	*tabe mono*	food
kai mono	purchase	*umai mono*	dainty
ki mono	clothing	*yaki mono*	pottery

Sec. 4.—Names of Trades.

The names of most of the trades are formed by adding *ya* to the name of the article dealt in; as *okeya*—a cooper, *honya*—a bookseller, *toriya*—a bird-fancier.

Sec. 5.—Compound Nouns.

Compound Nouns abound, and are formed either by the union of two Nouns or Verbal Roots, or by uniting a Verb or the Root of a Verb or of an Adjective to a Noun; as—

aka-gane	copper	*ji-biki*	dictionary
cha-ire	tea caddy	*onna-gami*	goddess
hari-gane	wire	*te-oke*	pail
hiki-dashi	drawer	*te-suri*	hand rail
hiki-shio	ebb tide	*yake-ishi*	lava
iku-saki	destination	*yane-ita*	shingle

Sec. 6.—Gender.

Distinction in sex is sometimes expressed, as in English, by the use of different words; as *otoko*, *onna*—man, woman; *chichi*,

haha—father, mother; *ototsan*, *okkasan*—papa, mamma; *musuko*, *musume*—boy, girl. Sometimes it is expressed by prefixing *o* or *me*, which correspond to 'he' and 'she' in such words as he-goat; as *o shika*, *me jika*—buck, doe; *on dori*, *men dori*—cock, hen. Properly speaking, however, Japanese Nouns are without Gender, and in most cases even sex is not indicated.

Sec. 7.—Number.

If necessary, the Plural can be formed by suffixing *domo*, *ra*, *tachi* or *gata*. This, however, is usually done only when ambiguity would otherwise arise. *Tachi* and *gata*, being more courteous than *domo* or *ra*, are commonly employed of persons that should be referred to with more or less of respect.

Sec. 8.—Case.

Case is expressed by means of the Postpositions.

CHAPTER IV.—THE PRONOUN.

I.—PERSONALS AND POSSESSIVES.

I, me	*watakushi* (contracted *watashi*).
we, us	*watakushidomo.*
you	sing. *omaye, omaye san, anata.*
	pl. *omaye* {*tachi, gata,* *omaye san* {*tachi, gata,* *anatagata.*
he, him	*are, ano hito, ano o* {*hito. kata.*
she, her	*are, ano* {*hito, onna,* *ano o* {*hito. kata.*
it	*sore.*
they, them	*arera, ano hito* {*tachi, ra,* *ano o katagata.*

Omaye san is more polite than *omaye;* and *anata*, which is generally used in addressing equals and superiors, still more so; the same is true also of *ano hito* and *ano o kata*, as compared with *are.*

Students, among themselves, frequently use *boku* for 'I' and *kimi* for 'you.' A scholar is *sensei;* a master, *danna* or *danna san*. *Tōnin* means 'he' or 'she' of one already named. 'It,' with Verbs of 'saying' and 'doing,' is rendered by *sō*.

It may be said, in general, that the Personal Pronouns are seldom used excepting when emphasis is to be expressed, or when ambiguity would result from their absence. They are often employed once at the beginning of a conversation or sentence and then dropped. It is also true that some speakers use them more freely than others.

Possessive Pronouns are formed by adding *no* to the Personals; as *watakushi no*—my, mine. The Adjective form of *sore*, however, is *sono*, not *sore no;* and it may mean 'his' or 'your' as well as 'its.'

I brought the box and Denjirō brought the bundle.	*Watakushi wa hako wo motte kita shi Denjirō wa tsutsumi wo motte kimashita.*
This is different from what I ordered.	*Kore wa watakushi ga atsurayeta no to chigaimasu.*
He offered me a hundred yen, but I would n't take it.	*Watakushi ni hiyaku yen yarō to itta ga ukenakatta.*
The ladies rode in kagos, but we walked.	*Fujingata wa kago ni notta ga watakushidomo wa arukimashita.*
Some of us would like to study history.	*Watakushidomo no uchi ni rekishi wo keiko shitai mono mo gozaimasu.*
Everything I say seems to offend you.	*Watashi no iu koto wa nani mo ka mo o ki ni sakaran yō de gozaimasu.*
Did n't some one bring a parcel for me just now?	*Ima dare ka watakushi no tokoro ye tsutsumi wo motte kita de wa nai ka.*
I think you'll find a few screws in my tool-chest.	*Watakushi no dōgu-bako ni neji ga ni sam bon haitte imashō.*
Was it you that left the door open?	*Akepanashi ni shita no wa omaye ka.*
You're a little particular.	*Anata wa sukoshi ko-mudzukashii hito de gozaimasu.*

There was a man here an hour or two ago inquiring for you.	*Senkoku anata wo tadzunete kita hito ga atta.*
You've got holes in both your socks.	*Omaye no tabi ni wa riyōhō ni ana ga aite iru.*
That hairpin of yours is very stylish.	*Anata no kanzashi wa taisō iki desu ne.*
These are not yours, are they?	*Kore wa anata no de wa gozaimasumai na.*
He'll probably choose this color.	*Are wa ōkata kono iro wo toru darō.*
He's a man of ability, but he's lacking in energy.	*Are wa saishi da ga kiriyoku ni toboshii hito da.*
Please don't tell him anything.	*Are ni nani mo kikasenai de kudasai.*
I gave him all the money I had.	*Ano hito ni ari 'kiri kane wo yatte shimatta.*
I wish I had some of his money.	*Ano hito no motte iru kane ga sukoshi hoshii mon' da.*
What paper did it come out in?	*Sore wa nani shimbun ni demashita ka.*
How many does it hold?	*Sore ni ikutsu hairimasu ka.*
I don't believe there's one like it in Tōkiyō.	*Sore to onaji yō na no wa Tōkiyō ni gozaimasumai.*
As you're about it, wash this too.	*Sono tsuide ni kore mo aratte o kure.*
There was a fellow named Benkei among his retainers.	*Sono kerai ni Benkei to iu mono ga atta.*
Did he say it before people?	*Hito no maye de sō iimashita ka.*
I'll do it as soon as I can.	*Deki shidai ni sō itashimashō.*

II.—COMPOUND PERSONALS.

Pronouns followed by 'self,' are rendered according to the shade of meaning to be expressed:—

1. Simply emphatic—the Personal Pronoun itself.

2. One's self as well as another—the Personal Pronoun and *mo yahari; yahari*, however, is often understood.

3. One's self as distinguished from others—*jibun*.
4. By one's self, alone—*hitori de*.
5. Of itself, spontaneously—*shizen ni*.

Jibun and *hitori de* are sometimes combined.

1.

I'll lend it to you just as soon as I've finished reading it myself.	*Watakushi ga yonde shimattara sugu ni o kashi mōshimashō.*

2.

I've tripped on that sill two or three times myself.	*Watakushi mo yahari ano shikii ni wa ni san do ketsumadzuita koto ga aru.*

3.

He has a pretty good opinion of himself.	*Jibun wa yohodo dekiru tsumori de iru.*
You can't do it yourself either.	*Jibun mo yahari dekinai kuse ni.*
Go yourself.	*Jibun de itte o ide.*
Had n't you better go and see him about it yourself?	*Go jibun de irassh'tte go danji nas'tta hō ga ii ja arimasenu ka.*
Are you going to use it yourself?	*Go jibun de o tsukai nasaru ka.*
You ought to be able to answer that yourself.	*Jibun de kotaye ga deki sō na mon' da.*

4.

I doubt whether you can do it yourself.	*O hitori de wa o mudzukashū gozaimashō.*

5.

Do you believe the world came into existence of itself?	*Sekai wa shizen ni dekita mono deshō ka.*

III.—HONORIFICS.

As stated above, it is a marked characteristic of Japanese to avoid the use of Personal and Possessive Pronouns; especially is this the case in addressing equals or superiors and in speaking of

those who should be mentioned with respect. In such instances, the absence of the Pronouns is generally made good by the presence of what usually go under the name of Honorifics.

SEC. 1.—*O* AND *GO*.

The Honorific particles *o* and *go* are prefixed to —

1. Nouns.
2. Verbs:—
   (*a*) When the person addressed or referred to is the Agent in the action, the Verb assumes the Root form (excepting those Verbs made up of a Noun and *suru*, in which the *suru* become *nasaru*) and is followed by *nasaru* or *ni naru*. Sometimes *de gozarimasu* takes the place of *nasaru* or *ni naru*, the Root in this case becoming a Noun.
   (*b*) When the person addressed or referred to is the Object, either direct or indirect, of the speaker's action, *mōsu* is employed instead of *nasaru*. Verbs made up of a Noun and *itasu (suru)* or *ni naru*, however, require no change beyond prefixing the Honorific.

3. Adjectives and Adverbs:—In sentences addressed to equals or superiors, the Japanese often prefix *o* to Adjectives and Adverbs, even where the English idiom drops the Pronoun.

As a rule, *o* precedes Japanese words, and *go*, Chinese; *o rusu*, *o taku* and *go mottomo*, however, are familiar examples of exceptions.

Sama is sometimes appended to Nouns; and instances occur where Pronouns are used in addition to *o* and *go*.

Nearly all the examples in this Section will be found somewhere in Satow's *Kuaiwa Hen*. Most of them are common expressions, some of which are not easily rendered literally.

1

Where is your house, Sir?	*O taku wa doko de gozaimasu ka.*
Remember me to your family.	*O taku ye yoroshū (osshatte kudasai).*
What is your opinion?	*O mikomi wa dō de gozaimasu.*
By your favor.	*O kage de.*
Are you at leisure?	*O hima de gozaimasu ka.*
Is he at home?	*O uchi desu ka.*
He is out.	*O rusu de gozaimasu.*
I'm sorry for you.	*O kinodoku sama (de gozaimasu).*
I've kept you waiting.	*O machidō sama (de gozaimasu).*
What is your answer?	*Go hentō wa dō desu.*
What is your business?	*Nani go yō de gozaimasu ka.*
That's quite a misapprehension on your part.	*Sore wa ōki ni go riyōken-chigai de gozaimasu.*
Thanks, you're very kind, but—	*Go shinsetsu wa arigatō gozaimasu ga—*
As you know.	*Go shōchi no tōri.*
You must be very anxious.	*Sazo go shimpai de gozaimashō.*
You're right.	*Go mottomo de gozaimasu.*

2. (*a*).

What time will you get up, Sir?	*Nan doki ni o oki nasaimasu ka.*
Warm your hands a bit at the hibachi.	*Chito hibachi de o te wo o aburi nasai.*
When do you sail?	*Itsu go shuppan nasaimasu ka.*
Are you going already?	*Mō o kayeri de gozaimasu ka.*
Did you understand?	*O wakari de gozaimashita ka.*
Do you know that man?	*Ano hito wa go zonji desu ka.*

2. (*b*).

As I told you.	*O hanashi mōshita tōri.*
I beg of you.	*O tanomi mōshimasu.*
I was very anxious about you.	*Ōki ni o anji mōshimashita.*
I'll look for you without fail.	*Kanaradzu o machi mōshimashō.*
Shall I show him (a guest) in?	*O tōshi mōshimashō ka.*

I've interrupted you.	*O jama itashimashita.*
I'll go with you immediately.	*Sugu ni o tomo itashimashō.*
I was rude to you the other day.	*Senjitsu wa go burei itashimashita.*
I've been very remiss in calling on (or writing to) you.	*Makoto ni go busata itashimashita.*
I'll let you know.	*Go sata itashimashō.*
I'm very much obliged to you.	*Ōki ni o sewa ni narimashita.*

3.

I congratulate you.	*O medetō gozaimasu.*
I'm afraid I've been boring you.	*Sazo o yakamashū gozaimashitarō.*
It's (what you wish done) no trouble at all.	*O yasui go yō de gozaimasu.*
Is n't it too cold for you here?	*Koko wa amari o samū gozaimasenu ka.*
It's very cheap.	*Makoto ni o yasū gozaimasu.*

Sec. 2.—Honorific Verbs.

1. Used independently:—There are certain Verbs that are used in speaking of the actions of those who are either really or by courtesy inferiors, and others that are employed when one comes to mention the actions of a superior. Both of these classes, especially in conversation between equals or with superiors, commonly dispense with the Personal Pronouns, and without ambiguity.

The following list comprises most in daily use. Those in parentheses are only relatively humble, not absolutely; humble as compared with those in the second column.

Kudasaru and *itadaku* are much more courteous than *kureru* and *morau*. *Kureru* is sometimes employed even of one's own action towards an inferior.

A sentence containing *morau* is often the best way of rendering an English sentence containing to 'give'; and *chōdai* is constantly used where we should say, 'please give me.' In the same way, 'please lend me' is commonly expressed by *haishaku*.

	OF THE INFERIOR'S ACTION.	OF THE SUPERIOR'S ACTION.
give, send	*ageru*	*kureru* *kudasaru*
receive	*morau* *itadaku* *chōdai suru*	
be	(*imasu*) (*orimasu*)	*o ide nasaru* *irassharu*
do	(*suru*) (*itasu*)	*nasarū* *asobasu*
say	(*iu*) (*mōsu*)	*ossharu*
see	(*miru*)	*goran nasaru*
come, go	*mairu*	*o ide nasaru* *irassharu*
call on	*agaru*	
eat	*taberu*	*meshi-agaru*
borrow	*haishaku suru*	
show	*o me ni kakeru*	
be permitted to see	*haiken suru*	

I'll give you as many as you need.	*O iriyō dake agemashō.*
If it's convenient to you, I'll give you your next month's salary now.	*Go tsugō ga yokereba, raigetsu bun no gekkiu wo ima agemashō.*
Did the photographs I sent you the other day reach you?	*Sendatte ageta shashin wa todokimashita ka.*
I should like very much to get a day's leave, Sir.	*Danna sama, dōzo ichi nichi o hima wo itadakitō gozaimasu.*
Yes Sir, I got them after I came home.	*Hai, kayette kara chōdai itashimashita.*
Who gave you that watch of yours?	*Sono o tokei wa dare ni o morai nas'tta ka.*
Please give me a drink of water.	*O hiya wo ip pai chōdai.*
Why, I was in the garden.	*Sore wa sore wa niwa ni orimashita no ni.*
Were you out in the garden, or in the house?	*Niwa ni dete o ide nas'tta ka, uchi ni o ide nas'tta ka.*
Where were you when the fire broke out?	*Kuwaji ga okotta toki ni doko ni irasshaimashita ka.*
I've done it two or three times already.	*Mō ni san do itashite imashita.*
If it were you, what would you do?	*Anata nara, dō nasaimasu ka.*
As I just said.	*Tadaima mōshita tōri.*
What did you say to that?	*Soko de nan to osshaimashita ka.*
Did you look in the drawer?	*Hikidashi wo goran nas'tta ka.*
I don't think I can go before four o'clock.	*Yo ji maye ni wa mairaremasumai.*
Did you ever go to Shiba?	*Shiba no Zōjōji ye o ide nas'tta koto ga arimasu ka.*
Are you going to see the fireworks to-night?	*Konya hanabi wo mi ni irasshaimasu ka.*
I called the other day to thank you, but you were out.	*Sendatte o rei ni agarimashita ga o rusu deshita.*
I just called to bring back that book I borrowed of you the other day.	*Chotto sendatte haishaku shita go hon wo o kayeshi mōshi ni agarimashita.*
I did n't eat any rice at all yesterday.	*Sakujitsu wa meshi wo sukoshi mo tabemasenu deshita.*
Will you take a little more?	*Mō sukoshi meshi-agarimasu ka.*

Please lend me your watch key.	*Dōzo o tokei no kagi wo haishaku.*
Shall I open it and show it to you?	*Akete o me ni kakemashō ka.*
May I look at your watch chain a minute?	*O tokei no kusari wo chotto haiken.*

2. Used as Auxiliaries:—Besides being used independently, *ageru*, *morau*, *itadaku*, *kureru* and *kudasaru*, are also used in connection with other Verbs as Auxiliaries. In such cases, *ageru* expresses the idea that the inferior performs the action for the superior; *kudasaru* and *kureru*, vice versa; *morau* and *itadaku*, that one gets an action performed for him by another. (Comp. IX. Sec. 10.)

Kudasaru is much more courteous than *kureru; o kure* is frequently employed in civil commands. The same is true of *itadaku* as compared with *morau*, the latter being often used where the service is paid for.

In all cases, politeness requires equals to be regarded as superiors.

Kudasaru and *kureru*, especially in the Imperative, are fair renderings of 'please.'

Kudasaru may follow the Root preceded by *o;* with this exception, all five verbs succeed the Participle. *Ageru*, *morau* and *itadaku* may be accompanied by *o* and *mōsu;* as *o morai mōsu.*

Shall I do it for you?	*Sō shite agemashō ka.*
I'll buy it for you on my way home.	*Kayeri gake ni katte kite agemashō.*
He did every thing for me that I asked him to.	*Tananda koto wo mina shite kuremashita.*
Isuke got one (a ticket) for me from a friend of his.	*Isuke ga ichi mai tomodachi kara moratte kuremashita.*
Is n't there some one who will lend you one?	*Dare ka kashite kureru mono wa arimasenu ka.*
Your father did it for me.	*Go sompu san ga shite kudasaimashita.*

I suppose you have n't copied those specifications for me yet.	*Ano shiyō-gaki wa mada utsushite kudasaimasumai na.*
Did you send me your book?	*Go hon wo o yokoshi kudasaimashita ka.*
Please show it to me a minute before you seal it up.	*Fū wo nasaru maye ni chotto misete kudasai.*
Please take a look at these pens and see whether they'll do.	*Kono fude de yoi ka, chotto goran nas'tte kudasai.*
Please don't put out the light for a minute.	*Mō sukoshi akari wo kesanai de oite kudasai.*
He says he wants to get you to teach him Japanese.	*Nihongo wo oshiyete moraitai to mōshimasu.*
Let's get your brother to make us a kite.	*Niisan ni tako wo koshirayete morawō ja nai ka.*

IV.—RELATIVES.

Japanese is without Relative Pronouns. Relative Clauses are placed before what in English is the Antecedent, which they qualify as Adjectives.

When the Antecedent is 'it,' 'that,' 'one,' or when it is not expressed (in clauses with 'what'), it is rendered by *no* (*mono* or *koto*, as the case may be).

It will be observed that the Prepositions of Relative Clauses generally drop out in translation.

It was n't I that said it.	*Itta no wa watakushi de wa arimasenu.*
Who was that that you bowed to just now?	*Ima o jigi wo nas'tta no wa dare desu ka.*
Who was that that bowed to you just now?	*Ima o jigi wo shita no wa dare desu ka.*

He's a fellow that used to be a servant of ours.	*Are wa moto uchi ni hōko wo shite ita mono da.*
What is that that that crow has in its mouth?	*Ano karasu ga kuwayète iru no wa nan darō.*
Do you mean the one I left with Komakichi?	*Komakichi ni adzuketa no (mono) no koto desu ka.*
Let me see what you have in your hand.	*Te ni motte iru mono wo o mise.*
What the rats don't carry off the ants eat.	*Nedzumi ga motte ikanai mono wa ari ga kuu.*
Have you done what I told you?	*Watakushi ga itta koto wo nasai-mashita ka.*
That horse I paid such a high price for not long ago is n't worth his oats.	*Kono aida taikin wo dashite katta uma wa kaiba-tsubushi da.*
What was the name of that king who used to kill flies when he was a boy?	*Kodomo no toki ni yoku hai wo koro-shita ō sama no na wa nan to ii-masu ka.*
What was the name of that man who was executed for assassinating Ōkubo?	*Ōkubo sangi wo ansatsu shite zanzai ni natta hito wa nan to mōshimasu ka.*
Did they take that carpenter that fell off the roof and sprained his arm to the hospital?	*Ano yane kara ochite ude wo kujiita daiku wo biyōin ye tsurete ikima-shita ka.*
Who was that woman you met a little while ago with a baby on her back?	*Senkoku o ai nas'tta ko wo obutte ita onna wa dare de gozaimasu ka.*
Which is the drawer you keep your lead pencils in?	*Yempitsu wo irete o oki nasaru hiki-dashi wa dore desu ka.*
Is n't this the book you put the letter in?	*Kore wa tegami wo hasande o oki nas'tta hon ja arimasenu ka.*
I can't find where the paper is that these books were done up in.	*Kono hon wo tsutsunda kami wa doko ni aru ka miyenai.*
Where does the clay come from that they make into these bricks?	*Kono renga ni suru tsuchi wa doko kara kimasu ka.*
He's an official I dined with yesterday.	*Are wa kinō issho ni shokuji wo shita yakunin da.*
Is the man you spoke to me about recently still alive?	*Kono aida o hanashi no hito wa mada ikite orimasu ka.*

Is this the carpenter you intend to make the contract with?	*Yakujō wo nasaru tsumori no daiku wa kono hito desu ka.*
Where does that carpenter you generally have live?	*Ano o de-iri no daiku wa doko ni orimasu ka.*

V.—INTERROGATIVES.

1. Who—*dare*, (more courteous) *donata*.

2. Which:—
   (*a*) Substantive form:
   Of two—*dochira*.
   Of any number (usually more than two)—*dore*.
   (*b*) Adjective form:
   Of two—*dochira no*.
   Of any number (usually more than two)—*dono*.

3. What:—
   (*a*) Substantive form—*nani; dō* or *ikaga*.
   (*b*) Adjective form—*nani, nan no*; *dō iu*.

'Whose' is *dare no*.

Dō and *ikaga* (how) are used in inquiries regarding intention, opinion, et cetera.

Nani expects a direct categorical answer; *dō iu* is rather 'what sort of,' and looks for explanation, description, qualification; a distinction, however, not rigidly observed. The *i* in *nani* is often elided.

In inquiries for the name of a thing, *nan to iu* is employed.

With Verbs of 'saying,' *nan to* may take the place of *nani*.

'Whose,' 'which' and 'what,' in the sense of 'belonging to what place or premises,' are rendered by *doko* (where) *no*.

1.

Who was it that invented the telegraph?	*Denshinki wo hatsumei shita no wa dare desu ka.*
Whom have you been taught by hitherto?	*Kore made dare ni oshiyete moraimashita ka.*
Whom are you living with?	*Donata to issho ni o ide nasaimasu ka.*
Whose shoes are those there?	*Soko ni aru kutsu wa dare no desu ka.*

2. (*a*).

Which do you prefer?	*Dochira ga yo gozaimasu ka.*
Which of these books was published last?	*Kono hon wa dochira ga ato de shuppan ni narimashita ka.*
Which shall I do first?	*Dochira wo saki ni itashimashō ka.*
Which of those ships is the fastest?	*Ano fune wa dore ga ichi ban hayō gozaimasu ka.*
Which of the Kiuō Dōwa had I better begin with?	*Kiuō Dōwa dore kara hajimetara yo gozaimasu ka.*
Which of these photographs was taken first?	*Kono shashin wa dore ga ichi ban saki ni totta no desu ka.*

2. (*b*).

Which road shall we take?	*Dochira no michi wo ikimashō ka.*
Which carpenter shall I call?	*Dono daiku wo yobimashō ka.*
Which room did you put the new chair in?	*Dono heya ye atarashii koshikake wo oita ka.*

3. (*a*).

What are you doing?	*Nani wo shite o ide nasaimasu ka.*
What's that lying there?	*Soko ni ochite iru no wa nan desu ka.*
What do you suppose most musquitoes live on?	*Ka wa taitei nani wo tabete ikite iru mono darō.*
What's a biyō?	*Biyō to iu mono wa nan desu ka.*
What do you intend to do?	*Dō suru tsumori da.*
Let him have it and see what he'll do with it.	*Dō suru ka yatte goran.*

What does Mr. Yamada think?	*Yamada san wa dō omoimasu ka.*
What is Mr. Nakamura's opinion?	*Nakamura san no oboshimeshi wa ikaga desu ka.*

3. (*b*).

What road did you come?	*Nani kaidō wo irasshaimashita ka.*
What chō does Mr. Nomura live in?	*Nomura san no oru tokoro wa nani chō desu ka.*
What's the number of your house?	*O uchi no banchi wa nam ban desu ka.*
What time does the train start?	*Kisha wa nan ji ni demasu ka.*
Please tell me what's the meaning of this word.	*Kono kotoba wa dō iu imi ka kikasete kudasai.*
What's your opinion about free trade and protection?	*Jiyū-bōyeki to hōgo-zei no koto wa dō iu go setsu desu ka.*
What sort of flowers do you intend to plant in your garden?	*O niwa ye dō iu kusa-bana wo o uye nasaru o tsumori desu ka.*
What's the matter with you?	*Dō iu go biyōki desu ka.*
What's his name?	*Are wa nan to iu hito desu ka.*
What do you call this fish?	*Kore wa nan to iu sakana desu ka.*
What's the name of that place where they get the coal?	*Sekitan no deru no wa nan to iu tokoro desu ka.*
What do they call the river just this side of Odawara?	*Odawara no jiki temaye ni aru no wa nan to iu kawa desu ka.*
What (letter) box did you put it in?	*Doko no yūbin-bako ye ireta ka.*
What bath do you go to?	*Itsu de mo doko no yu ni o ide nasaimasu ka.*
What godown have you stored your things in?	*Doko no kura ye nimotsu wo o shimai nasaimashita ka.*
Which porcelain are you going to buy?	*Doko yaki no setomono wo o kai nasaimasu ka.*
Which is the strongest navy?	*Doko kuni no kaigun ga ichi ban tsuyō gozaimasu ka.*
Whose groom was that here this morning with a black horse?	*Kesa koko ye ao-uma wo hiite kita no wa doko no bettō ka.*

CHAPTER V.—PRONOMINAL ADJECTIVES.

There is an important class of words which have been variously classified by different English grammarians. Most of them are at times used by themselves and at times to qualify other words; a recent author has accordingly grouped them together under the term Pronominal Adjectives. The classification is open to criticism; such an arrangement, however, suits the purpose of the present writer better than any other.

Sec. 1.—This, That, Such.

1. This, these:—
   (*a*) Pronominal form—*kore.*
   (*b*) Adjective form—*kono.*

2. That, those:—
   (*a*) Pronominal form—*sore; are.*
   (*b*) Adjective form—*sono; ano.*

3. Such:—
   (*a*) Like this—*konna, kō iu, kono yō na, kō iu yō na.*
   (*b*) Like that { *sonna, sō iu, sono yō na, sō iu yō na.* / *anna, aa iu, ano yō na, aa iu yō na.*

Sore and *sono* are used of things near to or connected with the person addressed, of subjects therefore which are before his mind; accordingly, they are the proper rendering of 'that' referring to a matter just mentioned. This also explains why *sore* means 'it.'

Are and *ano* are used of things more or less remote from the speaker and hearer; they are therefore employed in introducing a subject.

The distinction between *sore* and *are* holds good between *sonna* and *anna*.

With Verbs of 'saying,' 'this' is rendered by *kō*, and 'that' by *sō*. In the sense of 'to-day,' 'this' is rendered by *kiyō* or *konnichi*.

When used to specify and emphasize a particular point or feature ('just there'), *soko* takes the place of *sore*.

Followed by an Adjective, *konna* becomes *konna ni; sonna* and *anna* become *sonna ni* and *anna ni*.

1. (*a*).

Is this a musquito or a flea-bite?	*Kore wa ka-kui ka nomi-kui ka.*
This is neither colloquial nor book-language.	*Kore wa zokugo de mo naku gagen de mo nai.*
Have you any silk exactly like this?	*Chōdo kore to onaji yō na kinu ga arimasu ka.*
Are these first, or second class cars?	*Kore wa jōtō no kuruma desu ka, chūtō no kuruma desu ka.*

1. (*b*).

This kago has neither futons nor a (oiled paper) cover.	*Kono kago ni wa futon mo tōyu mo nai.*
Are n't you done with this pen yet?	*Kono fude wa mada o aki ni narimasenu ka.*
I want something to put this water in.	*Nani ka kono midzu wo ireru mono ga iriyō desu.*
You have n't starched these clothes enough.	*Kono kimono ni wa nori no tsuke yō ga tarinai.*
He said this:—	*Are wa kō itta:—*
This must be the third or the fourth.	*Kiyō wa mikka ka yokka darō.*

2. (*a*).

What's that (in your hand)?	*Sore wa nan desu ka.*
You don't need so much as that, I think.	*Sore hodo wa o iriyō de arimasumai.*
That's just right.	*Sore de chōdo yoi.*
Put these in the box and those in the drawer.	*Kore wa hako ye irete sore wa hikidashi ye irete o kure.*
What's that (sound outside)?	*Are wa nan desu ka.*
What sort of a machine is that?	*Are wa dō iu kikai desu ka.*

2. (*b*).

Have you ever read that book (beside you)?	*Sono hon wo o yomi nas'tta koto ga arimasu ka.*
You'd better not eat too many of those cakes.	*Sono kuwashi wo amari tabenai ga yoroshii.*
I've never met either of them.	*Sono hito wa dochira mo atta koto wa nai.*
Confound it, that dog next door always barks at the moon.	*Imaimashii, ano tonari no inu wa itsu de mo tsuki wo mite hoyeru.*
Do you know how long that rope is?	*Ano tsuna wa nan jaku aru ka go zonji desu ka.*
Has n't that table but two drawers?	*Ano dai wa futatsu shika hikidashi ga nai ka.*
That dog ought to be killed.	*Ano inu wa koroshite shimau ga ii.*
Is that what you mean?	*Ano koto desu ka.*
Is n't that box nailed up yet?	*Ano hako wa mada kugi-jime ni shimasenu ka.*
Who told you that?	*Dare ga sō iimashita.*
That's his weakness.	*Soko ga ano hito no ochido da.*
That's the important point.	*Soko ga kanjin na tokoro da.*
That's the beauty of it.	*Soko ga miyō na tokoro da.*
That I don't understand (the rest I do).	*Soko wa wakarimasenu.*

3. (*a*).

How much sugar do you need to make cake like this?	*Konna kuwashi wo koshirayeru ni satō ga nani hodo irimasu ka.*
I use a pen like this occasionally.	*Oriori konna fude wo tsukaimasu.*

3. (*b*).

How did you make such a mistake?	*Dō shite sonna machigai wo nasaimashita ka.*
Nobody but a fool would say such a thing.	*Baka no hoka ni dare mo sonna koto wo iwanai.*
Why do you always make such a disagreeable face when you're told to do any thing?	*Naze itsu de mo yō wo iitsukeru to sonna ni iya na kao wo suru no da.*
At such a time one does n't know what is best to do.	*Sō iu toki ni wa dō shite ii ka wakaranai mono da.*
Such preaching as that does more harm than good.	*Anna sekkiyō wa kayette tame ni naranai.*
Why do you suppose the Japanese junks have such high sterns?	*Nihon no oyabune wa naze anna ni tomo no hō ga takai darō.*

Sec. 2.—Either, Neither, Both.

1. Either:—
   (*a*) One—*dochira ka.*
   (*b*) One or the other no matter which—*dochira de mo.*
   (*c*) Both—*dochira mo.*
2. Neither (also either with the Negative)—*dochira mo* and the Negative.
3. Both—*dochira mo, riyōhō, riyōnin, futari.*

Dochira and *riyōhō* are sometimes followed by *no* and precede their Nouns; usually, however, they come after them and alone.

To mo adds emphasis to *riyōhō* and *futari*. *Riyōnin* and *futari* are used only of persons. In the case of an action, *dō de mo* takes the place of *dochira de mo*.

1. (*a*).

Is either of those men-of-war an iron-clad?	*Ano gunkan wa dochira ka kōtessen desu ka.*
Is either of these pencils yours?	*Kono ni hon no sekihitsu no uchi dochira ka anata no de gozaimasu ka.*
Will either of these suit you?	*Kono uchi dochira ka o ki ni irimasu ka.*

1. (*b*).

Either of those will do; hand me one, please.	*Sono futatsu no uchi dochira de mo ii kara, hitotsu yokoshite kun na (kure nasai).*
Either of those sticks would be strong enough.	*Sono bō nara dochira de mo daijōbu darō.*
Either (course) will do.	*Dō de mo yo gozaimasu.*

1. (*c*).

You'll find that character in either (dictionary).	*Sono ji wa dochira ni mo arimasu.*
Well, it's (Japanese porcelain) more like French than English, but it's different from either.	*Sayōsa, Yeikoku no yori Furansu no ni nite iru ga dochira to mo chigaimasu.*

2.

Neither of those pens is good for anything.	*Sono fude wa dochira mo yaku ni tatanai.*
I think neither of those houses belongs to Mr. Fujita now.	*Ano iye wa mō dochira mo Fujita san no mono de wa nakarō (arumai).*
I hope neither of you is wounded.	*Dochira mo o kega wo nasaranakereba ii ga.*
Does n't either of these colors suit you?	*Kono iro wa dochira mo o ki ni irimasenu ka.*

You must n't touch either of these books.	*Kono hon wa dochira mo sawatte wa ikenai.*
You can't trust either of them.	*Dochira mo shinyō ga dekinai.*
This character is n't in either of the dictionaries.	*Kono ji wa dochira no jibiki ni mo nai.*
Did n't either of your friends come?	*Dochira no o tomodachi mo o ide nasaimasenu deshita ka.*
Won't Moto lend you either of her hairpins?	*O Moto san wa dochira no kanzashi mo kashite kuremasenu ka.*

3.

Both of my flower vases fell off the shelf and were broken to pieces.	*Hana-ike ga dochira mo (riyōhō) tana kara ochite kowarete shimatta.*
These jinriki men are both 'tight.'	*Kono jinriki-hiki wa dochira mo (riyōhō) namayoi ni natta.*
Please lend me both for a few minutes.	*Dochira mo (riyōhō) chotto kashite kudasai.*
You must do both.	*Dochira mo (riyōhō to mo) shinakutcha naranai.*
These ornaments are both beautiful.	*Kono kazari wa dochira mo (riyōhō to mo) rippa de gozaimasu.*
My parents both died when I was a child.	*Futa-oya wa dochira mo (riyōhō to mo, futari to mo) watakushi no chiisai jibun ni nakunarimashita.*
Bring me the hammer and the screw-driver—both of them.	*Kanadzuchi mo neji-nuki mo riyōhō motte koi.*
Have you looked in both pockets?	*Tamoto wo riyōhō (dochira mo)* / *Riyōhō no tamoto wo* } *sagashimashita ka.*

Sec. 3.—Each.

1. Every one individually—*meimei, tenden ni.*

2. Apiece—*dzutsu.*

Meimei and *tenden ni* follow the Noun which they partition. *Meimei* is used only of persons.

Dzutsu follows the number or amount distributed. When 'each' is used Pronominally, *hitori*, *mina* and (in the case of two things) *dochira mo* are inserted to prevent ambiguity. Sometimes these words are inserted when 'each' is an Adjective.

1.

Each student lives by himself.	*Shosei wa meimei betsubetsu ni sunde imasu.*
Each soldier had on a different uniform.	*Heitai wa meimei kawatta fuku wo kite orimashita.*
Each one can do as he likes.	*Meimei katte shidai ni dekimasu.*
Each child recited in turn.	*Kodomo wa tenden ni anshō itashimashita.*
Each church chooses its own pastor.	*Kiyōkuwai wa tenden ni bokushi wo yerabimasu.*
Each one came up wagging his tail, and looking as if he thought he'd done something 'smart.'	*Tenden ni hokori-gao ni shippo wo futte kimashita.*

2.

I'll take three of each sort.	*Hito iro mitsu dzutsu ni shiyō.*
Give a little to each child.	*Kodomo ni sukoshi dzutsu o yan (yari) nasai.*
There are two persons in each of those jinrikis.	*Ano jinriki ni wa hito ga futari dzutsu notte iru.*
Put a spoonful of tea in each of these cups.	*Kono chawan ye hito saji dzutsu cha wo irete o kure.*
Put a two cent stamp on each of those letters and mail them.	*Sono tegami ye ni sen no kitte wo ichi mai dzutsu hatte dashite o kure.*
You must put three hinges on each door.	*Ichi mai goto ni chō-tsugai wo mitsu dzutsu tsukenakereba ikenai.*
Give two or three of each sort to each.	*Hitori ni hito iro futatsu ka mitsu dzutsu o yan nasai.*
You'd better give each of them a bu or two apiece.	*Mina ni ichi bu ka ni bu dzutsu mo yaru ga ii.*
Suppose you take a little of each (two kinds of paint) and mix them.	*Dochira mo sukoshi dzutsu wakete mazete goran.*

There are a few of each (two things) in both drawers. *Doehira mo riyōhō no hikidashi ni sukoshi dzutsu haitte imasu.*

Each of these lamps (more than two) has two chimneys. *Kono rampu ni wa mina hoya ga futatsu dzutsu tsuite imasu.*

Sec. 4.—Some.

1. Somebody—*dare ka.*
2. Something—*nani ka.*
3. Some one (thing) of a particular group—*dore ka.*
4. Indefinite designation, 'a certain'—*aru.*
5. A part, a portion, 'some' as contrasted with 'others'—*mo, ni yotte wa.*
6. An indefinite quantity:—
   (*a*) Pronominal—can only be rendered by some such word as *sukoshi, ip pai,* et cetera.
   (*b*) Adjective—not rendered.
7. Some more:—
   (*a*) In addition—*motto.*
   (*b*) Left—*mada.*

1.

Somebody is knocking at the gate. *Dare ka mon wo tataite iru.*

Somebody must go to Yokohama to-day for that money. *Dare ka ano kinsu wo tori ni kiyō Yokohama ye ikanakereba narimasenu.*

I'm positive somebody has told it. *Kitto dare ka itta ni chigai wa nai.*

Are some of the students in their rooms? *Dare ka shosei wa heya ni imasu ka.*

2.

You'd better plant something here. *Koko ye nani ka uyeru ga ii.*

Something fell down and waked me up. *Nani ka ochite me wo samashita.*

Have n't you put something heavy in this drawer? *Kono hikidashi ye nani ka omotai mono wo ireta de wa nai ka.*

Have n't you dropped something?	*Nani ka otoshi mono wo nasaimasenu ka.*
Don't you suppose there's some good fresh fruit?	*Nani ka midzu-gashi no ii no ga nai darō ka.*

3.

Can you spare me some one of these?	*Kono uchi dore ka hitotsu chōdai dekimashō ka.*
Won't some one of the jinrikis by the bridge do?	*Dore ka hashi no kiwa ni aru jinriki de wa ikimasenu ka.*

4.

Some scholar has written a history in about fifty volumes.	*Aru gakusha ga go jis satsu bakari aru rekishi wo kakimashita.*
Some general, with two or three hundred soldiers, has defeated the Chinese army.	*Aru taishō ga ni sam biyaku no heitai wo motte Shina no gunzei ni kachimashita.*
I have often heard a certain teacher talk—	*Watakushi wa aru sensei no o hanashi wo maido kikimashita ga.*

5.

Some tables have three legs.	*Sam bon ashi no dai mo aru.*
Some people sympathize with England, and some sympathize with Russia.	*Yeikoku ni hiiki suru hito mo gozaimasu shi, Rokoku ni hiiki suru hito mo gozaimasu.*
Some said go; and some, don't go.	*Ike to iu hito mo ari, ikuna to iu hito mo atta.*
Some of the soldiers were cavalry.	*Heitai no uchi ni kihei mo gozaimashita.*
Some of the English kings were wise men.	*Yeikoku no ō no uchi ni wa kashikoi hito mo atta.*
Some of the most celebrated men have been blind.	*Mottomo nadakai hito no uchi ni mekura na hito mo atta.*
Most blind men are ignorant, but some are celebrated scholars.	*Mekura wa taitei mugaku desu ga toki to suru to nadakai gakusha mo gozaimasu.*
Some of them are better than others.	*Uchi ni wa yoi no mo aru.*

Make some white and some black.	*Shiroi no mo kuroi no mo koshirayete o kure.*
I keep some of my letters, but most of them I burn up.	*Totte oku tegami mo arimasu ga taitei yaki-sutete shimaimasu.*
Koma put some in the bookcase, and the rest are still in the box.	*Koma ga shodana ye mo iremashita shi, ato wa mada hako ni nokoshite gozaimasu.*
I gave some to Denjirō, I eat some myself, and the rest I put in the drawer.	*Denjirō ni mo yarimashita shi, jibun de mo tabete, ato wa hikidashi ni irete okimashita.*
Some bees don't make honey.	*Hachi ni yotte wa mitsu wo koshirayenai no ga aru (mitsu wo koshirayenai hachi mo aru).*
Some flowers have no perfume.	*Hana ni yotte wa kaori ga nai (kaori no nai hana mo aru).*
Some scholars hold a different view.	*Gakusha ni yotte wa setsu ga chigau (setsu no chigau gakusha mo aru.)*
Some boys are always getting into mischief.	*Kodomo ni yotte wa itadzura ni kakarikitte iru (itadzura ni kakari-kitte iru kodomo mo aru).*
They say there are some fish that have no scales.	*Sakana ni yotte wa koke no nai no ga aru sō da (koke no nai sakana mo aru sō da).*

6. (*a*).

Sprinkle some there.	*Sukoshi soko ye furi-kakete o kure.*
May be some was dropped on the way home.	*Kayeri gake ni sukoshi otoshite kita no ka mo shirimasenu.*
Take some to try, and see how you like it.	*Sukoshi kokoro-mi ni motte itte goran.*

6. (*b*).

I want to get some silk embroidered.	*Kinu ni nuihaku wo shite moraitai.*
Tell Han to make some Chinese tea.	*Han ni Nankin-cha wo irero to itte o kure.*
I wish I'd planted some roses in this bed.	*Kono kadan ni bara wo uyereba yokatta no ni.*

7. (*a*).

Tell Matsu I want some more nails.	*Matsu ni kugi ga motto iriyō da to itte o kure.*
Tell Ginjirō to put on some more coal.	*Ginjirō ni motto sekitan wo kubero to itte o kure.*
Please give Chiyo some more paper.	*Dōzo o Chiyo san ni motto kami wo yatte kudasai.*

7. (*b*).

There are some more in the right hand drawer.	*Migi no hikidashi ni mada haitte imasu.*
Did you say there was some more flour in the house?	*Uchi ni mada udon-ko ga aru to iimashita ka.*

Sec. 5.—Any.

1. Persons :—
   (*a*) Somebody—*dare ka;* with a Negative (nobody)—*dare mo* and the Negative.
   (*b*) Any body whatever no matter who—*dare de mo.*
2. Things :—
   (*a*) Something—*nani ka ;* with a Negative (nothing)—*nani* (emphatic *nanni) mo* and the Negative.
   (*b*) Some one of a particular group—*dore ka ;* with a Negative (none)—*dore mo* and the Negative.
   (*c*) Any thing whatever no matter what—*nan de mo ;* any one whatever of a particular group—*dore de mo.*
3. One or more, any at all :—
   (*a*) In Affirmative sentences—not rendered.
   (*b*) In Negative sentences (none at all)—*sukoshi mo* with the Negative.
4. Any more :—
   (*a*) In Affirmative sentences—*mada.*
   (*b*) In Negative sentences—*mō* with the Negative.

1. (*a*).

Is there any one in the church?	*Kuwaidō ni dare ka imasu ka.*
Did any one ever attempt it before?	*Dare ka maye ni sore wo yatte mita mono ga arimasu ka.*
I suppose you don't know of any cook?	*Dare ka riyōri-nin no o kokoro-atari ga arimasumai ka.*
Can't any one translate this?	*Dare mo kono honyaku ga dekimasenu ka.*
Did n't any one say any thing to you about it?	*Dare mo nan to mo mōshimasenu deshita ka.*

1. (*b*).

Please call one of the students; any one will do.	*Dōzo shosei wo hitori yonde kudasai; dare de mo yo gozaimasu.*
If any body should call, say I can't see him.	*Dare de mo kitara, o me ni kakarenai to iye.*
That's a thing any body ought to know.	*Sore wa dare de mo shitte iru hadzu no koto da.*
Any body who knows the Katakana can read it.	*Dare de mo katakana wo shitte iru hito ni yomeru.*

2. (*a*).

Is there any thing in my eye?	*Me ni nani ka haitte imasu ka.*
Did Mr. Hayashi hand you any thing for me?	*Hayashi san wa nani ka watashi no tokoro ye yokoshimashita ka.*
Have you any business?	*Nani ka go yō ga arimasu ka.*
Did Mr. Watanabe tell you any news?	*Watanabe san wa nani ka shimbun wo kikasemashita ka.*
There was a sound, but I could n't see any thing.	*Oto ga shita ga nani mo miyenakatta.*
I hope these boxes have n't any thing in them.	*Kono hako no naka ni nani mo haitte inakereba ii ga.*
Did n't you give him any thing?	*Nanni mo o yari nasaimasenu deshita ka.*
Did he say he did n't want any thing?	*Nanni mo yōji ga nai to iimashita ka.*

2. (*b*).

Was there any one of the pens that suited you?	*Dore ka o ki ni itta fude ga arimashita ka.*
Won't any one of these do?	*Kore wa dore mo ikemasenu ka.*
Won't any of the lamps in the house burn?	*Uchi jū no rampu wa dore mo toboranai ka.*

2. (*c*).

Any thing but daikons will do.	*Daikon no hoka ni nan de mo ii.*
Any thing is becoming to Yoni.	*O Yoni san ni wa nan de mo yoku niaimasu.*
One can accomplish almost any thing if he's persevering.	*Shimbō sureba taitei nan de mo dekiru mon' da.*
Any soft wood will do.	*Nan de mo yawarakai ki de ii.*
Of course any thing heavy will sink.	*Mochiron nan de mo omoi mono wa shidzumimasu.*
I think any one of these colors would do.	*Kono iro nara dore de mo yokarō.*
Any one of those toys would please a child.	*Ano omocha no uchi dore de mo kodomo no ki ni iru darō.*
Will any one of these books do?	*Kono hon no uchi dore de mo yo gozaimasu ka.*
Please give me one of those cups—any one of them.	*Dore de mo sono chawan wo hitotsu chōdai.*

3. (*a*).

Are there any Chinese characters in this book?.	*Kono hon ni kanji ga arimasu ka.*
Are there any men-of-war at anchor in the harbor at present?	*Konosetsu minato ni gunkan ga teihaku shite imasu ka.*
Have you any cheap ivory fans?	*Zōge no ōgi no kakkō na no ga aru ka.*
Have you any good cloisonne?	*Shippō-yaki no ii no ga arimasu ka.*

3. (*b*).

Does n't any grass grow in the desert?	*Sabaku ni wa kusa ga sukoshi mo hayemasenu ka.*
Have n't you any money?	*Sukoshi mo kane ga nai ka.*

4. (*a*).

Is there any more flour?	*Mada udon-ko ga aru ka.*
Have you any more of the sort of paper I bought the other day?	*Sendatte katta tachi no kami ga mada arimasu ka.*

4. (*b*).

Has n't the market woman any more biwas?	*Yaoya wa mō biwa wo motte inai ka.*
Is n't there any more sugar in the house?	*Uchi ni satō mō nai ka.*
Don't put in any more.	*Mō ireruna.*
The doctor says he can't do any thing more.	*Isha wa mō nani mo dekinai to iimasu.*

Sec. 6.—Every.

1. Persons :—
   (*a*) Every body, people generally—*dare mo.*
   (*b*) Every body no matter who, any body whatever—*dare de mo.*
   (*c*) Every one of a particular group—*mina, dare mo ka mo.*
2. Things :—
   (*a*) Every thing, things generally—*nani mo, nani mo ka mo.*
   (*b*) Every thing no matter what, any thing whatever—*nan de mo.*
   (*c*) Every one of a particular group—*mina, dore mo ka mo.*

Nani mo ka mo is more emphatic than *nani mo*, and is in common use. *Dare mo ka mo* and *dore mo ka mo* may be employed in some cases in the sense of every 'individual' one; usually, however, they give way to *mina* (all), and unless the individualization is clear and strong, they must do so.

1. (*a*).

Every body expected war.	*Dare mo ikusa ga okoru darō to omotta.*
Nowadays every body rides in jinrikis.	*Ima de wa dare mo jinriki ni noru.*
Evsry body has to go to the mountains in summer.	*Dare mo natsu ni naru to yama ye ikanakereba narimasenu.*
One ought to be polite to every body.	*Dare ni taishite mo teinei ni su beki hadzu no mono da.*

1. (*b*).

Nowadays every body can go up Fujisan (formerly women could not).	*Ima de wa dare de mo Fujisan ye noborareru.*
Does every prisoner (no matter who he is) have to wear red clothes?	*Chōyeki-nin wa dare de mo akai kimono wo kinakereba narimasenu ka.*

1. (*c*).

Please make every one sit down.	*Dōzo mina suwarasete kudasai.*
When I opened the door, every one said, you must n't come in yet.	*To wo aketara, mina ga mada ikenai to itta.*
The weather was disagreeable, and every one took cold.	*Kokoromochi no warui tenki de mina kaze wo hiita.*
Every one of the children has the measles.	*Uchi no kodomo wa dare mo ka mo (mina) hashika da.*

2. (*a*).

Some people think that every thing came into existence of itself.	*Aru hito wa nani mo ka mo shizen ni dekiru yō ni omou.*
It seems to me you always find fault with every thing.	*Anata wa itsu de mo nani mo ka mo togamcte o ide nasaru yō desu.*
Have you enough of every thing to last till you get to Niigata?	*Niigata ye tsuku made tsudzuku hodo nani mo arimasu ka.*
Is svery thing ready now?	*Mō nani mo shitaku ga ii ka.*

2. (*b*).

You seem to think you know every thing.	*Nan de mo shitte o ide nasaru yō desu.*

It won't be long before the Japanese will make every thing.	*Chikai uchi ni Nihonjin wa nan de mo koshirayeru yō ni naru darō.*
I suppose they teach pretty much every thing at the University.	*Daigakkō de wa taitei nan de mo oshiyeru darō.*
That baby wants every thing he sees.	*Ano akambo wa miru mono wo nan de mo hoshigaru.*
You must n't give the baby every thing he wants.	*Akambo ga hoshigaru mono wo yatari ni yatcha ikenai.*

This sentence being Negative *nan de mo* can not be used, and hence the employment of *yatari ni* (indiscriminately); *nani mo* would mean, you must n't give him 'any thing.'

2. (*c*).

Leave every thing as it is.	*Mina sono mama ni shite o oki.*
Every thing in the house was burnt up.	*Uchi no mono ga mina yakete shimatta.*
Every thing we left in the house was saved.	*Kayette dasanai mono wa mina tasukatta.*
Have you done every thing as I told you?	*Mina itta tōri ni shimashita ka.*
Tell him to paint every one differently.	*Mina betsu no iro ni nure to itte o kure.*
Every one of these bottles is broken.	*Kono tokkuri wa dore mo ka mo (mina) kuwarete iru.*
Every single one is broken in two.	*Dore mo ka mo (mina) futatsu ni natte iru.*

Sec. 7.—None, No.

1. Nobody—*dare mo* with the Negative.
2. Nothing—*nani mo* with the Negative.
3. No one of a particular group—*dore mo* with the Negative.
4. No :—
   (*a*) Not any—Negative of the Verb.

(*b*) Emphatic, none at all, not a single one—*sukoshi mo*, *hitotsu mo*, et cetera, with the Negative.

5. No more—*mō* with the Negative.

1.

They looked at one another, but nobody said a word.	*Tagai ni kao wo mi-awaseta ga dare mo ichigon mo iwanakatta.*
Nobody can sit up after twelve o'clock.	*Dare mo jū ni ji sugi made okite ite wa ikenai.*
No one can like a pert child.	*Koshaku na kodomo wa dare ni mo sukarenai.*
Are none of you wet?	*Donata mo o nure nasare wa shimasenu ka.*
Nobody expected peace so soon.	*Dare mo konna ni hayaku odayaka ni narō to wa omowanakatta.*

2.

The house caught fire, but nothing was burned.	*Iye ni hi ga tsuki-kaketa ga nani mo yakenakatta.*
When I took off the cover, there was nothing in it.	*Futa wo totte mitara, nani mo haitte inakatta.*

3.

None of those ships is very fast.	*Ano fune wa dore mo amari hayaku nai.*
He showed me several, but none of them suited me.	*Ikutsu mo miseta ga dore mo ki ni iranakatta.*

4. (*a*).

I've had no fire all day.	*Kiyō wa ichi nichi hi no ke ga nakatta.*
Are there no snakes about here?	*Kono hen ni hebi ga i wa shimasenu ka.*

4. (*b*).

Did you say there was no kerosene (at all) in Japan?	*Nihon ni wa sukoshi mo sekitan-abura ga nai to osshaimashita ka.*

Mr. Saitō seems to have no feeling about it.	*Saitō san wa sukoshi mo ki ni shinai yō desu.*
Are you sure there are no musquitoes in the net?	*Kitto kaya no naka ni ka ga ip piki mo imasenu ka.*

5.

We have no more figs, but we have some very nice persimmons.	*Ichijiku wa mō arimasenu ga kaki no goku yoi no ga gozaimusu.*
We have no more red ones, but we have some more black ones.	*Akai no wa mō arimasenu ga kurôi no ga mada gozaimasu.*
I believe I have no more letters to write.	*Mō tegami wo kaku no ga arumai.*

Sec. 8.—All.

1. *Mina* following the Noun. All without exception, every particle, may be rendered by *nokoradzu.*

2. Place and time, (throughout, during)—*jū (chū).*

3. The last of a thing—*kiri.*

4. Extended surface of land or water—*ichiyen.*

1.

You'd better throw them all away.	*Mina sutete shimau ga ii.*
These letters are all for America.	*Kono tegami wa mina Amerika ye iku no da.*
The cherry blossoms must all be off now.	*Sakura wa mō mina chitte shimai-mashitarō.*
Put all those needles in the box on the shelf.	*Sono hari wo mina tana no hako ye irete o kure.*
Please put the kana to all the Chinese characters.	*Kono kanji ni mina kana wo tsukete kudasai.*
Are the Shōguns' tombs all here?	*Shōgun no haka wa nokoradzu koko ni arimasu ka.*

I want these hooks all taken out of their boxes and arranged in the bookcase.	*Kono hon wo nokoradzu hako kara dashite shodana ye narabete moraitai.*
The hoop broke and every bit of the water ran out.	*Taga ga hadzurete midzu ga nokoradzu koborete shimatta.*

2.

Mr. Honda has traveled over pretty much all the world.	*Honda san wa taitei sekai jū tabi wo shimashita.*
All Japan is now under one government.	*Ima de wa Nihon jū hitotsu seifu no shihai wo ukeru yō ni natta.*
Preaching stations have been established in pretty much all Tōkiyō now.	*Mō taitei Tōkiyō jū ni kōshaku-ba ga dekimashita.*
There was n't a man in all the village that had ever seen a foreigner.	*Mura jū no mono ni guwaikokujin wo mita mono ga hitori mo nakatta.*
I hope to be in Tōkiyō all Fall.	*Kono aki jū Tōkiyō ni itai mono da ga.*
All next month I have to go to Yokohama every day.	*Raigetsu jū mainichi Yokohama ye ikanakereba narimasenu.*

3.

I've used up all the paper I had.	*Ari kiri no kami wo tsukatte shimatta.*
Is this all the tea there is?	*Cha wa kore giri desu ka.*
This is all the flour there is?	*Udon-ko wa mō kore giri de gozaimasu.*

4.

They say you can see nearly all Musashi from Fujisan.	*Fujisan kara taitei Musashi ichiyen ga miyeru sō da.*

SEC. 9.—SEVERAL.

1. Number:—

In connection with the Descriptive Numerals and some such words as *nen* and *koku*, 'several' may be rendered by *su;* in other cases, excepting when emphatic, it can only be expressed by say-

ing, 'three or four,' or 'four or five.' When emphatic, *ikutsu mo* may be employed, *iku* or *nani* taking the place of *ikutsu* with Descriptive Numerals.

2. Kind (various)—*iroiro.*

1.

There are several pencils on this tray.	*Kono bon no uye ni wa yempitsu ga su hon gozaimasu.*
There were several men who declined to go.	*Iku koto wo kotowarimashita hito ga su nin gozaimashita.*
I inquired at several shops, but I did n't find any.	*Su ka sho tadzunete mimashita ga gozaimasenu deshita.*
We met a coolie just now carrying several parcels.	*Ima ninsoku ga tsutsumi wo mitsu yotsu katsuide iku no ni atta.*
He took *several* boxes to the station.	*Tetsudō ye hako wo ikutsu mo motte itta.*
We met *several* jinrikis on the road.	*Michi de iku chō mo jinriki ni atta.*
There seem to be *several* lame ones among those dogs.	*Ano inu ni wa bikko na no ga iku hiki mo iru yō desu.*
I've had *several* dogs since I came to Tsukiji.	*Tsukiji ye kite kara nam biki mo inu wo kaimashita.*
A fly has *several* legs.	*Hai ni wa ashi ga nam bon mo arimasu.*

2.

You have several beautiful flowers in your garden.	*O niwa ni wa kirei na hana ga iroiro gozaimasu.*
I've several reasons for not doing it.	*Sō shinai wake ga iroiro aru.*
Birds build their nests in several ways.	*Tori wa iroiro no shikata ni su wo tsukuru mono da.*
There are several things on this tray.	*Kono bon no uye ni wa iroiro no mono ga arimasu.*

Sec. 10.—Few.

1. Few (not many)—*sukunai*, which in Japanese is always a Predicate.

2. A few (a small number)—like 'several,' can only be rendered by some definite number; as *ni san, san yo.*

1.

Few foreigners speak Japanese well.	*Nihongo no yoku dekiru guwaikoku-jin wa sukunai.*
Few fish go up a fall like a koi.	*Koi no yō ni taki-nobori no uwo wa sukunai.*
Very few people cut their wisdom-teeth before they're fifteen.	*Jū go sai maye ni oya-shiradzu-ba no hayeru hito wa goku sukunai.*

2.

Bring me a few little stones out of the garden.	*Niwa kara ko-ishi wo mitsu yotsu motte* o *ide.*
I went to Asakusa yesterday with a few friends.	*Kinō san yo nin no hōyū to Asaku-sa ye mairimashita.*
Go and buy me a few cigars.	*Maki-tabako wo ni sam bon katte koi.*

Sec. 11.—One, Ones.

No.

Either red ones or black ones will do.	*Akai no de mo kuroi no de mo yoi.*
Neither red ones nor black ones will do.	*Akai no de mo kuroi no de mo ikenai.*
Have n't you any (ones) a little better?	*Mō sukoshi ii no wa arimasenu ka.*
The best ones are all in the godown.	*Ichi ban jōtō no wa mina kura ni haitte orimasu.*
Those will do, but there are ones with covers that are better (ones).	*Sore de mo ii ga futa no tsuita no de motto ii no ga aru.*
Is this to-day's (one—newspaper)?	*Kore wa kiyō no desu ka.*
Have you any (ones) different from this?	*Kore to chigatta no ga arimasu ka.*

Sec. 12.—Other, Another.

1. The rest of, instead of, in exchange for—*hoka no.*
2. Not the same one, separate—*betsu no.*

3. Not the same kind—*betsu no, kawatta.*

4. Besides—*hoka ni* before the Noun. Besides and at the same time different—*betsu ni;* a distinction, however, not always observed.

5. One more in addition—*mō hitotsu*, et cetera, usually following the Noun.

6. The other one of two—*mō hitotsu no.*

7. People generally as contrasted with one's self—*hito.*

8. Again—*mata.*

1.

See whether the other children don't want some too.	*Hoka no kodomo mo hoshii ka dō da ka kiite goran.*
Please tell the others to come in too.	*Dōka hoka no hito ni mo o ide nasaru yō ni osshatte kudasai.*
Are the other boxes the same size as this?	*Hoka no hako mo kore to onaji ōkisa desu ka.*
The other ones will be done in a month.	*Hoka no wa hito tsuki de dekimasu.*
I think I'll take another newspaper.	*Hoka no shimbunshi wo torimashō.*
Hereafter you'd better take milk from another man.	*Kore kara hoka no chichiya kara chichi wo toru ga ii.*
You'd better take this jinriki, may be you can't get another one.	*Hoka no ga nai ka mo shirenai kara, kono jinriki ni o nori nas'tta hō ga yo gozaimashō.*
I've half a mind to discharge Seikichi and get another cook.	*Seikichi ni itoma wo yatte, hoka no riyōri-nin wo kakayeyō ka to omou.*

2.

They came by another train.	*Betsu no kisha de kimashita.*
He rode in another jinriki.	*Betsu no jinriki ni norimashita.*
That's another matter.	*Sore wa betsu no koto da.*

3.

It seems to me another color would be better.	*Betsu no (kawatta) iro no hō ga yosa sō da.*
Has n't the market woman some other vegetables now?	*Kono setsu yaoya ni nani ka betsu no (kawatta) yasai mono ga nai ka.*

4.

I have n't another cent. *Hoka ni is sen mo nai.*

Is n't there another pencil in the drawer? *Hikidashi no naka ni mō hoka ni yempitsu ga haitte inai ka.*

He really had another reason for going. *Jitsu wa betsu ni iku wake ga atta no da.*

I think you'll have to get another teacher (the present one will do for other work) to study Chinese. *Kangaku wo nasaru ni wa betsu ni shishō wo o tanomi nasaranakereba narimasumai.*

5.

This bookcase is n't quite big enough, and I'll have to get another. *Kono shodana wa sukoshi chiisai kara, mō hitotsu kawanakereba naranai.*

Does n't that letter need another stamp? *Sono tegami wa kitte ga mō ichi mai iru de wa nai ka.*

Please order me another copy of Kōyeki Mondō. *Dōzo Kōyeki Mondō wo mō ichi bu atsurayete kudasai.*

Bring another scuttle of coal. *Sumitori ni mō ip pai sekitan wo motte koi.*

6.

Where's the other hammer? *Mō hitotsu no kanadzuchi wa doko ni aru ka.*

I gave one to Sen and the other to Rin. *Hitotsu wa o Sen san ni yatte, mō hitotsu no wa o Rin san ni yarimashita.*

This kind's too weak, you'd better take the other one. *Kono te wa amari yowai kara, mō hitotsu no ni suru ga yokarō.*

Is n't the other man's milk the best? *Mō hitori no chichiya no chichi no hō ga ii de wa nai ka.*

I like this house best, but I prefer the other location. *Iye wa kono hō ga ii ga basho wa mō hitotsu no hō ga ii.*

7.

Don't pay too much attention to what others say. *Hito no iu koto ni amari tonjaku nasaruna.*

I don't know what others think, and I don't care. *Hito wa dō omou ka shiranai ga dō omotte mo kamawanai.*

8.

The news has just arrived of another victory.	*Mata ikusa ni katta shimbun ga ima todoita.*
Did Mr. Sudzuki say he'd send another telegram from Kōbe?	*Sudzuki san wa Kōbe ye tsuitara mata denshin wo kakeru to iimashita ka.*

Sec. 13.—Same.

1. Not different—*onaji.*
2. Not two—*hitotsu.*

1.

Put the same quantity in both bottles.	*Riyōhō no tokkuri ye onaji hodo irete o kure.*
Yoshi and Kuni are about the same height.	*O Yoshi san to o Kuni san wa taitei onaji sei da.*
Have makoto and hontō the same meaning?	*Makoto to itte mo hontō to itte mo onaji imi desu ka.*
They both have the same pronunciation, but the characters are entirely different.	*On wa dochira mo onaji koto da ga moji wa marude chigaimasu (betsu da).*
I want them made of the same material, but different colors.	*Shina wa onaji mono de, iro wo betsu ni shite moraitai.*
Are the Buddhist temples all built on the same general plan?	*Tera no tate-kata wa taitei mina onaji desu ka.*
I told them both the same thing.	*Futari to mo onaji koto wo itte kikasemashita.*
Were Kōyeki Mondō and Kaika Mondō written by the same man?	*Kōyeki Mondō to Kaika Mondō wa onaji hito no kaita hon desu ka.*
He has the same disease that he had last year.	*Sakunen wadzuratta no to onaji biyōki da.*
Is this the same dog you had last year?	*Kore wa kiyonen katte oki nas'tta no to onaji inu desu ka.*

2

We rode in the same jinriki.	*Hitotsu jinriki ni norimashita.*
Can't you read out of the same book?	*Hitotsu hon wo yoriai ni yomemasenu ka.*
Let's stop at the same hotel.	*Hitotsu (onaji) hatagoya ye tomarō ja nai ka.*

Sec. 14.—Much.

1. In Affirmative sentences—*tanto.*
2. In Negative sentences—*amari* with the Negative.
3. Too much—*amari, sugiru, yokei.*
4. So much—*sonna ni.*
5. How much:—
   (*a*) Of price—*ikura, nani hodo, nambō.*
   (*b*) Of quantity—*nani hodo, ika hodo.*
   (*c*) About how much—*dono kurai.*

Amari and *sugiru* qualify the Verb, *amari* preceding it and *sugiru* following its Root (Comp. VII. IV. Sec. 7.); *yokei* qualifies the Noun, requiring the addition of *na* or *no* when it precedes; it is also employed independently. The construction of some sentences, however, permits any one of the three to be employed without a material difference in the sense.

1.

Is there much money in that box?	*Ano hako no naka ni tanto kane ga haitte iru ka.*
Was much of the rice burnt up by the drought last year?	*Kiyonen wa hideri de ine ga tanto karemashita ka.*
Do they import much kerosene into Japan?	*Nihon ye sekitan-abura wo tanto yuniu itashimasu ka.*
Do you intend to study much during vacation?	*Yasumi no uchi ni tanto benkiyō nasaru o tsumori desu ka.*

2.

I don't have much headache.	*Amari dzutsū ga suru koto wa nai.*
I don't think you took much pains with your writing.	*Amari ki wo tsukedzu ni kakimashitarō.*
I don't like sardines much.	*Iwashi wa amari sukimasenu.*
To tell you the truth, I don't feel much like going up Fujisan in this weather.	*Jitsu wa kono tenki ni Fujisan ye amari noboritaku nai.*

3.

Are n't you relying too much on appearances?	*Amari miye wo ate ni nasaru de wa arimasenu ka.*
You must n't drink too much sake.	*Amari sake wo nonde wa ikemasenu.*
There's too much sugar in this tea.	*Kono cha ni wa satō ga amari kachimashita.*
Are n't you putting in too much pepper?	*Koshō wo ire sugiru de wa nai ka.*
Have n't you put in a little too much oil?	*Sukoshi abura wo tsugi sugita de wa nai ka.*
This is a little too much.	*Kore de wa sukoshi yokei de gozaimasu.*
You must n't spend too much money now that things are high.	*Kono mono no takai toki ni yokei no kane wo tsukatte wa ikemasenu.*
You won't sleep if you drink too much tea.	*Cha wo yokei nomu (amari nomu, nomi sugiru) to ukasaremasu.*

4.

You must n't drink so much sake.	*Sonna ni sake wo nonde wa ikenai.*
Please don't put on so much coal.	*Dōzo sonna ni sekitan wo kubenai de kudasai.*
You need n't take so much pains to write that letter.	*Sono tegami wo kaku ni sonna ni hone wo oranai de mo ii.*
Tell the washerwoman she must n't starch these clothes so much.	*Kono kimono ni sonna ni nori wo tsukete wa ikenai to sentakuya ni iye.*

5. (*a*).

How much for the lot?	*Mina de ikura desu ka.*
How much did you pay for those pears?	*Sono nashi wo ikura de katta ka.*

How much is the best kerosene a box? *Gokujō no seki-yu wa hito hako ikura desu ka.*

How much did the railroad to Yokohama cost? *Yokohama no tetsudō wa nani hodo kakarimashita ka.*

5. (*b*).

How much silk do you want? *Kinu wa nani hodo o iriyō de gozaimasu ka.*

How much salt is there in this water? *Kono midzu ni shio ga nani hodo majitte (haitte) imasu ka.*

How much rice does this land yield per tan? *Kono jimen wa it tan de kome ga ika hodo toremasu ka.*

How long shall I make it? *Nagasa wa nani hodo ni itashimashō ka.*

How long is the Sumida River? *Sumida-gawa no nagasa wa nani hodo aru ka.*

How long ought the ladder to be? *Hashigo no nagasa wa nani hodo attara yokarō.*

5. (*c*).

About how much vinegar did you say was left? *Su wa mada dono kurai nokotte iru to osshaimashita ka.*

About how long is that box? *Sono hako wa nagasa dono kurai arimasu ka.*

Sec. 15.—Many.

1. In Affirmative sentences—*ōku no* (in the Predicate *ōi*—VI. I. Sec. 1).

2. In Negative sentences—*amari* with the Negative.

3. A good many—*daibu.*

4. A great many—*taisō*, *takusan.*

5. Too many—*ō sugiru.*

6. How many— *ikutsu;* with years, months, days, hours, ris, feet, et cetera, and also with the Descriptive Numerals—*iku* or *nani.*

1.

Confucius has many disciples.	*Kōshi ni wa ōku no deshi ga gozaimasu.*
Many of the Americans have blue eyes.	*Beikokujin ni wa me no aoi hito ga ōku gozaimasu.*
Many of the Japanese trees make good lumber.	*Nihon no ki ni wa yoi zaimoku ni naru no ga ōku aru.*

2.

There are not many ironclads in the American navy.	*Amerika no kaigun ni wa kōtessen ga amari nai.*
They have plenty of Chinese scholars, but not many Japanese.	*Kangakusha wa takusan aru ga Wagakusha wa amari gozaimasenu.*
I hope there are not many musquitoes at Nikkō.	*Nikkō ni wa amari ka ga inakereba ii ga.*

3.

It seems to me a good many of the Japanese wear glasses.	*Nihonjin ni wa megane wo kakete iru hito ga daibu aru yō desu.*
The Kaitakushi has begun to introduce a good many foreign vegetables lately.	*Kaitakushi de wa chikagoro seiyō no ao-mono wo daibu tsukuri dashita.*
A good many of the new ships are made at Yokosuka.	*Chikagoro dekita fune ni wa Yokosuka deki no ga daibu aru.*
A good many farmers have made a good deal of money this year.	*Kotoshi wa yohodo kane wo mōketa hiyakushō ga daibu aru.*

4.

We've used a great many coals this year.	*Kotoshi wa taisō sekitan wo tsukatta.*
A great many fishing boats pass by here early every morning.	*Maiasa hayaku riyōsen ga koko wo taisō tōru.*
The government is making a great many changes every year.	*Seifu de wa mainen taisō henkaku wo itashimasu.*
There are a great many kites in Tsukiji.	*Tsukiji ni wa tombi ga takusan orimasu.*

5.

There are too many books on that bookcase.	*Sono shodana ni wa hon ga ō sugiru.*
Too many cooks spoil the broth.	*Sendō ga ō sugite fune wo yama ye ageru.*

6.

How many oysters shall I buy?	*Kaki wo ikutsu kaimashō ka.*
How many children have you?	*Iku nin o ko sama ga gozaimasu ka.*
How many (bottles) are left?	*Mō iku hon nokotte iru ka.*
How many two cent stamps shall I get?	*Ni sen no kitte wo iku mai kaimashō ka.*
How many ken of fence will it take to go around this lot?	*Kono jimen no mawari ni wa kakine ga nan gen iru darō.*
How far is Hakone beyond Odawara?	*Hakone wa Odawara no nan ri saki desu ka.*
How far is Odawara this side of Hakone?	*Odawara wa Hakone no nan ri temaye desu ka.*
How many months are there in a year?	*Ichi nen ni nan ga getsu (iku tsuki) aru ka.*
How many days are there in a month?	*Ik ka getsu (hito tsuki) ni ik ka aru ka.*
How many minutes are there in an hour?	*Ichi ji kan ni nam pun aru ka.*

Sec. 16.—More.

1. A greater quantity—*motto.*
2. The greater quantity—*yokei.*
3. Additional—*mō.*

For 'some' more, 'any' more and 'no' more—Secs. 4, 5, 7; more 'than'—X. Sec. 13; Comparative Degree—VI. II.

1.

When are you going to put on more men?	*Itsu kara motto shokunin wo iremasu ka.*

If you don't put on more coal, this fire will go out. *Motto sekitan wo kubenai to kono hi wa kiyeru darō.*

I wish I'd planted more scarlet maples last year. *Kiyonen motto momiji wo uyete okeba yokatta.*

I wish I'd bought more of this tea. *Kono cha wo motto katte okeba yokatta.*

I thought there were more trees here. *Koko ni wa motto ki ga aru yō ni omotta ga.*

You can get a good article if you'll pay a better price. *Kane wo motto daseba yoi shina ga kawaremasu.*

2.

Which (to build of brick or wood) costs the more? *Dochira ga yokei kakarimasu ka.*

Which box holds the more? *Dochira no hako ga yokei hairu darō.*

Which have you studied the more, Chinese or English? *Kangaku to Yeigaku to dochira wo yokei keiko nasaimashita ka.*

There were more in the other box. *Mō kitotsu no hako no hō ni yokei haitte ita.*

3.

We'll need three more jinrikis. *Jinriki mō san chō iriyō da.*

Bring two or three more spoons. *Saji wo mō ni sam ḅon motte koi.*

Go and get a little more ice. *Kōri wo mō sukoshi katte o ide.*

You'd better boil it a little more. *Mō sukoshi niru ga ii.*

I had n't a bit more. *Mō sukoshi mo nakatta.*

Sec. 17.—Most.

1. The majority of—*taitei, taigai.*
2. The greatest of several quantities—*yokei.*

For the Superlative Degree—VI. II.

1.

Most foreigners dislike kagos. *Guwaikokujin wa taitei kago ga kirai da.*

Most dogs are n't worth a cent. *Inu wa taitei ichi mon ni mo naranai mono da.*

Most of you have heard this, I suppose.	*Mina san wa taitei kore wo o kiki nasaimashitarō ga.*
There are some that have n't been told yet, but I think most of them know it.	*Mada shirasenai mono mo arimasu ga taitei shitte imashō.*
I gave most of them a bu apiece.	*Taitei hitori ni ichi bu dzutsu yarimashita.*

2.

Which box holds the most?	*Dono hako ga yokei hairu darō.*
Then I'll have the most.	*Sore de wa watakushi no hō ga yokei de gozaimasu.*

Sec. 18.—Enough.

1. Sufficient or a sufficiency—*jūbun*, *takusan*.
2. To be enough— *tariru*, *jūbun de aru* or *takusan de aru*.
3. To do a thing enough :—
   (*a*) In Affirmative sentences—*jūbun* with the Verb.
   (*b*) In Negative sentences—*yō ga tarinai* following the Root.
4. Enough to—*hodo*.

Takusan is rather 'enough and to spare', 'plenty'.

1.

Thanks, I've had enough already.	*Arigatō, mō jūbun itadakimashita.*
How many nails shall I bring? Bring plenty.	*Kugi wo nam bon motte mairimashō ka. Takusan motte koi.*
Be sure and put enough tacks in the matting.	*Goza ye kitto biyō wo takusan o uchi.*

2.

Is there enough sugar?	*Satō ga tarimasu ka.*
There is n't quite enough sugar in this cake.	*Kono kuwashi ni wa satō ga sukoshi tarimasenu.*
Bring another handful, that's not nearly enough.	*Sore de wa nakanaka tarinai kara, mō hito tsukami motte koi.*
Is this enough?	*Kore de tarimasu (jūbun desu) ka.*

Six inches will be wide enough.	*Haba roku sun de tariyō (jūbun deshō).*
That's plenty.	*Sore de takusan da.*

3. (*a*).

We've walked enough now, let's go back.	*Mō jūbun sampo shita kara, kayerō ja nai ka.*
That will do, you've read enough now.	*Mō sore de yoroshii, jūbun yomimashita.*
Have n't the coolies rested long enough now.	*Ninsoku wa mō jūbun yasunda de wa arimasenu ka.*

3. (*b*).

You have n't drunk enough yet.	*Mada nomi yō ga tarimasenu.*
These potatoes are n't boiled enough.	*Kono imo wa ni yō ga tarinai.*
You did n't polish my boots enough this morning.	*Kesa wa kutsu wo migaki yō ga tarinakatta na.*

4.

Have you enough stamps to put on that letter?	*Sono tegami ni haru hodo kitte ga arimasu ka.*
Have we coal enough to last till Spring?	*Raiharu made tsukau hodo sekitan ga aru ka.*
You'd better not walk enough to tire you.	*Kutabireru hodo o arukī nasaranai ga yō gozaimashō.*
Have you studied into the subject enough to really understand it?	*Hontō ni wakaru hodo kono koto wo o shirabe nasaimashita ka.*

CHAPTER VI.—THE ADJECTIVE.

I.—CLASSES.

Japanese words rendering English Adjectives may be divided into four classes:—True Adjectives, Adjectives in *na* and *no*, Presents and Preterites, and uninflected words such as *mina* and *dzutsu*.

Sec. 1.—The True Adjective.

All Japanese Adjectives are wanting in Gender, Number and Case; the True Adjective, however, like the Verb, has a Foundation Form, from which Moods, Tenses and the True Adverb are obtained by Inflection and Agglutination.

PARADIGM OF THE TRUE ADJECTIVE.

Root	*taka*	high
Adjective	*takai*	high or is high
Adverb	*takaku*	high
Participle	*takakute*	being high
Past	*takakatta*	was high
Probable Past	*takakattarō*	probably was high
Conditional Past	*takakattara*	if or when was or should be high
Frequentative	*takakattari*	being high
Future	*takakarō*	will be high
Conditional Present	*takakereba*	if is or will be high

AMIABLE.	BAD.	DENSE.	HEAVY.
yasashi	*waru*	*shige*	*omo*
yasashii	*warui*	*shigei*	*omoi*
yasashiku	*waruku*	*shigeku*	*omoku*
yasashikute	*warukute*	*shigekute*	*omokute*
yasashikatta	*warukatta*	*shigekatta*	*omokatta*
yasashikattarō	*warukattarō*	*shigekattarō*	*omokattarō*
yasashikattara	*warukattara*	*shigekattara*	*omokattara*
yasashikattari	*warukattari*	*shigekattari*	*omokattari*
yasashikarō	*warukarō*	*shigekarō*	*omokarō*
yasashikereba	*warukereba*	*shigekereba*	*omokereba*

It will be observed that one form serves both as an Attributive and a Predicate. Accordingly, 'this is a high mountain' would be rendered, *kore wa takai yama da;* and 'this mountain is high,' *kono yama wa takai.* When employed as a Predicate, however, two other forms are also in use: the Adjective may be followed by *no da;* or, what is more courteous, the Adverb may be substituted accompanied by *arimasu* or *gozaimasu;* in which case, *aku* and *oku* are frequently contracted into *ō; iku* and *uku*, into *ū;* and *eku*, into *yō;* as 'this mountain is high', *kono yama wa takai no da* or *kono yama wa takō gozaimasu.*

Instead of the Future, the Present is often used followed by the Future of *de aru;* as *takai deshō.*

Negative forms of the True Adjective are obtained by adding the Negative Adjective *nai* to the Adverb used as a Base.

PARADIGM OF NEGATIVE FORMS.

yoku	
yokunai	not good
yokunaku	not well
yokunakute	not being good
yokunakatta	was not good
yokunakattarō	probably was not good
yokunakattara	if or when was not or should not be good
yokunakattari	not being good
yokunakarō	will not be good
yokunakereba	if is not or will not be good

True Adjectives frequently unite with other words forming Compound Adjectives :—

1. Without any connecting word ; as—

hodo-yoi	moderate	*kawari-yasui*	inconstant
kokoro-yasui.	intimate	*nasake-nai*	heartless
wakari-yasui	simple	*yondokoro-nai*	unavoidable

2. An important class is formed by uniting Adjectives to Nouns (and Verbal Roots) by *no*, which in the Predicate becomes *ga ;* as *yama no ōi*—hilly, *yama ga ōi*—'is' hilly. It will be observed that particular words enter into these compounds with great frequency; as *ōi, yoi, warui;* and also that the English prefixes and suffixes 'in' 'un' and 'less' are commonly rendered by *warui* or the Negative Adjective *nai ;* as—

benri no yoi	convenient	*konare no warui*	indigestible
benzetsu no yoi	eloquent	*sokoi no warui*	malicious
hiyōban no yoi	reputable	*sube no warui*	rough
kaori no yoi	fragrant	*yekōji no warui*	pig-headed
kimari no yoi	systematic	*yōjin no warui*	incautious
kokoromochi no yoi	comfortable		
		hito no ōi	populous
kon no yoi	energetic	*hito-jini no ōi*	sanguinary
motenashi no yoi	hospitable	*ishi no ōi*	stony
omoi-kiri no yoi	resolute	*kadzu no ōi*	numerous
sasshi no yoi	considerate	*kaze no ōi*	breezy
sasoku no yoi	self-possessed	*imi no fukai*	expressive
shiawase no yoi	fortunate	*naka no fukai*	intimate
tashinami no yoi	temperate	*utaguri no fukai*	suspicious
tsugō no yoi	convenient (of arrangements)	*yenriyō no fukai*	scrupulous
		yoku no fukai	covetous
ure no yoi	saleable		
wakari no yoi	sensible	*ki no ōkii*	generous
wari no yoi	lucrative	*ki no mijikai*	quick-tempered
yōjin no yoi	cautious	*ki no hayai*	excitable
		me no hayai	sharp-sighted
benri no warui	inconvenient	*me no takai*	same(mentally)
hara no warui	bad-hearted	*sei no takai*	tall
hiyōban no warui	disreputable	*sei no hikui*	short
iji no warui	ill-natured		
katte no warui	incommodious	*aji no nai*	flavorless

chikara no nai	powerless	*rui no nai*	incomparable
hanashi no nai	taciturn	*sasshi no nai*	inconsiderate
hin no nai	undignified	*shikata no nai*	hopeless
iibun no nai	faultless	*soko no nai*	bottomless
jibun-gatteno nai	unselfish	*tameshi no nai*	unprecedented
jōai no nai	heartless	*tamōchi no nai*	perishable
kagen no nai	intemperate	*tayema no nai*	incessant
kagiri no nai	boundless	*tsumi no nai*	innocent
katachi no nai	immaterial	*utagai no nai*	indubitable
machigai no nai	correct	*watakushi no nai*	disinterested
magai no nai	genuine	*yeko-hiiki no nai*	impartial

3. A number of Compound Adjectives are found ending in *de nai* or *mo nai*. In the Predicate, *mo* usually becomes *ga* or *wa*; *de* remains unchanged; as—

shōjiki de nai	dishonest	*tawai mo nai*	frivolous
tashika de nai	uncertain	*wake mo nai*	simple
arisō mo nai	unlikely	*zōsa mo nai*	easy
kono uye mo nai	supreme, consummate		

Sec. 2.—Adjectives in *na* and *no*.

A large number of uninflected words, for the most part Nouns and many of them Chinese, are made to serve as Adjectives by the addition of *na* or *no*, which in the Predicate become *de aru*; as 'is this very fertile land?'—*kore wa yohodo yutaka na jimen de gozaimasu ka*; 'the land was not very fertile'—*sono jimen wa amari yutaka de gozaimasenu deshita*. Where a true Adjective would

assume the Participial form, *de aru* becomes *de;* as 'the path up Fujisan is steep and narrow'—*Fujisan ye noboru michi wa kenso de haba ga semai.*

A few specimens of the class follow:—

arisō na	probable	*rippa na*	splendid
chūgi na	loyal	*shidzuka na*	quiet
fushin na	doubtful	*kin no*	golden
ikita yō na	lifelike	*makka no*	crimson
kenson na	humble	*makoto no*	true
kenyaku na	economical	*mukashi no*	ancient
kirei na	pretty	*shinu hodo no*	fatal
kōman na	proud	*shita no*	lower
muri na	unreasonable	*sorezore no*	respective
nasasō na	improbable	*uye no*	upper
nōben na	eloquent	*yekiu no*	eternal

Sec. 3.—Presents and Preterites.

It is a marked peculiarity of Japanese that the Present and Preterite of any Verb may be used to qualify a Noun, a peculiarity which is constantly exemplified in Relative Clauses. Accordingly, many English Adjectives and Participles used as Adjectives find their equivalents in Verbs in these tenses. In some instances the Verb is Affirmative, in some Negative; and in some, it is only the last word of a combination.

Two points should be borne in mind when Adjectives of this class are to be used in the Predicate: first, Preterites must be exchanged for Participles followed by *iru* or *oru;* secondly, in a

combination made up of either a Present or a Preterite joined to a preceding Noun by *no*, the connecting *no* becomes *ga;* as open—*aita*, 'is' open—*aite iru;* drunken—*sake ni yotta*, 'is' drunk—*sake ni yotte iru;* guilty—*tsumi no aru*, 'is' guilty—*tsumi ga aru;* bloody—*chi no tsuita*, 'is' bloody—*chi ga tsuite iru.*

Many of the English Adjectives ending in 'ble' are rendered by Intransitives or Potentials.

PRESENTS.

benkiyō suru	diligent	*dekinai*	impossible
dekiru	possible	*hirakenai*	uncivilized
hiiki suru	partial	*kawaranai*	immutable
niau	becoming	*nakereba naranai*	necessary
shimbō suru	patient	*odayaka naranai*	hostile
tada shite yaru	gratuitous	*omoi-yoranai*	unexpected
takaburu	proud	*oyobanai*	unattainable
yenriyō suru	diffident	*tamaranai*	intolerable
yoku areru	stormy	*ugokanai*	immoveable
		yōi naranai	inexcusable
kikoyeru	audible		
motte ikeru	portable	*yomenai*	illegible
shireru	knowable	*hakararenai*	incalculable
yoku kireru	sharp (edged)	*hanasarenai*	inseparable
yomeru	legible	*kazoyerarenai*	innumerable
shinjirareru	credible	*nogarerarenai*	inevitable
sumawareru	habitable	*nozokarenai*	insuperable
taberareru	edible	*shi-naosarenai*	irreparable

PRETERITES.

aita	empty, open	*nebatta*	sticky
chanto shita	steady, still	*ochita*	inferior
chigatta	dissimilar	*ochitsuita*	calm
futo shita	accidental	*ogotta*	sumptuous
futotta	fat	*oiboreta*	decrepit
hade-sugita	gaudy	*onoboreta*	conceited
hakkiri shita	explicit	*sappari shita*	frank
hiraketa	civilized	*shigetta*	luxuriant
iganda	perverse	*shikkari shita*	firm
ikita	alive	*shinda*	dead
ippai haitta	full	*shire-kitta*	obvious
iri-kunda	complicated	*sugureta*	superior
kakawatta	relative	*sumi-kitta*	clear
kaketa	defective	*sutatta*	obsolete
katamatta	solid	*toshiyotta*	old
katta	victorious	*tsudzuita*	continuous
kawaita	dry	*tsumatta*	choked up
kimatta	definite	*umare-tsuita*	innate
kubonda	hollow	*yogoreta*	soiled
kunetta	crooked	*yoku togatta*	sharp (pointed)
kusatta	rotten	*yoku wakatta*	sensible
nareta	experienced	*zatto shita*	cursory

COMPOUND ADJECTIVES—PRESENTS.

doko ni naru	poisonous	*kusuri ni naru*	wholesome
gai ni naru	injurious	*shimpai ni naru*	harassing

son ni naru	unprofitable	*ri ni kanawanai*	illogical
tame ni naru	beneficial	*ri ni awanai*	irrational
yeki ni naru	advantageous	*rikutsu ni awanai*	inconceivable
me ni tatsu	conspicuous		
yaku ni tatsu	useful	*ron ni naranai*	incontestable
gai ni naranai	harmless	*tame ni naranai*	inexpedient
ki ni iranai	disagreeable	*yaku ni tatanai*	useless
me ni miyenai	invisible		

kagiri no aru	finite	*ki no kikanai*	inattentive
kamben no aru	judicious	*ki no tsukanai*	listless
katachi no aru	material	*kuchi no motōranai*	speechless
mottai no aru	dignified		
nasake no aru	humane	*midzu no moranai*	water-tight
tsumi no aru	guilty		
fune no tōrareru	navigable	*shōchi no dekinai*	inadmissible
hone no oreru	arduous		
kamben no dekiru	excusable	*suji no kanawanai*	fallacious
ha no tatanai	blunt		
hara no suwaranai	irresolute	*wake no wakaranai*	incomprehensible
iiwake no tatanai	indefensible	*gaten no ikanai*	

COMPOUND ADJECTIVES—PRETERITES.

bumpō ni kanatta	grammatical	*do ni sugita*	ultra
		hakki to shita	vivid

hō ni kanatta	legal	*iki no tayeta*	lifeless
hō ni tagatta	illegal	*junjo no tatta*	methodical
ki ni kanatta	satisfactory	*kan no hatta*	shrill
kōbai ni natta	sloping	*kata no tsuita*	spotted
nakadaka ni natta	convex	*ki no kiita*	attentive
		me no tsumatta	compact
shizen ni wakatta	self-evident	*sei no nuketa*	crestfallen
chi no tsuita	bloody	*suji no itta*	streaked

II.—COMPARISON OF ADJECTIVES (AND ADVERBS).

Sec. 1.—The Comparative Degree.

1. In a greater degree—*motto*.

2. Two different things being compared :—

   (*a*) When 'than' is expressed—*yori* and the Positive.

   (*b*) When 'than' is not expressed—*hō* added to the one possessing the quality in the greater degree.

3. Two Comparatives, the increase in one being proportioned to that in the other (the more—the more)—*hodo* following the former.

Instead of *motto* (more), the Japanese often use *mō sukoshi* (a little more).

For 'more' and 'more than' signifying not greater in degree, but a greater quantity or greater number of—See V. Sec. 16. and X. Sec. 13.

1.

Had n't you better tie that parcel tighter?	*Sono tsutsumi wo motto kataku shibaru ga ii de wa arimasenu ka.*
You ought to be more industrious.	*Motto sei wo dasanakutcha ikemasenu.*
I wish you'd waked me earlier.	*Mō sukoshi hayaku okoshite kudasareba yokatta.*
They seem pretty well made, but I wish they were smaller.	*Dzuibun yoku dekite iru yō da ga mō sukoshi chiisakereba yoi.*

2. (*a*).

Miya-no-shita is hotter than Hakone.	*Miya-no-shita wa Hakone yori atsui tokoro da.*
He's a good deal taller than his wife.	*Kanai yori yohodo sei ga takai.*
In Summer the days are a good deal longer than in Winter.	*Natsu wa fuyu yori yohodo hi ga nagai.*
Jinrikis are more comfortable than kagos.	*Jinriki wa kago yori nori-gokoro ga yoi.*
Yoshi is about three months older than Yoni.	*O Yoshi san wa o Yoni san yori mi tsuki hodo toshi ga uye da.*

2. (*b*).

This is the prettier, but the other's the cheaper.	*Kono hō ga kirei da ga mō hitotsu no hō ga yasui.*

3.

The quicker the better.	*Hayai hodo yoi.*
The more the merrier.	*Ōi hodo omoshiroi.*
The less said the sooner mended.	*Kuchi-kadzu ga sukunai hodo hayaku naoru.*
The more one gets, the more he wants.	*Mochi-mono ga ōku nareba naru hodo fusoku ga ōku naru.*
The more I study, the less I seem to myself to know.	*Keiko sureba suru hodo mugaku ni naru yō na kokoromochi da.*

Sec. 2.—The Superlative Degree.

An absolute Superlative is rendered by *ichi ban* preceding the Adjective; a relative Superlative—one in which 'very' or 'ex-

ceedingly' might be substituted for 'most' without materially affecting the sense, is rendered by some Adverb signifying 'very'; as *mottomo*, *itatte*.

Which is the best hotel in Tōkiyō?	*Tōkiyō de wa nan to iu yadoya ga ichi ban yō gozaimasu ka.*
The first plan seems to me the best.	*Saisho no kufū ga ichi ban yosa sō da.*
I suppose Iyeyasu was among the most distinguished men of Japan.	*Iyeyasu wa Nihon de mottomo nadakai hito no uchi darō.*

CHAPTER VII.—THE ADVERB.

I.—CLASSES.

Japanese words by which English Adverbs are rendered may be classified as follows:—

Sec. 1.

The True Adverb already noticed in connection with the True Adjective; as *yoku*—well, *hayaku*—quickly, *zōsa mo naku*—easily.

Sec. 2.

Uninflected words, which may be divided into three groups:—

1. Those employed without the addition of suffixes. Certain ones among these, however, are sometimes found followed by *ni*. Examples—

bakari	only, about	*moto*	originally
dō	how	*naze*	why
dzuibun	pretty	*oioi*	gradually
hikkiyō	substantially	*sō*	so
kitto	positively	*tabitabi*	often
mada	yet	*tada*	only
mo	even	*taisō*	very
mō	already	*taitei*	generally

2. Those followed by *ni* and analogous to Adjectives in *na* and *no;* as *shidzuka ni*—quietly, *makoto ni*—truly.

3. Those followed by *to*. The group referred to are Japanese words, for the most part of a sort resembling the English words, 'ding-dong', 'pell-mell', topsy-turvy', et cetera. They are numerous and frequently heard in common conversation; like their English analogues, however, rather inelegant. The fuller form is in *to shite*, though the *shite* is usually omitted and sometimes the *to*. Their Adjectives are formed by changing *to shite* into *to shita*, the *to* being sometimes dropped; as *bonyari to shite* or *bonyari to* or *bonyari*—dimly; *bonyari to shita* or *bonyari shita*—dim. Certain Chinese words will also be found followed by *to;* as *shizen to*—naturally, *totsuzen to*—suddenly. These have besides a form in *ni*, and their Adjectives, which are rare, end in *no;* as *shizen no*. Examples—

buruburu to	tremblingly	*shikkari to*	firmly
daradara to	sluggishly	*sorosoro to*	slowly
guragura to	totteringly	*surasura to*	glibly
hakkiri to	explicitly	*ukkari to*	vacantly
ikiiki to	vivaciously	*yoroyoro to*	staggeringly
kossori to	stealthily	*zarazara to*	roughly

Sec. 3.

Participles of certain Verbs, some Affirmative and some Negative. Examples occur in which the Participle is only the final word of a combination. Examples—

benkiyō shite	diligently	*isoide*	quickly
damatte	silently	*kanashinde*	sadly
hokotte	proudly	*machigatte*	wrong

ochitsuite	calmly	*tanki ni shite*	impatiently
oshinde	sparingly	*uchi-aketè*	candidly
sadamete	certainly	*kawaradzu ni*	immutably
tsumande	briefly	*shiradzu ni*	ignorantly
tutsushinde	respectfully	*tayedzu*	perennially
yōjin shite	prudently	*kare kore iwadzu ni*	unhesitatingly
yorokonde	gladly		
haya-sugite	prematurely	*mono-oshimadzu ni*	generously
ki ni shite	anxiously		
ki wo tsukete	carefully	*mukō-midzu ni*	rashly
sei-dashite	vigorously	*omote-datadzu ni*	informally

Sec. 4.

The Conditional Mood; as 'let's take a walk when the gun sounds'—*taihō no oto ga shitara undō shiyō ja nai ka.*

II.—ADVERBS OF PLACE.

Sec. 1.—Here.

1. This place—*koko*, *kochira*, *kotchi*, *kore*.

To express situation in or at a place, *ni* is added; to express action in or at, *de;* motion towards is rendered by *ye;* from, by *kara* (Comp. IX. Secs. 1, 2, 4, 5).

2. This neighborhood—*kono hen*, *kono atari*, *kono kinjo*, *kono kimpen*.

1.

Here's the place.	*Koko da.*
Here's where I lost my watch.	*Koko wa watakushi ga tokei wo nakushita tokoro da.*
Here's where Sen fell into the river.	*Koko wa o Sen san ga kawa ye ochita tokoro da.*
Is the book you bought yesterday here?	*Kinō o kai nas'tta hon wa koko ni gozaimasu ka.*
Kuni and Kiku were here a few minutes ago.	*O Kuni san to o Kiku san wa imashigata koko ni o ide nasaimashita.*
Do they make pottery here?	*Koko de setomono wo yaku no desu ka.*
Are the troops generally drilled here?	*Heitai wa taitei koko de chōren wo shimasu ka.*
Has n't some one been writing here?	*Dare ka koko de kakimono wo shite ita de wa nai ka.*
Bring it here.	*Koko ye motte koi.*
Bring the baby here.	*Akambo wo koko ye daite koi.*
Tell Hiyō to come here.	*Koko ye kuru yō ni Hiyō ni itte o kure.*
So we must take kagos from here.	*Koko kara kago ni noranakutcha naranai sō da.*
How far is it from here to the next hotel?	*Kore kara tsugi no hatagoya made nani hodo aru ka.*

2.

Are there any deer about here nowadays?	*Ima de mo kono hen ni shika ga imasu ka.*
Don't they have a flower-show here to-night?	*Kono hen ni konya yennichi ga aru de wa nai ka.*

Sec. 2.—There.

Asoko, achira, atchi, also *soko, sochira, sotchi;* the difference between the two sets being analogous to that between *ano* and *sono.* For the Postpositions to be added—Comp. Sec. 1.

There's a man with a dog and a gun.	*Asoko ni teppō wo katsuide inu wo tsurete iru hito ga arimasu.*
There have been fires there ever so often this year.	*Asoko ni wa kotoshi wa iku tabi mo kuwaji ga atta.*
I hope Tejima will wait there till we come.	*Watakushidomo ga iku made Tejima ga asoko ni matte ireba ii ga.*
Do they make a great deal of shōyu there?	*Asoko de wa shōyu wo takusan tsukurimasu ka.*
What kind of a ship is that they're building there?	*Asoko de koshirayete iru no wa nani fune desu ka.*
Don't trouble yourself; put it there, please.	*Yoroshū gozaimasu; soko ye oite kudasai.*
I think most of the silk comes from there.	*Kinu wa taitei asoko kara deru darō*

Sec. 3.—Where.

1. Interrogative—*doko, dochira, dotchi.* For the Postpositions to be added—Comp. Sec. 1.

2. Relative—*tokoro.*

3. Somewhere—*doko ka, dok'ka, doko zo.* For the Postpositions to be added—Comp. Sec. 1.

4. Every where; wherever (every place); nowhere; any where with a Negative—*doko ni* (of motion towards *ye*) *mo.* Every where (in every direction)—*hōbō;* wherever (some place)—*doko ka.*

5. Any where—*doko de mo.*

1.

Where does the washerwoman live?	*Sentakuya no uchi wa doko desu ka.*
Where was it that you met Hisa this morning?	*Kesa o Hisa san ni o ai nas'tta no wa doko deshita ka.*
Where (what part of) is this vase cracked?	*Kono hana-ike wa doko ga hibi ga itte imasu ka.*
Where is Sanza?	*Sanza wa doko ni orimasu ka.*
Where's the spoon I left on the table?	*Dai no uye ni oita saji wa doko ni aru ka.*

Where's the shirt I sent to the wash?	*Sentaku ni yatta jiban wa doko ni aru ka.*
Where did you buy this fish?	*Kono sakana wa doko de katta ka.*
Do you know where these grapes were grown?	*Kono budō wa doko de dekita no ka go zonji desu ka.*
Where's my dictionary gone?	*Jibiki wa doko ye ittarō.*
Where were you going when I met you yesterday?	*Sakujitsu o me ni kakatta toki doko ye irassharu tokoro deshita ka.*
Where does the best rice come from?	*Kome no ichi ban yoi no wa doko kara mawarimasu ka.*

2.

Is this where we take the boat?	*Koko wa fune ni noru tokoro desu ka.*
Here's where we have to show our passports.	*Koko wa menjō wo misenakereba naranai tokoro da.*
Sit where you can hear.	*Kikoyeru tokoro ni o suwari nasai.*

3.

Is n't there a bridge somewhere on the river?	*Dok'ka kawa ni hashi ga kakatte imasenu ka.*
I'm sure I dropped it somewhere on the rifle range.	*Doko de ka kaku-ba de otoshita ni chigai nai.*
Are n't there fireworks somewhere to-night?	*Konya doko de ka hanabi ga agaru de wa arimasenu ka.*
It seems to me I saw a second-hand one at some store on the Tōri.	*Doko ka Tōri no honya de sono furui no wo mita yō desu.*

4.

Are there musquitoes every where in Japan?	*Nihon ni wa doko ni mo ka ga imasu ka.*
He smokes wherever he is.	*Doko ni ite mo tabako wo sutte iru.*
He makes friends wherever he goes.	*Doko ye itte mo tomodachi ga dekiru.*
He's nowhere in the house.	*Uchi ni wa doko ni mo orimasenu.*
Have n't they fish any where this morning?	*Kesa wa doko ni mo sakana ga nai ka.*
Foreigners can't live any where excepting in the open ports.	*Guwaikokujin wa kaikō-ba no hoka wa doko ni mo sumu koto ga dekinai.*

The cat has looked every where for the kitten. *Oya-neko wa ko wo hōbō tadzuneta.*

It must be wherever you left it. *Doko ka omaye ga oita tokoro ni aru ni chigai nai.*

5.

Of course water runs down hill any where. *Mochiron midzu wa doko de mo hikuki ni tsuku mono da.*

III.—ADVERBS OF TIME.

Sec. 1.—Always.

1. Invariably—*itsu de mo.*
2. Continually, 'all the time'—*shijū.*
3. From the beginning—*moto kara.*
4. All—*mina.*

1.

Is June always rainy? *Rokugatsu wa itsu de mo amagachi desu ka.*

Miss Ye always wears her hair in the latest style. *O Ye san wa itsu de mo tōseifu ni kami wo iu.*

Does the Mikado always have a guard? *Tenshisama ni wa itsu de mo keiyei ga tsuite imasu ka.*

Why do we always see the same side of the moon? *Dō iu wake de itsu de mo tsuki no onaji hō ga miyemasu ka.*

I suppose the waves are n't always so high as this. *Itsu de mo konna ni nami ga takaku wa arimasumai.*

Do you always put out your light before you get into bed? *Nedoko ye hairu maye ni itsu de mo akari wo o keshi nasaru ka.*

2.

Are you always in pain? *Shijū itamimasu ka.*

Is the earth always in motion? *Chikiu wa shijū ugoite imasu ka.*

Were you always well until you had the measles?	*Hashika wo o wadzurai nasaru made wa shijū go tassha deshita ka.*
Is a bird always on her nest when she's hatching?	*Tori wa ko wo kayesu toki ni shijū su ni tsuite imasu ka.*
Did you keep stirring it all the time?	*Shijū kakimawashite ita ka.*
Is a sentinel always walking when he's on guard?	*Bampei wa tōban no toki ni wa shijū aruite imasu ka.*

3.

Have you always lived in Tōkiyō?	*Moto kara Tōkiyō ni irasshaimasu ka.*
The English have always been good sailors.	*Yeikokujin wa moto kara kōkai ga jōdzu da.*
Has Japan always been divided into ken?	*Nihon wa moto kara ken ni wakarete imashita ka.*
Have the Japanese junks always had one mast?	*Nihon no fune wa moto kara hobashira ga ip pon deshita ka.*

4.

Are crows always black?	*Karasu wa mina kuroi mono desu ka.*
Do the bettōs always wear blue socks?	*Bettō wa mina kon-tabi wo hakimas u ka.*
Why do you suppose tortoise-shell cats are always females?	*Mike-neko wa dō shite mina me neko deshō.*

Sec. 2.—Whenever.

1. At whatever time—*itsu de mo.*

2. Every time—Indicative Present and *tambi ni.* *Itsu* followed by the Participle and *mo* is also employed, but *tambi ni* is usually better.

1.

I'll start whenever it's convenient to you.	*Itsu de mo go tsugō no yoi toki ni dekakemashō.*
Can I borrow your dictionary whenever I send for it?	*Itsu de mo tori ni agetara jibiki wo haishaku ga dekimashō ka.*

We must go on board whenever the ship comes in.	*Itsu de mo fune ga tsuitara nori-komanakereba narimasenu.*
Be ready whenever Mr. Tanaka comes.	*Itsu de mo Tanaka san ga kitara shitaku ga ii yō ni shite oki.*

2

Whenever I go to Yokohama it rains.	*Yokohama ye iku tambi ni ame ga furu.*
He gets angry whenever he argues.	*Giron wo suru tambi ni hara wo tatsu.*
Every time I read it it seems harder.	*Yomu tambi ni mudzukashiku naru yō da.*
I have a headache whenever I smoke.	*Tabako wo nomu tambi ni dzutsū ga suru.*

Sec. 3.—Generally, Usually.

Taitei, taigai, tsūrei.

What kind of pen do you generally use?	*Taitei nan no fude wo o tsukai nasaimasu ka.*
Cholera usually comes in summer.	*Korera wa taitei natsu aru mono da.*
We generally have tiffin at one.	*Taitei ichi ji ni hirumeshi wo tabemasu.*

Sec. 4.—Often, Frequently.

Tabitabi, shibashiba, maido.

I often have headache.	*Tabitabi dzutsū ga itashimasu.*
Come and see me often when you come to Tōkiyō.	*Tōkiyō ye o ide nas'ttara tabitabi irasshai.*
Even the wisest plans often fail.	*Mottomo kashikoi kuwadate de mo tabitabi shisondzuru koto ga aru.*

Sec. 5.—Sometimes.

1.

1. Occasionally, now and then, once in a while—*oriori, orifushi, tama ni.*

2. On certain occasions, at particular times, during part of the time—*koto ga aru.*

Aru toki, which is frequently heard as a rendering of 'sometimes', means rather 'on a certain occasion', 'once upon a time', 'at one time'.

1.

Do you still go to Uyeno sometimes?	*Ima de mo oriori Uyeno ye irasshaimasu ka.*
Why don't you let us hear from you sometimes?	*Naze oriori o tegami wo kudasaranu ka.*
I meet him sometimes, but not very often.	*Oriori au ga amari tabitabi wa awanai.*
You may go occasionally.	*Orifushi itte mo yoi.*
Once in a while I take a nap.	*Tama ni wa hiru-ne wo shimasu.*

2.

Sometimes one does n't know what to do.	*Dō shite ii ka wakaranai koto ga aru mon' da.*
Sometimes great crowds of people go to Kame Ido.	*Kame Ido ye mo ōzei hito ga deru koto ga aru.*
Sometimes she plays even better than she did this evening.	*Konya yori mo deki no ii koto ga aru.*
Sometimes I half suspect we've made a mistake.	*Dō ka suru to obotsukanaku omou koto ga aru.*
When we were at Nikkō several years ago, it sometimes rained for two or three days in succession.	*Su nen ato ni Nikkō ye itte iru toki ni, futsuka mikka dzutsu furi-tsudzuita koto ga atta.*
Sometimes I felt as if I could not stand it any longer.	*Mō totemo gaman ga dekinai to omotta koto ga atta.*
Every body loses his temper sometimes.	*Dare demo tama ni wa hara wo tatsu koto ga aru mon' da.*
Sometimes *tama ni* and *koto ga aru* are both used.	*Tama ni to mo koto ga aru to mo dochira mo iu koto ga aru.*

Sec. 6.—Seldom.

Metta ni followed by the Negative.

I seldom have a cold.	*Metta ni kaze wo hiku koto wa nai.*
I seldom smoke in the house.	*Uchi de wa metta ni tabako wo suwanai*
You seldom recite as well as you can.	*Anata wa metta ni dekiru dake yoku anshō wo nasaimasenu.*
I've seldom seen him of late.	*Ano hito ni wa chikagoro metta ni awanai.*

Sec. 7.—Never, Ever.

1. Temporal:—
   (*a*) On no occasion, not once—*koto ga* (or sometimes *wa*) *nai* after the Verb. When never is preceded by 'have', the Verb is preceded by *mada*. Ever (on any occasion) is expressed by substituting *aru* for *nai*.
   (*b*) Invariably not—*itsu de mo* with the Negative.
   (*c*) At no future time—*itsu made mo* with the Negative.
   (*d*) Never before (for the first time)—*hajimete.*

2. Emphatic:—
   (*a*) Not at all—*sappari, tonto* with the Negative.
   (*b*) Positively not—*kesshite, kitto* with the Negative.
   (*c*) Simple impossibility—*totemo* with the Negative (often the Potential).
   (*d*) Do what one may, happen what will, under no circumstances—*dō shite mo* with the Negative (often the Potential).

1. (*a*).

I never had a toothache until I was twenty.	*Hatachi ni naru made wa ha ga itanda koto wa nai.*

Had the Mikado never come to Tōkiyō before the Revolution?	*Go isshin no maye ni Tenshisama ga Tōkiyō ye o kudari ni natta koto wa nai ka.*
I have never ridden in a kago.	*Mada kago ni notte mita koto ga nai.*
This grass has never been cut.	*Kono shiba wa mada katta koto ga nai.*
Does the small pox ever prevail in England?	*Yeikoku de mo hōso no hayaru koto ga arimasu ka.*
Did you ever see such a beautiful sunset?	*Konna ni kirei na hi-no-iri wo goran nas'tta koto ga arimasu ka.*
Have you ever been robbed?	*Dorobō ni atta koto ga aru ka.*
Had you ever been to Tōkiyō before I met you?	*O me ni kakaru maye ni Tōkiyō ye o ide nas'tta koto ga arimasu ka.*

1. (*b*).

Some people never get up till seven or eight o'clock.	*Itsu de mo shichi ji ka hachi ji made wa okinai hito mo aru.*
I never ride first class.	*Itsu de mo jōtō no kisha ni wa noranai.*
Do you never take sugar in your tea?	*Itsu de mo cha ni satō wo iredzu ni agarimasu ka.*

1. (*c*).

Do you think the press laws will never be changed?	*Shimbun jōrei wa itsu made mo kawarimasumai ka.*
Will murderers who have escaped by bribery never be punished?	*Wairo wo tsukatte nigeta hitogoroshi wa itsu made mo basseraredzu ni iyō ka.*

1. (*d*).

Did you never understand it before?	*Hajimete o wakari desu ka.*

2. (*a*).

The ice man never comes any more.	*Mō kōriya ga sappari mairimasenu.*
Are diamonds never found in Japan?	*Nihon de wa sappari kongōseki ga demasenu ka.*
He never preaches of late.	*Chikagoro tonto sekkiyō itashimasenu.*

2. (*b*).

I'll never give him another cent.	*Kesshite mō ichi mon mo yaranai.*
I can never consent to such a thing.	*Sonna koto wa kesshite shōchi suru koto wa dekimasenu.*
Never do a thing like that again.	*Mō kesshite sonna koto wo shi nasaruna.*

2. (*c*).

That child will never walk (been injured).	*Ano kodomo wa totemo arukemai.*
He'll never study Japanese any more (very ill).	*Mō totemo Nihongo wo keiko shimasumai.*
He'll never get well without an operation.	*Setsudan shinakereba totemo naorimasumai.*

2. (*d*).

I believe I'll never be able to talk Japanese.	*Watakushi wa dō shite mo Nihongo wo tsukau koto wa dekimai.*
You'll never find it without a light.	*Akari ga nakereba dō shite mo mitsukeraremai.*
I'll never get to sleep till those dogs stop.	*Ano inu ga damaranai uchi wa dō shite mo nemurarenai.*
Can you never forgive him?	*Dō shite mo yurusaremasenu ka.*

Sec. 8.—Again.

1. Another time—*mata.*
2. Once more—*mō ichi do.*
3. To do over again by way of bettering—*Naosu* following the Root of the Verb.

1.

I'll call again.	*Mata agarimashō.*
Do call again.	*Dōzo mata irasshai.*

2.

If you don't understand I'll explain it again.	*O wakari ga nai nara mō ichi do toki-akashimashō.*

3.

You'll have to do it over again.	*Shi naosanakereba naranai.*
You'll have to iron those clothes again.	*Sono kimono ni hinoshi wo kake naosanakereba ikenai.*

SEC. 9.—WHEN.

1. Interrogative :—
   - (*a*) At what time—*itsu*, (less definite) *itsugoro.*
   - (*b*) Until what time, 'how long'—*itsu made.*
   - (*c*) By what time—*itsu made ni.*
   - (*d*) From what time, 'how long'—*itsu kara.*
   - (*e*) At what o'clock—*nan doki ni, nan ji ni.*

2. Relative :—
   - (*a*) At the time—*toki (ni).*
   - (*b*) By the time—*made ni.*
   - (*c*) After the time—Conditional Past.
   - (*d*) Conditional (if)—Indicative Present and *to*, or Conditional Present.

1. (*a*).

When did you write this letter?	*Itsu kono tegami wo o kaki nas'tta ka.*
When are you going to Yokohama?	*Itsu Yokohama ye o ide nasaimasu ka.*
When will it be convenient for you to do it?	*Itsu go tsugō ga yō gozaimashō ka.*
When will it be convenient to you for me to call?	*Itsu agattara go tsugō ga yō gozaimashō ka.*
When was that?	*Sore wa itsu no koto desu ka.*
When was it that foreigners came to Japan?	*Gwaikokujin ga Nihon ye kita no wa itsugoro desu ka.*
About when did Jimmu Tennō live?	*Jimmu Tennō wa itsugoro no hito desu ka.*

1. (*b*).

How long can you wait?	*Itsu made o machi nasaru koto ga dekimasu ka.*
How much longer can you wait?	*Mō itsu made o machi nasaru koto ga dekimasu ka.*
How long do you intend to be at Nikkō?	*Nikkō ni itsu made o ide nasaru o tsumori desu ka.*
About how long did the wind blow?	*Itsugoro made kaze ga fukimashita ka.*

1. (*c*).

When will it be done?	*Itsu made ni dekimasu ka.*

1. (*d*).

About when does the rainy season begin?	*Tsuyu wa itsugoro kara hajimarimasu ka.*

1. (*e*).

When shall I wake you up, sir?	*Nan doki ni o okoshi mōshimashō ka.*

2. (*a*).

There were several men killed when that ship was launched.	*Ano fune wo orosu toki ni shinin ga su nin atta.*
He broke it just when it was about done.	*Chōdo deki-agarō to shita toki ni kuwashita.*
Which of the children was it that answered when you called.	*O yobi nas'tta toki ni henji wo shita no wa dochira no ko desu ka.*
I'll order some when I write to No. 89.	*Hachi jū ku ban ye tegami wo yaru toki ni sukoshi atsurayeyō.*
Will the Mikado come by the Tōkaidō when he returns?	*Tenshisama ga o kayeri no toki wa Tōkaidō wo irassharu darō ka.*

2. (*b*).

It will be done when you come.	*O ide nasaru made ni wa kitto dekite orimasu.*
Your letter must be written when the postman comes.	*Haitatsunin ga kuru made ni o tegami wo o kaki nasaranakereba narimasenu.*

2. (*c*).

When you've swept and dusted the room, shut to the shutters. *Heya wo sōji shitara amado wo shimete oite.*

When Han comes back, tell him to pack these jars in a box. *Han ga kayettara kono kame wo hako ye tsumeru yō ni itte o kure.*

When this sugar's gone, I'll buy another picul. *Kono satō ga nakunattara mō hiyak' kin kaimashō.*

What did he say when he was arrested? *Junsa ni osayeraretara nan to itta ka.*

When I told him what you said, he was as 'mad as a hornet'. *Osshatta koto wo ittara, kumabachi no yō ni okorimashita.*

2. (*d*).

When the bell rings, the train starts. *Kane ga naru to (nareba) kisha ga deru.*

When Poverty comes in the door, Love flies out of the window. *Bimbō-gami ga haitte kuru to Aikiyō ga mado kara tobi-dasu.*

Sec. 10.—While.

Uchi, *aida*, *tokoro*. *Tokoro* is employed when something extraneous comes in affecting, generally interrupting, the existing state of things.

While the kago men took their dinner, we climbed the mountain. *Kagokaki ga hirumeshi wo taberu uchi ni, yama ye nobotta.*

Make some tea while we're at tiffin. *Hirumeshi wo tabete oru uchi ni cha wo irete.*

Did you preach while you were in the country? *Inaka ni oru uchi ni sekkiyō nasareta ka.*

Please don't talk to me while I'm shaving. *Hige wo sotte oru tokoro ye mono wo iwanai de kudasai.*

While I was standing in front of the temple, a priest came out. *Tera no maye ni tatte iru tokoro ye bōdzu ga dete kimashita.*

Sec. 11.—As.

1. When—*toki*, *tokoro*. For the force of *tokoro*—Comp. Sec. 10.

2. Of two actions carried on simultaneously—Root of the Verb and *nagara*.

3. As you're about it (taking advantage of the opportunity)—Indicative Present and *tsuide ni*.

4. On the way—Root of the Verb and *gake ni*; Verb and *tochū de*.

1.

Do the men-of-war always fire a salute as they leave port?	*Gunkan wa minato wo deru toki ni itsu de mo kuhō wo uchimasu ka.*
We got home just as it began to rain.	*Chōdo ame ga furi dashita toki ni uchi ye tsuita.*
The postman came just as I was finishing my letter.	*Chōdo tegami wo kaite shimau tokoro ye haitatsunin ga kita.*

2.

I'll read it as I ride.	*Kuruma ni nori nagara yomimashō.*
As you read, notice carefully the different ways of writing the Kana.	*Yomi nagara Kana no kaki yō no chigai wo ki wo tsukete goran nasai.*
As I opened the shōjis I took off my shoes.	*Shōji wo ake nagara kutsu wo nugimashita.*

3.

Call a jinriki as you go to market.	*Maehi ye iku tsuide ni jinriki wo yonde.*
As you're mending it, you'd better put in a new spring.	*Naosu tsuide ni zemmai wo torikayeta hō ga yokarō.*

4.

As we sailed up the river, we stopped at Mukōjima.	*Kawa wo nobori gake ni Mukōjima ye yorimashita.*
Please mail this as you go home.	*O uchi ye o kayeri gake ni kore wo yūbin-bako ye irete kudasai.*
He told me the story as we went to Shiba.	*Shiba ye iku tochū de (iki gake ni) sono hanashi wo shimashita.*

Sec. 12.—Then.

1. At that time—*sono toki ni;* (less definite) *sono koro ni, sono setsu ni.*

2. Till that time—*sore made.*

3. By that time—*sore made ni.*

4. After that time—*sore kara.*

5. At that point—*soko de.*

1.

Will you be here then?	*Sono toki ni koko ni o ide nasaimasu ka.*
The daimiyōs all had mansions in Tōkiyō then.	*Sono koro ni wa daimiyō wa mina Tōkiyō ni yashiki ga atta.*
The farmers paid taxes in rice then.	*Sono koro ni wa hiyakushō wa kome de nengu wo osameta.*

2.

Leave it here till then.	*Sore made koko ni o oki nasai.*
I intend to be at home till then.	*Sore made uchi ni oru tsumori de gozaimasu.*
We'd better give it up till then.	*Sore made sutete oku ga yokarō.*

3.

Will the railroad be done then?	*Sore made ni tetsudō ga dekiyō ka.*
Will you be ready then?	*Sore made ni o shitaku ga dekimashō ka.*
Will tiffin be ready then?	*Sore made ni hirumeshi ga dekiyō ka.*

4.

Then the wind changed and began to blow towards us.	*Sore kara kaze ga kawatte watakushidomo no hō ye fuki dashita.*
Then we hired a boat and went to see the fireworks.	*Sore kara fune wo karite hanabi wo mi ni ikimashita.*

5.

What did you say then?	*Soko de nan to osshatta ka.*
Then I asked him another question.	*Soko de hoka no koto wo kiita.*

Sec. 18.—Now.

1. At present—*ima, tadaima;* (less definite) *konogoro, kono setsu, chikagoro.*

2. Now as opposed to formerly—*ima de wa.*

3. By this time, already, now that, things being as they are, considering the circumstances—*mō* (often expressed in Japanese when only understood in English).

4. Next—*kore kara.*

5. Than before—*saki yori.*

1.

Is n't Mr. Tomita in Corea now?	*Tomita san wa ima Chōsen ni oru de wa arimasenu ka.*
He's out at present, Sir.	*Ima (tadaima) rusu de gozaimasu.*
We're just out of it now.	*Tadaima chōdo uri-kirimashita.*
Oil's very high now.	*Seki-yu wa kono setsu taihen takai.*
There are a good many mad dogs about now.	*Konogoro yamai inu ga daibu mi-yeru.*
Nobody seems to make much money now.	*Chikagoro dare mo amari kane ga mōkaranai yōsu desu.*

2.

The Japanese don't wear swords nowadays.	*Ima de wa Nihonjin wa katana wo sasanai.*
Nowadays the government tolerates (tacitly) Christianity.	*Ima de wa seifu de Yaso-kiyō wo mokkiyo suru.*

3.

Most of them are probably sold now.	*Mō taitei urete shimaimashitarō.*
Your house must be about done now.	*O uchi no fushin wa mō taitei dekimashitarō.*
It's too late now.	*Mō ma ni awanai.*
How beautiful that island is, now that the grass is green.	*Mō kusa ga aoao to shite ano shima no kirei na koto.*
It would be useless to send for the doctor now.	*Mō isha wo yobi ni yatte mo muda da.*

Now I think you had better apologize.	*Mō wabi wo nasaru ga yokarō.*
They ought to be here directly now.	*Mō jiki ni ki sō na mono da.*
They must surrender directly now.	*Mō jiki ni kōsan suru darō.*
Have n't we waited long enough (now)?	*Mō jūbun matta de wa gozaimasenu ka.*
You have boiled it enough (now).	*Mō jūbun nita.*
Tea will be ready directly (now).	*Mō jiki ni cha ga dekimasu.*
That will do (now).	*Mō sore de yoroshii.*

4.

They say Mr. Matsui's going to read a poem now.	*Kore kara Matsui san wa uta wo o yomi nasaru sō desu.*

5.

The tide's running out more rapidly now.	*Shio no hiki-kagen ga saki yori hayaku natta.*

Sec. 14.—Already.

1. At the time of speaking or spoken of—*mō*.
2. Prior to the same—*maye ni mo*.

1.

The wind has begun to blow already.	*Mō kaze ga fuki dashita.*
I've already applied for a passport.	*Mō menjō no negai wo dashimashita.*
He says he has been waiting for about an hour already.	*Mō ichi ji kan hodo matte ita to iimasu.*
I was going to give the shoemaker a blowing up, but they were already done.	*Kutsuya wo danji-tsukete yarō to omotta ga mō dekite imashita.*
I've had plenty already.	*Mō takusan itadakimashita.*

2.

As I have already explained several times.	*Maye ni mo iku tabi mo toki-akashita tōri.*
He has already declined two or three times.	*Maye ni mo ni sam ben kotowarimashita.*

Sec. 15.—Formerly, Used to.

Moto, izen.

Formerly all ships were made of wood.	*Fune wa moto mina ki de tsukutta mono da.*
There used to be no jinrikis in Japan.	*Nihon ni moto jinriki to iu mono ga nakatta.*
It used to be thought that the sun went around the earth.	*Moto wa taiyō ga chikiu wo mawaru mono to omotte otta.*
There used to be a temple here.	*Izen (moto) wa koko ni tera ga atta.*
Formerly foreigners could n't live in Tōkiyō.	*Izen wa guwaikokujin wa (moto) Tōkiyō ni oru koto ga dekinakatta.*

Sec. 16.—Hitherto.

Kore made, ima made.

Where have you lived hitherto?	*Kore made doko ni sunde o ide nas'tta.*
What have you studied hitherto?	*Kore made nani wo keiko nasaimashita ka.*

Sec. 17.—Recently, of Late.

Chikagoro, konogoro, kono aida, kono setsu, kono tabi.

Have you read any new books lately?	*Chikagoro nani ka shimpan no hon wo o yomi nasaimashita ka.*
The government has recently built a new telegraph office.	*Seifu de kono aida atarashii denshin kiyoku wo tatemashita.*
Did n't I see you in Yokohama lately?	*Kono aida Yokohama de o me ni kakatta de wa arimasenu ka.*

Sec. 18.—Ago.

1. *Maye ni, izen ni, zen ni, ato ni.*
2. Long ago—*hisashii ato ni, tō ni.*

3. Several days ago, the other day—*sendatte, senjitsu.*
4. An hour or so ago—*senkoku.*
5. A little while ago, a few minutes ago—*imashigata.*

1.

He died four years ago.	*Yo nen maye ni nakunarimashita.*
I wish I had written a month ago.	*Hito tsuki maye ni tegami wo yareba yokatta.*
How many years ago was Tōkiyō built?	*Tōkiyō no tatta no wa iku nen zen no koto desu ka.*

2.

It was made long ago.	*Hisashii ato ni dekita.*
He promised to lend it long ago.	*Tō ni kasō to yakusoku shimashita.*
I knew it long ago.	*Hisashii ato kara shitte iru.*

3.

The man was here the other day with some very pretty fans.	*Sendatte ōgiya ga taisō kirei na ōgi wo motte kite orimashita.*

4.

I sent him to the office awhile ago to mail the letters.	*Senkoku tegami wo dashi ni yūbin kiyoku ye yatta.*
Kin was here an hour or two ago with her cousin.	*Senkoku o Kin san ga itoko wo tsurete kite imashita.*

5.

As I told you a little while ago.	*Imashigata o hanashi mōshita tōri.*
I saw him ride by here a few minutes ago.	*Imashigata koko wo notte iku no wo mimashita.*

Sec. 19.—Just now.

Ima, tadaima . . . tokoro; more emphatic (just this instant) *tattaima . . . tokoro. Tokoro* is not always expressed.

I've just been looking at a juggler performing a variety of tricks.	*Ima tedzuma-tsukai ga iroiro no waza wo suru no wo mite kita tokoro da.*
The clock has just struck.	*Tokei ga tattaima natta tokoro da.*
I just gave you fifteen cents.	*Tattaima jū go sen yatta tokoro da.*

Sec. 20.—Still, Yet.

Mada.

Are you still sick?	*Mada go biyōki ka.*
He's still rather young to study algebra.	*Tenzan wo keiko suru ni wa mada sukoshi wakai.*
This pail is n't full yet.	*Kono te-oke wa mada ip pai de nai.*
Is n't tiffin ready yet?	*Mada hirumeshi ga dekinai ka.*
I have n't tried either yet.	*Mada dochira mo yatte minai.*

Sec. 21.—Till, Until.

1. Time—*made.* (With the Negative, generally—*made wa.*)
2. Degree—*hodo.*

1.

Wait until he comes.	*Are ga kuru made matte o ide.*
I read till dark.	*Kuraku naru made yomimashita.*
I can't go until ten minutes past five.	*Go ji jip pun made wa ikarenai.*
I must wait till twenty-five minutes of five.	*Go ji ni jū go fun maye made matanakereba naranai.*
I can't leave home until the middle of next month.	*Raigetsu nakaba made wa de nakereba tatsu koto wa dekimasenu.*

2.

I read till I was tired.	*Kutabireru hodo yomimashita.*
Don't bend it till it breaks.	*Oreru hodo mage nasaruna.*
He pulled the cat's tail till she scratched him.	*Hikkakareru hodo neko no shippo wo hippatta.*

Sec. 22.—By and by.

1. Of future time—*nochi hodo.*
2. Of past time—*yagate.*

1.

Bring me some hot water by and by.	*Nochi hodo yu wo motte kite o kure.*
I want you to go to the post office by and by.	*Nochi hodo yūbin kiyoku ye itte moraitai.*

2.

By and by we found a jinriki.	*Yagate jinriki wo mitsuketa.*
By and by he took us to another room and showed us the letter.	*Yagate hoka no ma ye tsurete itte tegami wo miseta.*

SEC. 23.—SOON.

1. Of days and longer periods—*chikajika ni, chikai uchi ni, kinjitsu ni, sono uchi ni.*

2. In a little while, before long—*ma mo naku, hodo naku, ottsuke,* (of future time only) *ima ni,* (of past time only) *yagate.*

3. As soon as :—

(*a*) With the Present—Present and *to sugu ni.*

(*b*) With the Past—Present and *to sugu ni,* or Conditional Past and *sugu ni;* the latter being the construction for the Future Perfect also.

(*c*) With the Future—Root and *shidai ni.*

1.

Will the government change the press laws soon?	*Seifu de chikajika ni shimbun jōrei wo kaikaku suru darō ka.*
They say there will soon be a railroad to Kiyōto.	*Chikai uchi ni Kiyōto ye tetsudō ga dekiru sō da.*
The steamer will be in in a few days.	*Sono uchi ni jōkisen ga tsukimashō.*

2.

We must start soon.	*Ma mo naku dekakenakereba narimasenu.*
The train will leave in a few minutes.	*Kisha wa hodo naku demashō.*
It will stop raining very soon I think.	*Ottsuke ame ga yamimashō.*
The next house will catch before long.	*Ima ni tonari no uchi ye hi ga tsuku darō.*

Before long the wind began to blow. *Ma mo naku kaze ga fuki dashita.*

Very soon the whole house was in flames. *Hodo naku iye jū ye hi ga mawatta.*

The rain came down in torrents, and in a few minutes the roof began to leak. *Midzu wo kobosu yō ni ame ga furu to yagate yane ga mori dashita.*

3. (*a*).

I take a bath as soon as I get up. *Okiru to sugu ni yu ni hairimasu.*

As soon as they get on board every body begins to smoke. *Kisha ni noru to sugu ni mina tabako wo sui dasu.*

3. (*b*).

He died as soon as he heard it. *Sore wo kiku to sugu ni nakunatta.*

I sent a jinriki for you as soon as it began to rain. *Ame ga furi dasu to sugu ni jinriki wo o mukai ni agemashita.*

As soon as he took the medicine he got better. *Kusuri wo nondara sugu ni yoku natta.*

I heard about it as soon as I got to Yokohama. *Yokohama ye ittara sugu ni sono koto wo kikimashita.*

I'll go as soon as I have dined. *Shokuji wo shitara sugu ni mairimashō.*

3. (*c*).

I'll take a bath as soon as it's ready. *Yu no shitaku ga deki shidai ni hairimasu.*

Sec. 24.—Directly.

Presently—*ima, tadaima;* immediately, at once—*jiki ni, sugu ni, ima sugu ni, tadaima sugu ni, sassoku.*

Coming directly. *Hee! Tadaima mairimasu.*

Don't drink that, I'll have Koma bring some fresh directly. *Sore wo o yoshi nasai, ima Koma ni kumi-tate no wo motte kosasemasu.*

Take this to No. 18 directly. *Sugu ni kore wo jū hachi ban ye motte o ide.*

Serve breakfast immediately.	*Asameshi wo sugu ni dashite.*
Let me know immediately what he says.	*Ano hito no iu koto wo jiki ni kikasete o kure.*

Sec. 25.—Before.

With a Noun or Verb—*maye ni;* with a Verb, also Negative of the Verb and *uchi.*

We must start before ten o'clock.	*Jū ji maye ni dekakenakereba narimasenu.*
Let's have tiffin before we leave.	*Deru maye ni hirumeshi wo tabete ikō ja nai ka.*
I can't go to the country before the mail gets in.	*Yūbinsen ga tsukanai uchi wa inaka ye mairaremasenu.*
I want to speak to him before he goes to market.	*Kaimono ni ikanai uchi hanashitai koto ga aru.*
They won't bite well before the tide's out.	*Shio ga hikanai uchi wa yoku kuwanai.*

Sec. 26.—After, Since.

1. With a Verb—Participle and *kara*, Past and *nochi ni;* when a definite period is mentioned as having elapsed, it is followed by *tatsu to* or *tattara*, in which case the *kara* is often omitted.

2. With a Noun—*ato de, nochi ni, go ni.*

3. Afterwards—*ato de, nochi ni, go ni.*

4. Past (of the hours)—*sugi.*

1.

After we passed Kiga it began to rain.	*Kiga wo tōtte kara ame ga furi dashita.*
After the war was over, most of the troops returned to Tōkiyō.	*Sensō ga sunde kara heitai wa taigai Tōkiyō ye kayetta.*
After you lock the door, put out the light.	*To no shimari wo shite kara akari wo keshite o kure.*

It has n't leaked once since we mended the roof.	*Yane wo naoshite kara ichi do mo moranai.*
Four or five days after I came to Tōkiyō I was taken sick.	*Tōkiyō ye kite (kara) shi go nichi tatsu to biyōki ni natta.*
The road dried an hour after the rain stopped.	*Ame ga yande ichi ji kan tattara michi ga kawaita.*

2.

After the earthquake every one was afraid to go into the house.	*Jishin no ato de mina uchi ye hairu no wo kowagatta.*
After the fire we all went out to look at the ruins.	*Kuwaji no ato de mina yake-ato wo mi ni demashita.*
I can go any time after the fifth.	*Itsuka no ato de wa itsu de mo ikaremasu.*
The law was changed after the Revolution.	*Go isshin nochi ni okite ga kawatta.*
How long is it since the Revolution?	*Go isshin go mō iku nen ni narimasu ka.*

3.

Afterwards I moved to Tōkiyō.	*Sono ato de wa Tōkiyō ye hikkoshimashita.*
Afterwards, however, another method was adopted.	*Keredomo sono ato de wa hoka no shikata ni natta.*
We intended to stop at Kōbe, but afterwards decided not to do so.	*Kōbe ye yoru tsumori de atta ga ato de yoranai koto ni kimemashita.*
He seemed considerably better, but afterwards he grew worse.	*Daibu yoi yō ni miyemashita ga nochi ni waruku narimashita.*

4.

It's after twelve now.	*Mō jū ni ji sugi da.*
I can't go till after four.	*Yo ji sugi made wa ikaremasenu.*
He started a little past three.	*San ji sukoshi sugi ni tatta.*

Sec. 27.—Long Time, Long.

1. Long time—*nagai, nagaku.*
2. For a long time—*hisashiku, nagai aida.*

3. A long time before :—
   (*a*) Long time requisite—*nagai aida de nakereba* followed by the Negative.
   (*b*) Idea of necessity absent—*made ni wa yohodo aida ga aru.*
4. Long ago—Sec. 18.

1.

The hot weather seems to last a long time this year.	*Kotoshi wa shoki ga taihen nagai yō da.*
I can't wait long.	*Nagaku wa matenai.*
You've been a long time about it.	*Taihen nagaku kakatta ja nai ka.*

2.

I have n't seen your father for a long time.	*Ototsan ni wa hisashiku o me ni kakarimasenu.*
I've been studying Japanese for a long time.	*Hisashiku Nihongo wo manande orimasu.*
I did n't understand that for a long time.	*Sore wa hisashiku wakarimasenu deshita.*
He's been sick for a long time.	*Nagai aida biyōki da.*

3. (*a*).

It will be a long time before you can talk like a Japanese.	*Nagai aida de nakutcha Nihonjin no yō ni hanasu wake ni ikanai.*
I suppose it will be a long time before the railroad's done to Kiyōto.	*Nagai aida de nakutcha Kiyōto ye tetsudō ga dekimai.*
Don't you think it will be a long time before satsu are at par?	*Nagai aida de nakereba satsu wa shōkin to onaji sōba ni narimasumai ka.*

3. (*b*).

It will be a long time yet before he (man sent for a kago) comes.	*Mada kuru made ni wa yohodo aida ga aru.*
Was it a long time before (from the time you landed until) you understood ordinary conversation?	*Tsūrei no hanashi ga wakaru yō ni o nari nasaru made ni wa yohodo aida ga atta ka.*

Sec. 28.—Some Time.

Longer or shorter as the case may be—*shibaraku.*

Will you be in Tōkiyō for some time.	*Shibaraku Tōkiyō ni o ide nasaru ka.*
I suppose I sha'n't see you for some time.	*Kore kara shibaraku o me ni kakaru koto wa dekimasumai.*
It will take some time longer to finish it.	*Deki-agaru ni wa mō shibaraku kakarimasu.*
I waited some time but nobody came.	*Yaya shibaraku matte ita ga dare mo konakatta.*

Sec. 29.—A Little While.

Zanji, zanji no aida, sukoshi no aida ; a few minutes, a minute—*sukoshi, chotto.*

You need n't go for a little while yet.	*Mada zanji o ide ni wa oyobimasenu.*
If it's done in a little while, it will do.	*Zanji no aida ni dekireba yoroshii.*
He did n't wait but a little while.	*Sukoshi no aida shika machimasenu deshita.*
Please help me a minute.	*Sukoshi te wo kashite kudasai.*
Ask him not to come in here for a few minutes.	*Chotto koko ye konai de moratte o kure.*
Wait a minute.	*Sukoshi mate.*

Sec. 30.—Finally, at Last.

1. In the end—*shimai ni.*

2. After delay—*yōyaku ;* after labor, difficulty—*yatto ;* when the result was doubtful—*tōtō.*

1.

We walked every where and finally went to Shiba.	*Hōbō aruite shimai ni Shiba ye ikimashita.*
At last he got angry.	*Shimai ni okorimashita.*

2.

Finally the kago men came.	*Yōyaku kagokaki ga kimashita.*
At last the rain stopped.	*Yōyaku ame ga yanda.*
Finally we got to the top.	*Yatto zetchō ye noborimashita.*
At last little by little I came to understand.	*Yatto sukoshi dzutsu wakaru yō ni natta.*
Finally he consented.	*Tōtō shōchi shimashita.*
At last the Russians were victorious.	*Tōtō Rokokujin ga kachimashita.*

IV.—ADVERBS OF CAUSE, MANNER AND DEGREE.

The great majority of Adverbs of Manner corresponding to English Adverbs in ' ly ', require no special illustration.

Sec. 1.—Why.

Naze, dō shite, dō iu wake de.

Why did the Shōgun resign?	*Naze Shōgun wa jishoku shimashita ka.*
Why does wood float and iron sink?	*Naze ki wa uki tetsu wa shidzumu mono desu ka.*
Then why don't you tell him to do it over again?	*Sonnara naze shi naosu yō ni iimasenu ka.*
Why did you pick those roses?	*Dō shite ano bara no hana wo tsunde o shimai nas'tta ka.*
Why do the convicts wear red clothes?	*Toganin wa dō shite akai kimono wo kite imasu ka.*
Why don't you build your house of wood?	*Dō iu wake de ki de iye wo o tate nasaranai no desu ka.*
Why did he say he would n't go?	*Dō iu wake de ikanai to iimashita ka.*

Sec. 2—Accordingly, Consequently, Therefore.

Sore da kara, sore yuye ni, (mono) da kara.

Accordingly, the Emperor came to Tōkiyō.	*Sore da kara, Tenshi ga Tōkiyō ye o ide nasaru yō ni natta.*
Accordingly, they changed the law.	*Sore yuye ni okite wo kayemashita.*
It rained for three days in succession, and consequently all the bridges were swept away.	*Mikka ame ga furi tsudzuita mono da kara, hashi ga mina ochite shimatta.*
The train started fifteen minutes earlier than usual to-day, and consequently we all missed it.	*Kiyō wa kisha ga itsu mo yori jū go fun hayaku deta mon' da kara, mina ma ni awanakatta.*

Sec. 3.—How.

1. Interrogative—*dō, ikaga;* of an action—*dō shite.*
2. The way in which, how to—Root of the Verb and *yō.*

1.

How's the road from here to Hakone?	*Koko kara Hakone ye iku michi wa dō desu ka.*
How is shōyu made?	*Shōyu wa dō shite koshirayeru mono desu ka.*
Do you know how photographs are taken?	*Shashin wa dō shite toru mono desu ka go zonji desu ka.*
Did you hear how your friend was killed.	*O tomodachi wa dō shite korosareta ka o kiki nasaimashita ka.*

2.

It's very strange how a snake crawls.	*Hebi no hai yō wa jitsu ni kimiyō da.*
Please teach me how to hold my pen.	*Dōzo fude no mochi yō wo oshiyete kudasai.*
I never understand how to use ga and wa.	*Dō shite mo ga to wa no tsukai yō ga wakaranai.*

Sec. 4.—So.

1. Manner:—
   (*a*) In this manner—*kō, kono yō ni, kono tōri ni.*

(*b*) In that manner—{*sō, sono yō ni, sono tōri ni.*
aa, ano yō ni, ano tōri ni.

2. Degree:—

(*a*) In this degree—*konna ni.*

(*b*) In that degree—{*sonna ni.*
anna ni.

3. So . . . that, so . . . as—*hodo.*

1.

Please do it so, not so.	*Dōzo sō de naku, kō shite kudasai.*
If that's your opinion, why don't you say so?	*Moshi sono go setsu nara, naze sō osshaimasenu ka.*
Please ask Hana who said so.	*Dare ga sō itta ka o Hana san ni kiite kudasai.*
I thought so.	*Sō darō to omotta.*

2.

Please tell the man not to hold the shafts so high.	*Dōzo jinriki ni kadji-bō wo sonna ni takaku shinai yō ni itte kudasai.*
You ought not to have been so hasty.	*Sonna ni ki-mijika ni shinakereba yoi no ni.*

3.

It's so bright (that) it hurts my eyes.	*Me ni sawaru hodo akarui.*
It was so hot (that) the grass withered.	*Kusa ga kareru hodo atsukatta.*
He's so tall he looks awkward.	*Minikui hodo sei ga takai.*
That's not so good as this.	*Sore wa kore hodo yokunai.*
I don't go to Yokohama so often as I used to.	*Yokohama ye sakigoro hodo tabitabi mairimasenu.*
This house does n't rent so high as the other.	*Kono iye wa mō ik ken hodo yachin ga takaku nai.*

Sec. 5.—Like, As.

1. Manner:—

(*a*) In a similar way—*yō (ni)*.

(*b*) In the (same) way—*tōri (ni)*.

Onaji prefixed to *yō* has the force of 'exactly'. To 'be' like may be expressed by *ni nite iru*.

2. Degree (including as . . . as)—*hodo*, *dake*.

1. (*a*).

Man's life vanishes like the dew.	*Hito no inochi wa tsuyu no yō ni kiye-yasui.*
I wish I could talk Japanese like you.	*Watakushi mo anata no yō ni Nihongo ga dekitai mono de gozaimasu.*
I should hate to work like the coolies.	*Ninsoku no yō ni hataraku no wa iya da.*
Are the Japanese ironclads exactly like the English?	*Nihon no kōtessen wa Yeikoku no to onaji yō de gozaimasu ka.*
Have you any silk like this?	*Kono yō na kinu ga arimasu ka.*
Have you any silk exactly like this?	*Chōdo kore to onaji yō na kinu ga arimasu ka.*
Is Japanese pottery like French?	*Nihon no setomono wa Furansu no yō de gozaimasu (no ni nite imasu) ka.*

1. (*b*).

As I have already said.	*Maye ni mo mōshita tōri.*
Try and repeat the conversation as you heard it.	*Kiita tōri ni sono hanashi wo shite goran.*
Why did n't you put out your light last night as you were told?	*Naze iwareta tōri ni yūbe akari wo kesanakatta ka.*
Make it round like this.	*Kono tōri ni maruku shite o kure.*
Just like it.	*Chōdo sono tōri da.*

2.

Nothing travels like light.	*Hikari hodo hayaku hashiru mono wa nai.*

Is Yumoto as high as Ashi-no-yu?	*Yumoto wa Ashi-no-yu hodo takō gozaimasu ka.*
Run to the house as fast as you can, and tell Koma to go for the doctor.	*Dekiru dake hayaku uchi ye kakete itte, Koma ni isha wo yobi ni ike to itte o kure.*

Sec. 6.—Very.

1. In Affirmative sentences—*taisō, taihen, yohodo, makoto ni, jitsu ni, goku, hanahada, itatte.*

2. In Negative sentences (excepting when also interrogative)—*amari.*

1.

It was very hot last night.	*Yūbe wa taisō atsukatta.*
This pen's very bad.	*Kono fude wa taihen waruku natta.*
I'll be very busy to-morrow morning.	*Ashita hirumaye wa yohodo isogashū gozaimasu.*
He was very sick, but he's better now.	*Yohodo warukatta ga konogoro yoi hō desu.*
I slept very badly last night.	*Yūbe wa makoto ni ne-gokoro ga warukatta.*
Very few foreigners know much about Japanese poetry.	*Waka no koto wo yoku shitte iru guwaikokujin wa goku sukunai.*

2.

The sky's not very clear to-night.	*Konya sora ga amari harete inai.*
They don't like each other very much.	*Ano futari wa amari naka ga yoku-nai.*
The herone can't fly very fast against such a wind.	*Sagi wa konna kaze ni mukatte amari hayaku tobenai.*
I gave the coolies a bu apiece, but they did n't seem very well satisfied.	*Nínsoku ni ichi bu dzutsu yatta ga amari manzoku de nai yōsu de atta.*
Was n't that fan very dear?	*Ano ōgi wa yohodo takakatta de wa arimasenu ka.*

Don't you think Michi will be very much annoyed?	*O Michi san wa yohodo komarimasu-mai ka.*
Isn't Hakodate a very cold place in Winter?	*Hakodate wa fuyu ni naru to taisō samui tokoro de wa nai ka.*

Sec. 7.—Only.

1. *Tada, bakari, tada . . . bakari.* Equivalent to 'but' and limiting number or quantity, 'only' is often rendered by *shika* or *kia* and the Negative.

2. Preceded by if—*saye* and the Conditional.

3. Not later than, yet—*mada.*

4. Not until—*yōyaku.*

5. Contemptuous—*kuse ni.*

1.

Don't cry, the dog's only barking.	*Nakuna inu wa tada hoyete iru no da.*
It was only as company for you that I went.	*Tada o tsukiai ni itta no da.*
I go to Yokohama only once or twice a month.	*Yokohama ye iku no wa hito tsuki ni tada ichi do ka ni do de gozaimasu.*
I've only read it.	*Yonda bakari de gozaimasu.*
I opened the trap only a little.	*Wana no kuchi wo sukoshi bakari aketa no desu.*
He not only wears a sword, but he knows how to use it.	*Tada katana wo sashite iru bakari de naku, sono tsukai yō mo shitte imasu.*
This jinriki has only (has or has n't but) one wheel.	*Kono jinriki wa wa ga hitotsu shika (kia) nai.*
Only half the number I ordered have come.	*Chūmon shita kadzu no hambun shika (kia) konai.*
The mail goes only every other day, but I'll have one of the servants take it for you.	*Yūbin wa ichi nichi oki ni shika (kia) demasenu ga uchi no mono ni motasete yarimashō.*

Mr. Ikeda has only one brother. *Ikeda san wa hitori shika kiyōdai ga nai.*

I expected only twenty, but about forty came. *Ni jū nin shika konai darō to omotta ga shi jū nin hodo kita.*

2.

If we only had a good cat we could catch these rats. *Ii neko saye attara kono nedzumi ga toreru darō.*

Probably there'll be no trouble if you only use moderation. *Hodoyoku saye sureba mudzukashii koto wa arumai.*

3.

To-day's only the fifth. *Kiyō wa mada itsuka desu.*

Why! it's only three o'clock. *Nani! mada san ji da.*

He's only a child. *Are wa mada kodomo desu.*

4.

Your letter reached me only yesterday. *Sakujitsu yōyaku o tegami ga todokimashita.*

5.

He's only a farmer; what does he know about government? *Hiyakushō no kuse ni! seiji no koto ga nani ga wakaru mono ka.*

You fly a kite? You're only a girl. *Onna no ko no kuse ni; tako ga agaru mono ka.*

Sec. 8.—Too.

1. *Amari* and the Adjective or the Root of the Adjective and *sugiru.*

2. Too . . to—*amari* and the Participial form followed by the Negative.

1.

This pencil's too soft. *Kono yempitsu wa amari yawarakai (yawaraka sugiru).*

This bottle's too small.	*Kono tokkuri wa amari chiisai (chisa sugiru).*
Are n't your ceilings a little too high?	*Tenjō ga sukoshi taka sugiru de wa arimasenu ka.*
This is a little too much.	*Kore de wa sukoshi ō sugiru.*

2.

These clothes are too dirty to wear.	*Kono kimono wa amari yogorete kirarenai.*
That book's too big to go into the bookcase.	*Sono hon wa amari okikute shodana ni hairanai.*
Pine's too brittle to make a cane.	*Matsu wa amari sakukute tsuye ni naranai.*
His talk is too low to listen to.	*Ano hito no hanashi wa amari kegarewashikute kikaremasenu.*
That's too pitiful to look at.	*Are wa amari kawaisō de mirarenai.*

Sec. 9.—Even.

1. With the Subject and also with Adverbs of Time—*de mo*, (more emphatic) *de saye mo;* in other cases—*mo.*

2. Even including—*made.*

1.

Even a child understands that.	*Sore wa kodomo de mo wakaru.*
Even Denjirō can read Chinese pretty well.	*Denjirō de saye mo dzuibun kanji ga yomeru.*
Even the winters are not very cold in Tōkiyō.	*Tōkiyō wa fuyu de mo amari samukunai.*
Even to-morrow would do.	*Ashita de mo yō gozaimasu.*
You'd be in time even now.	*Ima de mo ma ni aimashō.*
Even formerly the farmers did n't wear swords.	*Moto de mo hiyakushō wa katana wo sasanakatta.*
He did n't eat even his rice this morning.	*Kesa meshi mo tabenakatta.*

If I walk even a ri I get very tired.	*Ichi ri mo arukeba taihen kutabireru.*
There have been a few cases of cholera even in Hakodate, it seems.	*Hakodate ni mo korera ga sukoshi atta sō desu.*
Matsu has n't even dusted this room this morning.	*Matsu wa kesa kono heya wo hataki mo shinai.*
I'll go even if it rains pretty hard.	*Ame ga dzuibun tsuyoku futte mo mairimashō.*
Even if you take a kago you'll be very tired.	*Kago ni meshite mo yohodo o tsukare nasaimashō.*

2.

They killed even the children.	*Kodomo made koroshite shimatta.*
Even the trees were withered by last year's drought.	*Kiyonen no hideri de ki made kareta.*

Sec. 10.—Almost.

1. Nearly—*mō sukoshi de.*
2. Nearly all, the most of—*taitei, taigai.*

1.

It's almost twelve o'clock.	*Mō sukoshi de jū ni ji da.*
It's almost a year since I went to Yokohama.	*Yokohama ye itte kara mō sukoshi de ichi nen ni naru.*
My horse stumbled and I almost fell off.	*Uma ga ketsumadzuite mō sukoshi de okkochiru tokoro de atta.*

2.

The rain-water is almost all gone.	*Ama-midzu wa taitei nakunatta.*
Almost every one in the house has a cold.	*Taitei uchi jū no mono ga kazake da.*
He's thrown away almost all his property in speculation.	*Yama de taitei shinshō wo sute shimatta.*

Sec. 11.—About.

Approximately—*kurai*, *hodo*, *bakari*.

About how much will it cost?	*Ikura gurai kakarimashō.*
It's about three feet six inches long.	*Nagasa wa san jaku roku sun gurai darō.*
You'd better put in about ten pounds and boil it half an hour.	*Jik kin bakari irete han ji kan niru ga yokarō.*
I waited about an hour and then called a jinriki and went home.	*Ichi ji kan bakari matte jinriki wo yonde uchi ye kayetta.*
She's about five feet high and weighs about a hundred pounds.	*Take ga go shaku bakari de mekata ga hiyak' kin bakari da.*

CHAPTER VIII. THE NUMERAL.

SEC. 1.—CARDINALS.

Japanese is supplied with two series of Cardinals; one Japanese, the other Chinese. The former ends with ten.

JAPANESE.		CHINESE.			
1	*hitotsu*	*ichi*	11	*jū ichi*	21	*ni jū ichi*
2	*futatsu*	*ni*	12	*jū ni*	30	*san jū*
3	*mitsu*	*san*	13	*jū san*	40	*shi jū*
4	*yotsu*	*shi*	14	*jū shi*	100	*hiyaku*
5	*itsutsu*	*go*	15	*jū go*	200	*ni hiyaku*
6	*mutsu*	*roku*	16	*jū roku*	300	*sam biyaku*
7	*nanatsu*	*shichi*	17	*jū shichi*	600	*rop piyaku*
8	*yatsu*	*hachi*	18	*jū hachi*	800	*hap piyaku*
9	*kokonotsu*	*ku*	19	*jū ku*	1000	*sen*
10	*tō*	*jū*	20	*ni jū*	2000	*ni sen*
10,000		*man*	100,000		*jū man*	
20,000		*ni man*	1,000,000		*hiyaku man*	

The Japanese Cardinals usually follow the Nouns they qualify, as *chōchin mitsu*—three lanterns; sometimes, however, they precede them, in which case they either drop their final syllable, which is allowable before Japanese words, as *mi tsuki*—three months, or they are followed by *no*, as *mitsu no hako*—three boxes.

Up to ten, the Chinese series is used only with the Descriptive Numerals and Chinese words of measure, weight, time, et cetera; as *sun*—inch, *shaku*—foot, *ken*—six feet, *chō*—sixty *ken*, *ri*—two miles and a half, *kin*—catty, *hiyō*—bag, *ji*—hour, *nen*—year, et cetera. Above ten, the Chinese series is the only one in use.

Sec. 2.—Descriptive Numerals.

In certain instances the English idiom requires a Numeral to be followed by a word (usually) descriptive of the thing enumerated. Sometimes the shape of the article has determined the word used, sometimes the form in which comes to market, sometimes a marked feature in it, sometimes the need of individualization, et cetera; as two sheets or rolls of paper or music, so many panes of glass, pieces of tape, stacks of hay, bundles of straw, blades of grass, drops of water, flakes of snow, sticks of wood, head of cattle, bales of cotton, pairs of scissors, cups of tea, glasses of wine, copies of a book, pieces of statuary. In Japanese, words of this sort are constantly met with, not only because they are much more numerous than in English, but also because so many of them are applied to whole classes of objects. Out of more than fifty, the following will be found to embrace most in common use in the Colloquial. They are added to the Chinese Cardinals; *nin*, *jō* and *mai*, however, prefer *yo* (four) to *shi*.

persons		*nin*	money, clothes, plates, sheets of paper, et cetera, and flat things generally	*mai*
animals		*hiki*		
birds		*wa*		
houses		*ken*		
ships		*sō*		
shoes, socks	pairs of	*soku*	masts, trees, pencils, ropes, umbrellas, tubes, bottles, and long cylinders generally	*hon*
jinrikis, guns, candles, scissors		*chō*		
books	volumes	*satsu*	cups, glasses, pails, et cetera (full)	*hai*
	copies	*bu*		
mats		*jō*		

Nin and *jō* follow the Numeral without alteration in either; as *ichi nin*, *san nin*, *roku nin*, *jū nin*; the following letter changes take place, however, when the other words are preceded by *ichi*, *san*, *roku* or *jū*.

HIKI.	HON.	HAI.	KEN.	SŌ.
ip piki	*ip pon*	*ip pai*	*ik ken*	*is sō*
sam biki	*sam bon*	*sam bai*	*san gen*	*san zō*
rop piki	*rop pon*	*rop pai*	*rok ken*	
jip piki	*jip pon*	*jip pai*	*jik ken*	*jis sō*.

SOKU.	SATSU.	CHŌ.	WA.	MAI.
is soku	*is satsu*	*it chō*	*sam ba*	*sam mai*
san zoku			*rop pa*	
jis soku	*jis satsu*	*jit chō*	*jip pa.*	

Hitori, futari and *yottari*, are common substitutes for *ichi, ni* and *yo nin.*

Usually the Descriptive Numerals follow their Nouns; as 'bring me three or four cups of tea,—*cha wo san shi hai motte koi;* instances occur, however, where they come first, in which cases they are followed by *no;* as *go satsu no hon*—five books.

Illustrations of the use of Descriptive Numerals will be found on pages 101, 104, 105, and throughout the book generally.

Sec. 3.—Ordinals.

Ordinals are formed by adding *me* to the Japanese, or *bam (ban) me* to the Chinese Cardinals. A third series is formed by prefixing *dai* instead of adding *bam me*, and a fourth by employing both *dai* and *bam me.*

Yo, jū yo, et cetera, take the place of *shi, jū shi,* et cetera, before *bam me;* otherwise the series is regular.

No is added to an Ordinal to fit it to qualify a Noun following.

1st	*hitotsu me no*	*ichi bam me no*	*dai ichi* { *no* / *bam me no*
2nd	*futatsu me no*	*ni bam me no*	*dai ni* { *no* / *bam me no*
3d	*mitsu me no*	*sam bam me no*	*dai* { *san no* / *sam bam me no*
4th	*yotsu me no*	*yo bam me no*	*dai* { *shi no* / *yo bam me no*
10th	*tō me no*	*jū bam me no*	*dai jū* { *no* / *bam me no*
11th		*jū ichi bam me no*	*dai jū ichi* { *no* / *bam me no*
20th		*ni jū bam me no*	*dai ni jū* { *no* / *bam me no*

When the succession is one of time, *do* or *hen* is employed instead of *ban*. In like manner, when the Ordinals are used in connection with expressions of time, weight, measure, or with the Descriptive Numerals, these words take the place of *ban*, a Japanese word being preceded by a Japanese Cardinal; as—

second time	*ni do me*
fourth time	*shi hen me*
third day	*mik ka me*

third month	*mi tsuki me*
sixth year	*roku nen me*
fourth pound	*shi kin me*
first chō	*it chō me*
third ri	*san ri me*
eighth tsubo	*ya tsubo me*
third man	*san nin me*
second dog	*ni hiki me*
fifth house	*go ken me*
fourth jinriki	*shi chō me*
sixth cup	*rop pai me*
seventh page	*shichi mai me*
eighth bottle	*hachi hon me*

The Adverbial Ordinals are formed by prefixing *dai* and adding *ni* to the Chinese Cardinals; as *dai ni ni*—secondly, *dai san ni*—thirdly; usually the *ni* is dropped after *dai ichi*—first.

Sec. 4.—Fractions.

Fractions are usually rendered by the Chinese Cardinals. The denominator comes first, and is followed by *bun no* (sometimes contracted into *bu*) and the numerator; as *sam bun no ni*—two-thirds, *go bun no ichi*—one-fifth, *jū bun no shi*—four-tenths.

The Noun half is *ham bun;* the Adjective, *han;* as—

I'll take half.	*Ham bun torimashō.*
Half will be plenty.	*Ham bun de takusan da.*
Can't you wait half an hour?	*Han ji kan mataremasenu ka.*

Sec. 5.—Percentage.

Ten per cent is *ichi wari;* twenty per cent, *ni wari.* Up to ten, percentage is expressed by *bu* added to the Chinese Cardinals; as *ichi bu*, *ni bu*, et cetera.

Sec. 6.—Consecutive Numbers.

In consecutive numbers, the highest comes first, the second next, following the English order; as 'the fourth of July, 1776'—*sen shichi hiyaku shichi jū roku nen, shichi guwatsu, yokka.*

Sec. 7.—Address.

The order is from general to particular, directly the reverse of that usually followed on an English letter. The number of the house is commonly followed by *chi* (lot); as—

Mr. Mayeda Toshimitsu,
No. 2, First Chō,
Kobiki Ward,
Kiyō Bashi District,
Tōkiyō.

Tōkiyō,
Kiyō Bashi Ku,
Kobiki Chō,
It Chō me ni ban chi,
Mayeda Toshimitsu Sama.

CHAPTER IX.—THE PREPOSITION.

What in English are Prepositions, in Japanese are Postpositions, which may be classified as Simple and Compound.

The Simple Postpositions are *de*, *ni*, *ye*, *no*, *kara*, *yori* and *made*.

The Compound Postpositions are made up of a Noun preceded by *no*, which links them to the foregoing word, and followed by *ni*; as *no shita ni*—underneath, *no kawari ni*—instead of, *no tame ni*—for the sake of. *De*, *ye* and *no* are sometimes substituted for *ni*; *de* and *ye* to express certain shades of meaning (Comp. Secs. 1, 2, 4), and *no* to join the Postposition to a word following. Compound Postpositions become Adverbs by dropping *no*; following an Adjective, also, the *no* is dropped, as *sono uye ni*—on top of it. These words being Nouns are often used as Predicates, in which case *da* takes the place of *ni*; they may also become the Direct Object of a Verb, when *ni* gives way to *wo*.

Some English Prepositions are rendered by Participles; as *ni yotte*—according to; and some, when used in a special sense, are translated accordingly, as 'for' (to fetch)—*tori ni*.

Sec. 1.—At.

1. Place:—
   (*a*) With a Verb of situation—*ni*.
   (*b*) With a Verb of action—*de*.

With a Verb of situation, *ni* is used to render both 'in' and 'at'; with a Verb of action, *de*. In certain Verbs of action, however, as *tatsu*—to stand, *suwaru*—to sit, the idea of action is often subordinate to that of situation; under such circumstances, they will usually be accompanied by *ni*. This is the explanation of the *ni* in sentences of the sort on page 95, the point of the inquiry not being whether grass *grows* in the desert, but whether it grows in the *desert*—whether there *is* any grass there; so in the example on page 100, the *act* of establishing is altogether secondary to the *fact* that preaching stations have been established—that they *exist*. Whether *de* or *ni* is employed will depend, therefore, upon what idea is prominent in the speaker's mind; as a general rule, however, it will be found that *aru*, *oru* and *iru* are accompanied by *ni*, other Verbs by *de*.

It may be worth while to state in passing that in speaking of companies, associations, the government and departments of the same, et cetera, *de* is often inserted when in English the simplest construction is one without any Preposition; the commonest example of this is *seifu de;* as 'I hear the Tōkiyō Fu is going to abolish the Chū Gakkō before long'—*kondo Tōkiyō Fu de Chū Gakkō wo haisu sō da*, 'so the Beisho Gaisha met with a serious loss the other day'—*sendatte Beisho Gaisha de taihen son wo shita sō da*, 'they say the Mitsu Bishi Kaisha expect soon to buy another lot of steamers'—*chikajika ni Mitsu Bishi Kaisha de mata jōkisen wo kai-iveru sō da.*

2. Time—*ni*.

1. (*a*).

There used to be a barrier at Hakone.	*Hakone ni moto sekisho ga atta.*
Are n't some of the Shōguns' tombs at Nikkō?	*Shōgun no haka wa Nikkō ni mo aru ja arimasenu ka.*
I hope there are n't many musquitoes at Odawara.	*Odawara ni wa amari ka ga inakereba ii ga.*

1. (*b*).

We buy our vegetables at that shop.	*Asoko no mise de yasai mono wo kaimasu.*
We stayed three days at Kiga.	*Kiga de mikka todomarimashita.*
Did you rest at Odawara?	*Odawara de o yasumi nas'tta ka.*

2.

I got up this morning at half past four.	*Kesa yo ji han ni okimashita.*
Wake me to-morrow morning at day-break.	*Asu no asa yoake ni okoshite o kure.*

Sec. 2.—In.

1. With a Verb of situation—*ni* (Comp. Sec. 1.); of a thing put into another—*ni haitte iru;* of holes—*ni aite iru.*

2. With a Verb of action (Comp. Sec. 1.), or when accompanied by a Superlative—*de.*

3. Inside of, within, in the midst of—*no naka ni, no aida ni.*

4. Into—*ye, no naka ye.*

1.

Is there a good hotel in Tōkiyō?	*Tōkiyō ni wa ii hatagoya ga arimasu ka.*
There are two or three fine waterfalls in America.	*Amerika ni kirei na taki ga ni san ga sho aru.*
Is there any thing in the house?	*Uchi ni nani ka aru ka.*
Is n't it in Kiuō Dōwa?	*Kiuō Dōwa ni aru de wa arimasenu ka.*
You must n't sit in the draught.	*Kaze no fuki-tōsu tokoro ni suwatte ite wa ikenai.*
What's in that box?	*Sono hako ni nani ga haitte iru ka.*
Is there any salt in this bread?	*Kono pan ni shio ga haitte imasu ka.*
There's a hole in this teapot.	*Kono kibishō ni ana ga aite iru.*

2.

I believe he died in Tōkiyō.	*Tōkiyō de shinimashitarō.*
I must have dropped it in Ginza.	*Kitto Ginza de otoshita darō.*
How much sake do you suppose is drunk in Tōkiyō in a year?	*Ichi nen ni Tōkiyō jū de nomu sake wa nani hodo de gozaimashō.*
You can't get good jinrikis in the country.	*Inaka de wa ii jinriki ni noru wake ni ikanai.*
Which is the longest street in Tōkiyō?	*Tōkiyō de wa nan chō ga ichi ban nagai darō.*
Which is the largest island in the world?	*Sekai de nan to iu shima ga ichi ban ōkii darō.*
Who's the strongest in the family?	*Uchi de wa dare ga ichi ban jōbu da.*

3.

It's in the trunk wrapped up in paper.	*Kawabitsu no naka ni kami ni tsutsunde aru.*
I saw a fox in the woods.	*Hayashi no naka de kitsune wo mita.*
You can ride to the railroad in twenty minutes.	*Ni jip pun no aida ni tetsudō made notte ikeru.*

4.

Please bore a hole in this.	*Kore ye ana wo akete kudasai.*
Perhaps you put it in your pocket.	*Kakushi ye o ire nas'tta no ka mo shirimasenu.*
He's gone into the temple to worship.	*Miya no naka ye ogami ni haitta.*

Sec. 3.—On.

1. *Ni.*
2. On the upper surface of, on top of—*no uye ni.*

1.

Please write Kanazawa on this envelope.	*Kono jōbukuro ni Kanazawa to kaite kudasai.*
There's a stain on my haori.	*Watakushi no haori ni shimi ga aru.*
There's a fly (lighting) on the ceiling.	*Tenjō ni hai ga tomatte iru.*
Is there a stamp (pasted) on that letter?	*Sono tegami ni kitte ga hatte gozaimasu ka.*

There is n't a single button (fastened) on this shirt. *Kono jiban ni wa botan ga hitotsu mo tsuite inai.*

He went home on Monday. *Getsuyobi ni uchi ye kayerimashita.*

2.

Is that a dog sleeping on the floor? *Yuka no uye ni nete iru no wa inu desu ka.*

My hat is on the table. *Boshi wa tsukuye no uye ni arimasu.*

Did n't you leave your shoes on the bridge? *Hashi no uye ye kutsu wo o oki nasaimasenu deshita ka.*

I dropped a stone on my foot. *Ashi no uye ni ishi wo otoshita.*

Sec. 4.—To.

1. Preceding the Indirect Object—*ni.*
2. To a place—*ye, ni.*
3. As far as—*made.*

1.

Give something to the dog. *Inu ni nani ka o yari.*

Don't lend it to any one. *Sore wo dare ni mo o kashi nasaruna.*

What did you say to Miss Chiye? *O Chiye san ni nan to osshatta ka.*

2.

We're going to Riyōgoku Bashi to-night by boat to see the fireworks. *Konya hanabi wo mi ni Riyōgaku Bashi ye fune de mairimasu.*

Would you like to take a walk towards Hon Chō? *Hon Chō no hā ye undō ni irasshite wa ikaga.*

Have n't you taken that box upstairs yet? *Mada ano hako wo nikai ye motte ikimasenu ka.*

3.

How much to Asakusa and back? *Asakusa made jōge ikura.*

I went to the Tōri, but I did n't find him. *Tōri made itta ga ano hito ni awanakatta.*

How much is a ticket to Tōkiyō? *Tōkiyā made no kitte wa dono kurai deshō.*

Sec. 5.—From, Out, Off, Through.

1. From preceding a Noun, out of, off of, through (as a way of entrance)—*kara.*

2. From preceding a Verbal Noun (so that not)—Indicative Present Negative and *yō ni.*

3. Off (detached from)—*toreta.*

4. Off shore—*no oki ni.*

5. To pass through—*tōru,* through the midst of—*no naka wo tōru;* to pass something through—*tōsu.*

1.

How far is it from here to that tree?	*Koko kara ano ki made nani hodo arimasu ka.*
Hang it on the fourth nail from the right.	*Migi kara yo bam me no kugi ni o kake.*
I rode steadily from six in the morning until six in the evening.	*Asa no roku ji kara ban no roku ji made hikkikiradzu ni notta.*
Perhaps you can borrow one from next door.	*Tonari kara karirareru ka mo shirimasenu.*
Take a pound of sugar out of this box.	*Kono hako kara satō wo ik kin wo o dashi.*
Bring me a dish out of the closet.	*Mono-oki kara sara wo ichi mai motte koi.*
Empty it out of this bottle and pour it into that.	*Kono tokkuri kara dashite sore ye tsume-irero.*
Take the clothes out of the trunk and air them.	*Kawabitsu kara kimono wo dashite kaze wo tōshite o kure.*
Take the books off that table.	*Sono dai kara hon wo oroshite o kure.*
I fell off my horse and sprained my ankle.	*Uma kara ochite ashi-kubi wo kujiita.*
Let's go in through the window.	*Mado kara hairō ja nai ka.*
Did the rain leak through your roof?	*O taku no yane kara ame ga morimashita ka.*
Won't it go in through the key hole?	*Kagi ana kara hairimasenu ka.*

2.

Is there no way to keep books from moulding?	*Hon ni kabi ga hayenai yō ni suru shikata wa arimasenu ha.*
Be careful and keep the children from taking cold.	*Kodomo ni kaze wo hikasenai yō ni ki wo tsuke nasai.*

3.

The leg's off that table.	*Ano dai no ashi ga toreta.*
The tiles are all off the roof.	*Kono yane no kawara ga mina torete shimatta.*

4.

The ship is at anchor off the fort.	*Fune ga daiba no oki ni teihaku shite iru.*
They tell me a great many fish are caught off Hommoku.	*Hommoku no oki de taisō sakana ga toreru sō da.*

5.

I ran through the house.	*Iye wo tōri nuketa.*
I rode through the crowd in a jinriki.	*Hitogomi no naka wo jinriki ni notte tōrimashita.*
Pass your thread through the needle and make a knot in it.	*Hari ye ito wo tōshite haji wo musunde o oki.*

Sec. 6.—By.

1. Of the agent—*ni* (Comp., however, II. VII).
2. Of the instrument—*de, wo motte.*
3. Beside—*no soba ni.*
4. Of time—*made ni.*

1.

I had it made by the blacksmith.	*Kajiya ni koshirayesasemashita.*
This book was written by a Chinaman.	*Kore wa Shinajin no kaita hon desu.*

2.

We went to Odawara by jinriki.	*Odawara ye jinriki de ikimashita.*
Please let me know immediately by telegraph.	*Dōzo sugu ni denshin de shirasete kudasai.*
Were n't you waked up by the earthquake last night?	*Yūbe no jishin de me ga same wa shimasenu deshita ka.*

3.

Did you ever stand by a waterfall?	*Taki no soba ni tatte o ide nas'tta koto ga arimasu ka.*
This brook runs by the village.	*Kono kogawa wa mura no soba wo nagareru.*
You're living in the house by the bridge, are n't you?	*Hashi no soba no uchi ni sunde iru de wa nai ka.*

4.

I'll be ready by noon.	*Hiru made ni shitaku ga dekimashō.*
It may possibly stop raining by evening.	*Ban made ni ame ga yamumai mono de mo nai.*
The jinriki must be here by four o'clock.	*Jinriki wa yo ji made ni koko ye konakereba naranai.*

Sec. 7.—With.

1. Of the instrument—*de, wo motte.*
2. Together with, in company with—*to, to issho ni, to tomo ni.*
3. Belonging to, connected with—*ni tsuite.*

1.

You'd better tie that parcel with a string.	*Sono tsutsumi wo himo de shibaru ga ii.*
Wipe it up with a cloth.	*Zōkin de fuite o kure.*
Wash it with soap.	*Shabon midzu de aratte o kure.*
You'd write faster with a pencil.	*Yempitsu de kaita hō ga hayai.*
He writes with his left hand.	*Hidari no te de kakimono wo suru.*

2.

I argued with him for about an hour.	*Ano hito to ichi ji kan hodo giron wo shita.*
Send the figs along with the grapes.	*Ichijiku wo budō to issho ni yatte o kure.*
I left the shoes in the corner with the umbrella.	*Kōmori-gasa to issho ni kutsu wo sumi ye oita.*
Well then, I'll go with you.	*Sore ja go issho ni mairimashō.*

3.

Is there no key with this watch?	*Kono tokei ni wa kagi ga tsuite imasenu ka.*
Is n't there a wick with the new lamp?	*Atarashii rampu ni wa shin ga tsuite inai ka.*
Did n't a letter come with this box?	*Kono hako ni tegami ga tsuite kimasenu deshita ka.*

Sec. 8.—Without.

1. Preceding a Noun :—
   (*a*) Not having—*nashi ni, naku.*
   (*b*) Unless one has—*nakereba, nakute wa.*
2. Preceding a Verbal Noun—Negative Participle.

1. (*a*).

This letter came without a stamp.	*Kono tegami wa kitte nashi ni kimashita.*
Why did you make it without handles?	*Naze te nashi ni koshirayemashita.*
These matches burn without any smell.	*Kono tsukegi wa nioi nashi ni moyeru.*
You must n't leave the house again without leave.	*Mata kotowari nashi ni uchi wo dete wa narimasenu.*

1. (*b*).

You can't open it without a key.	*Kagi ga nakereba akeru wake ni ikanai.*

Mamma can't read any thing any more without her spectacles.	*Okkasan wa megane ga nakute wa mō nani mo yomu koto ga dekinai.*

2.

I suppose it would n't do for us to go in without taking off our shoes.	*Kutsu wo toradzu ni haitte wa waru-karō.*
You must n't go without letting me know.	*Watakushi ni shirasedzu ni itte wa ikenai.*
You must n't buy the sugar without weighing it.	*Me ni kakenai de satō wo katte wa ikimasenu.*
He went without (taking) an umbrella.	*Kōmori-gasa wo motadzu ni itta.*
Bring me the lamp without (putting on) the chimney.	*Hoya wo kakedzu ni rampu wo motte koi.*
You're writing without (putting on) any ink.	*Sumi wo tsukedzu ni kaite i nasaru.*
Sometimes the coolies ran without (putting on) their sandals (and sometimes with them on).	*Ninsoku ga waraji wo hakadzu ni hashitta koto mo aru.*
Do you intend to go without (taking) a guide?	*Annai wo tsuredzu ni o ide nasaru o tsumori ka.*

SEC. 9.—OF.

1. Possession, apposition—*no*.
2. Partitive:—
   (*a*) Some of a group as contrasted with the remainder or emphasized, (hence, frequently accompanied by 'some,' 'many,' 'few')—*no uchi ni, ni.*
   (*b*) When, however, there is no contrast or special emphasis, 'of' is not expressed.
3. Made of—*de*.

1.

The nails were rotten, and the bottom of the box fell out.	*Kugi ga kusatte hako no soko ga nuketa.*

Don't you like the smell of a good cigar?	*Ii tabako no nioi wo o suki ja arimasenu ka.*
In the daimiyō town of Odawara.	*Odawara no jōka ni.*

2. (*a*).

Some of us would like to study history.	*Watakushidomo no uchi ni rekishi wo keiko shitai mono mo gozaimasu.*
Some of the Tōkiyō merchants wear foreign clothes.	*Tōkiyō no akindo ni yō-fuku wo kiru hito mo gozaimasu.*
Many of them don't know how to read or write.	*Ano hito tachi no uchi ni yomi-kaki no dekinai mono ga ōku aru.*
Many of the Japanese speak English.	*Nihonjin ni wa Yeigo wo tsukau hito ga ōku aru.*
Few of the jinriki men live to be fifty.	*Jinriki wo hiku mono ni go jis sai made ikiru mono wa sukunai.*

2. (*b*).

Please hand me one of those pens.	*Sono fude wo ip pon totte kudasai.*
Are any of the children sick?	*Donata ka o kosama ga go biyōki desu ka.*
One of Mr. Tanaka's daughters was married lately.	*Tanaka san no musume ga hitori chikagoro katadzuita.*

3.

Make it of pine.	*Matsu no ki de tsukutte o kure.*
It's made of flour and water.	*Kona to midzu de koshirayeta mono da.*
Did n't you intend to build of brick?	*Renga de iye wo o tate nasaru tsumori de wa arimasenu deshita ka.*

Sec. 10.—For.

1. For the sake of—*no tame ni.*

2. Instead of—*no kawari ni.*

3. To serve as, to be used for—*ni;* intending to make serve as—*ni shiyō to omotte.*

4. Considering that—*ni shite wa.*
5. To be delivered to—*ni yaru.*
6. To be used with, on, by—*no.*
7. Addressed to—*no tokoro ye.*
8. To fetch, to get—*tori ni.*
9. To call—*yobi ni.*
10. Price:—
    (*a*) Buying—*de*, *ni.*
    (*b*) Selling—*ni*, *de.*
11. Courtesy (Comp. IV. III. Sec. 2.)—*ageru*, *morau*, *kudasaru*, *kureru* and (usually of a favor to a third party) *yaru.*

1.

He died for his country.	*Kuni no tame ni inochi wo suteta.*
The doctor recommended me to go to Atami for my health.	*Yōjō no tame ni Atami ye mairu ga yoi to isha ga mōshita.*

2.

You must n't use a chisel for a screw-driver.	*Nomi wo neji-nuki no kawari ni tsukatte wa ikenai.*

3.

What are these boards for?	*Kono ita wa nani ni narimasu ka.*
That won't do for the pillow.	*Sore wa makura ni wa naranai.*
He would do very well for a teacher.	*Ano hito wa shishō ni goku yokarō.*
I want to engage a man and his wife for servants.	*Fūfu mono wo kodzukai ni tanomitai.*
I bought it for a thing to put pens in.	*Fude-tate ni shiyō to omotte kaimashita.*

4.

He speaks pretty well for a foreigner.	*Guwaikokujin ni shite wa kanari yoku dekimasu.*
He runs fast for a child.	*Kodomo ni shite wa hayaku hashiru.*

It was very badly done for him. *Ano hito ni shite wa yohodo fudeki de atta.*

Is n't this weather very hot for Tōkiyō? *Kono jikō wa Tōkiyō ni shite wa taisō atsui de wa arimasenu ka.*

5.

Rin has left something for you. *O Rin san ga anata ni yaru mono wo nani ka oite itta.*

I left a letter here yesterday for Mr. Kimura. *Kimura san ni yaru tegami wo kinō koko ye okimashitá.*

6.

I want a key for this box. *Kono hako no kagi ga iriyō da.*

Have n't you a cork for this bottle? *Kono tokkuri no kuchi ga arimasenu ka.*

While you're about it, get another chimney for this lamp. *Tsuide ni kono rampu no hoya wo mō hitotsu katte o ide.*

7.

A telegram's come for you. *Anata no tokoro ye denshin ga mairimashita.*

Did n't a package come for me? *Watakushi no tokoro ye tsutsumi ga kimasenu deshita ka.*

Has n't some freight come for me from Yokohama? *Watakushi no tokoro ye Yohohama kara nimotsu ga kite imasenu ka.*

8.

Has Han gone for my watch? *Han wa tokei wo tori ni ikimashita ka.*

Send Denjirō for it. *Denjirō wo tori ni o yan nasai.*

Have you written to Yokohama for that money? *Mō ano kane wo tori ni Yokohama ye tegami wo o yan nas'tta ka.*

9.

I went for the doctor, but he was out. *Isha wo yobi ni itta ga rusu de atta.*

Some time to-day I want you to go for a carpenter. *Kiyō jū daiku wo yobi ni itte moraitai.*

You'd better go for another kago. *Kago wo mō it chō yobi ni itta hō ga yokarō.*

10.

I don't think you can buy one for ten yen.	*Jū yen de wa kaycmasumai.*
About what can you buy a jinriki for?	*Jinriki wa it chō ikura gurai de kaimashō ka.*
I bought it for five bus and sold it for six.	*Ichi yen ichi bu de katte ichi yen ni bu ni utta.*
He sold it for 2,500 yen and got the money for it.	*Ni sen go hiyaku yen ni utte sono dai wo moratta.*
I'll go for twenty cents.	*Ni jis sen de mairimashō.*

11.

I was going to engage one for you that used to live with us.	*Zen ni uchi ni otta no wo tanonde ageyō to omotta.*
Miki wants you to buy a hairpin for her.	*O Miki san ga anata ni kanzashi wo katte moraitai.*
Please sharpen both ends of this pencil for me.	*Kono yempitsu wo riyō-haji to mo kedzutte kudasai.*
Please by some toys for the children.	*Kodomo ni nani ka omocha wo katte yatte kudasai.*
Are n't you going to buy a carriage for the baby?	*Akambo ni kuruma wo katte o yan nasaimasenu ka.*

Sec. 11.—Across, Over, Beyond.

1. The other side of—*no mukō ni.*
2. Further on than, ahead of—*no saki ni.*

1.

Who's that across the way?	*Michi no mukō ni oru no wa dare desu ka.*
What's that house across the canal?	*Horiwari no mukō ni aru uchi wa nan desu ka.*
The wind blew the letter over the house.	*Kaze ga tegami wo iye no mukō ye fuki-tobashita.*
Are there any villages beyond Fuji?	*Fuji no mukō ni mura ga arimasu ka.*

2.

It's a little beyond Nihon Bashi.	*Nihon Bashi no sukoshi saki desu.*
He lives just beyond the Post Office.	*Yūbin-yakusho no jiki saki ni sunde iru.*
Go on a little further (ahead a little).	*Mō sukoshi saki ye.*

Sec. 12.—Among.

No uchi ni, no naka ni.

I think you'll find it among the tools.	*Dōgu no uchi ni arimashō.*
Is there a dictionary among them?	*Sono uchi ni jibiki ga arimasu ka.*

Sec. 13.—Around.

No mawari ni, no gururi ni, no meguri ni.

There was a crowd of policemen standing around the house.	*Iye no mawari ni junsa ga ozei tatte otta.*
Let's put some flowers around the fruit.	*Midzu-gashi no mawari ni hana wo okō ja nai ka.*

Sec. 14.—Before.

In front of—*no maye ni.*

He stood before the king.	*Ō no maye ni tachimashita.*
Is there a seat in front of the tea-house?	*Chaya no maye ni koshikake ga aru ka.*

Sec. 15.—Behind.

1. At the back of—*no ushiro ni.*

2. Further back than, after—*no ato ni;* following after—*no ato ni tsuite, no ato kara,*

1.

There's a well behind the house.	*Iye no ushiro ni ido ga aru.*
The key has fallen down behind the clock.	*Tokei no ushiro ye kagi ga ochita.*
Please hand me that book behind you.	*O ushiro ni aru hon wo totte kudasai.*

2.

The other boat must be a good way behind us now.	*Mō is sō no fune wa mō yohodo ato ni nattarō.*
The troops marched the behind the Emperor.	*Heitai wa Tenshisama no o ato ni tsuite itta.*
You'd better make the kagos go after the jinrikis.	*Kago wa jinriki no ato kara ikaseru ga ii.*
I'll come after you.	*O ato kara mairimashō.*

Sec. 16.—Between.

No aida ni.

There's a well between the main house and the kitchen.	*Omoya to daidokoro no aida ni ido ga aru.*
It has fallen down between the bookcase and the wall.	*Shodana to kabe no aida ye ochita.*
Between four and five o'clock.	*Shi ji kara go ji made no aida.*

Sec. 17.—During.

No uchi ni, no aida ni; following a Chinese Noun (frequently)—*chū.*

He died during the night.	*Yoru no uchi ni shinda.*
You ought to study a little every day even during vacation.	*Yasumi no aida ni mo mainichi sukoshi dzutsu keiko nasaru ga ii.*
During his trial the people were greatly excited.	*Gimmi chū wa jinshin ga yohodo dōyō shita.*
If any one should come during dinner, tell him I can't see him.	*Dare de mo shokuji chū ni kitara, shitsurei nagara o me ni kakarenai to iye.*

Sec. 18.—Except, Besides, But.

1. Excepting, besides—*no hoka ni.*
2. Only (Comp. VII. IV. Sec. 6)—*shika* or *kia* and the Negative.

1.

I've nothing with me except a five riyō note.	*Go riyō satsu no hoka ni nani mo motte orimasenu.*
Did n't you go any where but to Shiba?	*Shiba no hoka ye wa doko ye mo irasshaimasenu deshita ka.*
Every thing excepting that is perfectly plain.	*Sono hoka ni mina yoku wakaru.*
Have n't you any pens besides these.	*Kono hoka ni wa fude wa gozaimasenu ka.*

2.

He's taken two himself and has n't given me but (has given me only) one.	*Jibun wa futatsu totte watakushi ni hitotsu shika (kia) kurenai.*
He did n't send but (sent only) half that he promised.	*Yakusoku shita hambun shika (kia) yokosanakatta.*
I won't give but a little more (will give only).	*Mō sukoshi shika (kia) yarimasenu.*
He did n't wait but a little while (waited only).	*Sukoshi no aida shika machimasenu deshita.*

Sec. 19.—Instead of.

1. Before a Noun—*no kawari ni.*
2. Before a Verbal Noun—Negative Participle.

1.

Did n't you put in salt instead of sugar?	*Satō no kawari ni shio wo ireta de wa nai ka.*
I wish I'd gone instead of him.	*Ano hito no kawari ni watakushi ga ikeba yokatta.*
You'd better use a big spoon instead.	*Sono kawari ni ōkii saji wo tsukau ga ii.*

2.

Instead of going to Yokohama he went to Tōkiyō.	*Yokohama ye ikadzu ni Tōkiyō ye maitta.*
He sleeps all day instead of doing his work.	*Shigoto wo sedzu ni ichi nichi nete imasu.*
I think I'll build instead of buying.	*Iye wo kawadzu ni atarashiku tateyō to omoimasu.*

Sec. 20.—Over, Above.

No uye ni.

I think it's hanging over the clock.	*Tokei no uye ni kakatte imashō.*
Look on the shelf above.	*Sono uye no tana wo goran.*

Sec. 21.—Under, Below, Beneath.

No shita ni.

There's a closet under the stairs.	*Agaridan no shita ni oshi-ire ga aru.*
The dog's under the veranda gnawing a bone.	*Yengawa no shita ni inu ga hone wo kajitte iru.*
The dogs kept barking under my window all night long.	*Mado no shita de yo jū inu ga hoyete otta.*
The rat went under the house.	*Nedzumi ga iye no shita wo tōtta.*

Sec. 22.—According to, in Accordance with.

1. Dependent on, regulated by—*ni yotte.*
2. Of opinions, teachings, writings, et cetera—*ni yoreba.*
3. Of statements—*no iu (hanashi) ni.*
4. In obedience to, in compliance with—*ni shitagatte, dōri ni.*
5. In harmony with—*ni kanau.*

1.

The rate differs according to the number of words.	*Kotoba no kadzu ni yotte riyō ga chigaimasu.*

The postage differs acccording to the weight of the letter.	*Tegami no mekata ni yotte yūbin-zei ga chigaimasu.*
I change my clothes according to the weather.	*Jikō ni yotte kimono wo kayemasu.*
They are arranged according to color.	*Iro ni yotte narabeta mono da.*
I may go or not, according to circumstances.	*Shina ni yotte iku ka mo ikanai ka mo shirimasenu.*

2.

According to the opinion of some scholars, this is a mistake.	*Aru gakusha no setsu ni yoreba, kore wa machigai da.*
According to the Nichi Nichi Shimbun, the cholera appears to be spreading from day to day.	*Nichi Nichi Shimbun ni yoreba, korera-biyō ga hibi manyen suru yōsu da.*

3.

According to the doctor, he has the small-pox.	*Isha no iu ni wa ano hito wa hōso da.*
According to a certain teacher.	*Aru sensei no o hanashi ni wa.*

4.

In accordance with the doctor's orders, the police disinfected the whole house.	*Isha no sashidzu ni shitagatte, junsa ga iye jū ni kusuri wo maita.*
In accordance with the treaty, foreigners were allowed to live in Tsukiji.	*Jōyaku ni shitagatte, guwaikokujin wa Tsukiji ni oru koto ga dekita.*
According to the regulations, school closes to-day.	*Kisoku dōri ni, kiyō yori gakkō wo yasumimasu.*

5.

Is that in accordance with Japanese custom?	*Sore wa Nihon no fūsoku ni kanaimasu ka.*
Your view is not in accordance with the treaty.	*Sono go setsu wa jōyaku ni kanaimasenu.*
That's not in accordance with your agreement.	*Sore wa o yakusoku ni kanaimasenu.*
That may be in accordance with the letter of the law, but it's not in accordance with its spirit.	*Sore wa okite no bummen ni wa kanau ka mo shirenai ga shui ni wa kanaimasenu.*

CHAPTER X.—THE CONJUNCTION.

Like most of the other Parts of Speech, English Conjunctions are rendered into Japanese in a variety of ways :—

1. By Particles ; as *to*—and, *mo*—both, *ka*—or.

2. By Nouns ; as *yuye ni*—because, *yō ni*—so that.

3. By the Conditional Mood ; as *areba*—if it is.

4. By the Participial forms of the Verb and Adjective ; as, *tomatte o yasumi nasaru ga yō gozarimashō*—you'd better stop and rest.

Sec. 1.—And.

Connecting :—

1. Nouns—*to* (which may be repeated after the last Noun), *ni*.

2. Verbs and Adjectives—the first Verb and usually the first True Adjective assume their Participial forms, the *atte* of *de atte* being dropped and *de naku* or *de nai* generally taking the place of *de nakute ;* Adjectives in *na* and *no* change *no* and *na* into *de (de atte)*. In sentences, however, containing two Subjects whose actions are more or less in contrast, the Conjunction is commonly rendered by *shi*.

3. Present Participles—the Frequentive form.

4. Equivalent to 'but', 'yet', 'because', 'when', 'if', 'since', et cetera—translated accordingly.

5. And so forth—*ya . . . ya . . . nado* or *dano*.

1.

Please buy some battledoors and shuttlecocks for the children.	*Dōzo kodomo ni hane to hagoita wo katte yatte kudasai.*
We met a jinriki, a kago and two pack-horses on the way.	*Tochū de jinriki it chō to kago it chō to ni-uma ni hiki ni atta.*
For breakfast we'll have eggs, toast and tea.	*Asameshi ni wa tamago ni (to) yaki-pan ni (to) cha ni shiyō.*

2.

The kago men put down the kagos and went to the tea-house.	*Kagokaki wa kago wo oroshite chaya ye ikimashita.*
I intended to cross over to Kadzusa and take a hotel.	*Kadzusa ye watatte yado wo toru tsumori deshita.*
I dreamed the house was on fire and woke up with a start.	*Uchi ga yakeru yume wo mite odoroite me wo samashita.*
It rained all night and the mails were delayed.	*Yodōshi ame ga futte yūbin ga okureta.*
The locomotive ran off the track and several passengers were killed.	*Jōkisha ga michi wo hadzurete norite ga su nin shinda.*
The ball went over the fence and we could n't find it.	*Tama ga hei no mukō ye itte miyenakunatta.*
Denjirō left the hammer out of doors and it's all rusty.	*Denjirō ga kanadzuchi wo soto ye okizari ni shite sabi darake ni natta.*
He looked tired and sick.	*Tsukarete biyōki no yō deshita.*
You ought to help and not to hinder one another.	*Tagai ni jama wo sedzu ni suke-au beki hadzu da.*
It was a rainy day and we could n't start.	*Uten de tatarenakatta.*
He's a foreigner and don't appreciate the difficulties.	*Guwaikokujin de mudzukashii wake ga wakaranai.*
Odawara is hot and noisy.	*Odawara wa atsukute yakamashii tokoro da.*
Nagoya is a large and busy city.	*Nagoya wa ōkikute hanka na machi da.*
In the Spring this grass is green and beautiful.	*Haru ni naru to kono kusa wa aokute kirei da.*

The kago I rode in was uncomfortable and full of fleas. *Watakushi no notta kago wa nori nikukute nomi ga takusan otta.*

This room's chilly and you can't sit in it without taking cold. *Kono heya wa samukute kaze wo hikadzu ni suwatte irarenai.*

This spring water is clear and cold. *Kono shi-midzu wa sumikitte tsumetai.*

It was a Japanese and not a Chinese scholar that I wanted to engage. *Watakushi no tanomitai no wa Kangaku no sensei de wa naku Wagaku no sensei deshita.*

It was one bu that I paid and not two. *Watakushi no haratta no wa ni bu de wa nai, ichi bu datta.*

An honest and intelligent servant is a treasure in the house. *Shōjiki de rikō na kerai wa iye no takara da.*

This room seems warm and damp. *Kono heya wa atataka de shimette iru yō desu.*

Mr. Mayeda lives in Kobiki Chō and Mr. Tomita in Hongō. *Mayeda san wa Kobiki Chō ni sunde iru shi Tomita san wa Hongō ni iru.*

Matsu went to mail the letters and Koma went to market. *Matsu wa tegami wo dashi ni itta shi Koma wa kaimono ni ikimashita.*

One (of two dogs) died and the other ran away. *Ip piki wa shinu shi mō ip piki wa nigete shimatta.*

3.

Were n't you talking and laughing? *Shabettari warattari shite ita de wa arimasenu ka.*

Some girls are always whispering and giggling. *Itsu de mo mimi-kosuri wo shitari kutsukutsu waratiari shite iru onna no kodomo mo gozaimasu.*

4.

I told Mr. Mayeda what you said, and he said it's not so. *Kono aida osshatta no wo Mayeda san ni iimashita ga sō de nai to mōshimashita.*

This roof was mended barely a month ago, and it's begun to leak again. *Kono yane wa wadzuka hito tsuki maye ni naoshita no da ga mata mori dashita.*

Koma did n't put on enough coal, and the fire went out. *Koma ga sekitan wo jūbun ni kubenakatta kara, hi ga kiyeta.*

The cock crowed, and all the hens began to cackle. *On dori ga toki wo tsukuttara, men dori ga mina naki dashita.*

Tell Kisaburō so and he'll do it for you. *Kisaburō ni sō osshareba, shite agemashō.*

Put them in the sun and they'll dry directly. *Hinata ye hosu to jiki ni hiru.*

Every body else gets tickets, and why don't you? *Hito wa dare de mo kitte wo morau no ni, omaye wa dō shite morawanai ka.*

5.

Maruya keeps books, paper, slates, et cetera. *Maruya ni wa hon ya kami ya sekiban nado ga aru.*

At this season, the river's full of ships loaded with rice, sake, lumber, et cetera. *Kono setsu wa kome ya sake ya zaimoku nado wo tsunda fune de kawa ga ip pai da.*

Sec. 2.—Both . . . And.

Mo . . . mo.

There seem to be plenty of both roses and camellias in your garden. *O niwa ni wa bara mo tsubaki mo takusan aru yō desu.*

Some animals can live both on land and in water. *Dōbutsu ni yotte wa oka ni mo midzu ni mo sumu koto ga dekiru.*

It's both rained and snowed to-day. *Kiyō wa ame mo furi yuki mo futta.*

He was great both in war and in peace. *Ikusa no toki ni mo odayaka na toki ni mo irai hito de atta.*

Many things are both useful and ornamental. *Yaku ni mo tachi kazari ni mo naru mono ga ōku aru.*

Sec. 3.—Too, Also.

1. In addition—*mo.*

2. Likewise—*mo yahari* or *yappari; yahari* is sometimes understood.

1.

Bring a spoon along too.	*Saji mo issho ni motte o ide.*
I'll take the children too.	*Kodomo mo tsurete mairimashō.*

2.

Are you sick too?	*Anata mo yahari go biyōki desu ka.*
Does your right eye pain you also?	*Migi no me mo yahari itamimasu ka.*
I have a cold too.	*Watakushi mo yahari kazake de gozaimasu.*
They have a custom just like that in Japan too.	*Nihon ni mo yahari sore to onaji yō na fūzoku ga arimasu.*
Even that's a little too big too.	*Sore de mo yahari sukoshi ōki sugiru.*
I question about this one's being gold too (the other one I think is gold).	*Kore de mo yahari kin ka shiranai.*
Did you forget to speak about that too?	*Yappari sore wo iu no mo wasureta no ka.*

Sec. 4.—But.

Ga, keredomo.

You may go, but come home early.	*Dete mo yoi ga hayaku kaette o ide.*
It looks like rain, but it may clear.	*Ame ga furi sō da ga hareru ka mo shirimasenu.*
I tried to get him to write for me, but he would n't do it.	*Ano hito ni kaite morawō to omotte tanonda ga kotowarimashita.*

Sec. 5.—Though, Although, Still.

1. Although—*keredomo*, (stronger) even though—Participle and *mo*.

2. Even so, and yet—*sore de mo, da ga, yahari.*

1.

He'll probably get well now, though he's still very sick.	*Mada yohodo warui keredomo, tabun naorimashō*

I suppose we'll have to take it, although it does n't suit.	*Ki ni iranai keredomo, shikata ga arimasumai.*
He won't give a cent though he's a rich man.	*Kanemochi de mo ichi mon mo yaranai.*
He won't give up smoking though it's injuring him.	*Karada no gai ni natte mo tabako wo yamenai.*
He's getting pretty old, still he's strong yet.	*Yohodo toshiyori ni natte mo, mada tassha da.*

2.

Still, you'd better apologize.	*Sore de mo wabi wo nasaru ga yokarō.*
Still, you'll have to take at least a hundred pounds of baggage.	*Da ga sukunakute mo hiyak'kin gurai o nimotsu wo motte ikanakeria (ikanakereba) naranai.*
Still, it will cost a thousand dollars.	*Yahari sen yen gurai wa kakaru darō.*
Still, you'd better stick to it.	*Yahari yamedzu ni yaru ga ii.*
Still, she can't possibly be in for a long time yet.	*Yappari nagai aida kakaranakutcha tsuku wake ni ikimasenu.*

Sec. 6.—Either, Or, Whether.

1. One or the other—*ka*. In questions connected by 'or' in which the members are in contrast, and also in sentences containing 'whether' followed by 'or', a Verb understood in English must be repeated; to put it differently, in such cases the Japanese ask two complete questions. It should be stated here that questions in Japanese are followed by *ka;* after such interrogative words as *naze, dare,* et cetera, however, *ka* is often omitted.

2. Either one or the other no matter which; whichever is preferred; both alike possible, permissible or matters of indifference; in either case—*mo . . . mo.*

3. Either with a Negative and equivalent to any more or better than something or some one else—*yahari.* When the subject or the object is expressed, *yahari* is commonly accompanied by *mo.*

1.

This must be the third or the fourth.	*Kiyō wa mikka ka yokka darō.*
Is Miss Hana or Miss Take at home?	*O Hana san ka o Take san wa o uchi desu ka.*
I hope you'll send a messenger or a letter.	*Hito ka tegami wo yokoshite kurereba ii ga.*
Is this red or black?	*Kore wa akai ka kuroi ka.*
Is this the fifth, or the sixth (which)?	*Kiyō wa itsuka desu ka, muika desu ka.*
Were you speaking to him, or about him?	*Ano hito ni osshatta no desu ka, ano hito no koto wo osshatta no desu ka.*
Will you need a jinriki, or not?	*Jinriki ga o iriyō desu ka, o iriyō de gozaimasenu ka.*
Please ask whether the bath's ready.	*Yu no shitaku ga yoi ka kiite kudasai.*
Do you know whether it's raining at Odawara?	*Odawara wa ame ga futte iru ka shitte o ide ka.*
I don't know whether it's silk or crape.	*Kinu desu ka chirimen desu ka zonji-masenu.*
I don't known whether it will rain or not.	*Ame ga furu ka furanai ka wakari-masenu.*
Do you know whether the steamer goes to-day, or to-morrow?	*Jōkisen wa kiyō deru ka, ashita deru ka go zonji desu ka.*

2.

You can either take a kago or walk.	*Kago ni noru koto mo aruku koto mo dekimasu.*
Tell him he may come either to-morrow or the day after.	*Ashita kite mo asatte kite mo ii to sō iye.*
I told the carpenter he might make them either round or square.	*Maruku shite mo shikaku ni shite mo ii to daiku ni iimashita.*
I don't care whether it raine or not.	*Ame ga futte mo furanakute mo kamawanai.*
It don't make a bit of difference whether he staye or not.	*Tomatte mo tomaranai de mo dō de mo yoi.*
It don't make any difference whether it's bamboo or not.	*Take de (atte) mo take de nakute mo dō de mo yoi.*

Does it make any difference whether it's cut or torn?	*Tatte mo saite mo yō gozaimasu ka.*
Is it all the same whether it's round or square?	*Marukute mo shikaku de mo onaji koto desu ka.*
Please buy it, whether it costs one yen or ten?	*Ichi yen de mo jū yen de mo ii kara, dōzo katte kudasai.*
He'll probably die, whether he takes it or not.	*Sore wo nonde mo nomanakute mo mudzukashikarō.*
I'll send him whether he likes it or not.	*Iya de mo ō de mo yarimasu.*

3.

That won't do either.	*Yappari ikenai.*
See there, I don't believe you can do it either.	*Sore goran nasai, yahari dekimasumai.*
You must n't leave your light burning either.	*Yappari akari wo tsukete oitcha ikenai.*
You can't go either.	*Yahari omaye mo ikarenai.*
That pattern does n't suit me either.	*Sono moyō mo yahari kini irimasenu.*
He did n't say a word about that either.	*Yappari sono koto mo nan to mo iwanakatta.*
They don't say that either.	*Yappari sore mo iimasenu.*

In this sentence *sore* takes the place of *sō* (Comp. V. Sec. 1), because the reference is to a particular expression and not to the general contents of a statement.

Sec. 7.—Neither . . . Nor.

Mo . . . mo with the Negative. When the Subject is asserted to be neither one of two Substantives, *mo* is preceded by *de*, *de nai* and not *nai* being used in predicating Nouns (Comp. II. IV.), as 'this is not a dog'—*kore wa inu de nai;* accordingly, 'this is neither a dog nor a cat'—*kore wa inu de mo (nai) neko de mo nai;* on the other hand, 'this is not cheap' being *kore wa yasuku nai*, 'this is neither cheap nor good' will be *kore wa yasuku mo (nai) yoku mo nai.*

It has (or there are) neither mats nor shōjis.	*Tatami mo shōji mo nai.*
There were neither fleas nor musquitoes.	*Nomi mo ka mo oranakatta.*
A wise man desires neither poverty nor riches.	*Chisha wa madzushiki mo tomi mo nozomimasenu.*
She's neither young nor beautiful.	*Ano onna wa wakaku mo utsukushiku mo nai.*
It's neither rained nor snowed for a month.	*Hito tsuki no aida ame mo furadzu yuki mo furanai.*
This morning you neither swept nor dusted the room.	*Kesa kono heya wo haki mo sedzu hataki mo shinakatta.*
Hereafter I'll neither borrow nor lend.	*Mō kore kara kari mo shinai shi kashi mo shinai.*
He can neither read nor write.	*Yomu koto mo kaku koto mo dekimasenu.*
He's neither a wise man nor a scholar.	*Chisha de mo gakusha de mo nai.*
It's neither a flea nor a musquito.	*Nomi de mo ka de mo gozaimasenu.*
He's neither very old nor very young.	*Amari toshiyori de mo wakaku mo gozaimasenu.*

Sec. 8.—If, Unless.

1. Followed by:—

   (*a*) The Present, Future or Present Perfect Negative (is, does, be, will, shall, has not (Comp. II. v. Sec. 3.)—Conditional Present, or Indicative Present and *nara*. *Nara* often follows a Substantive directly, *de aru* being understood.

   (*b*) The Past (was, did, have, had, should, would, were, could, might)—Conditional Past, or Indicative Past and *nara*.

2. When 'if' introduces a future effect or consequence (sometimes expressed in English by 'and'), it is frequently rendered by the Indicative Present and *to*.

3. Mere supposition, 'in case', 'supposing that', may be rendered by *toki wa* (often preceded by *moshi*).

4. Even if—Participle and *mo*.

Unless is rendered in the same way as 'if not'.

1. (*a*).

If it's on the Tōri we can find it directly.	*Tōri ni areba jiki ni shireru darō.*
You must n't go out if it's raining.	*Ame ga futte ireba dete wa ikimasenu.*
I think he'll go if he is n't otherwise engaged.	*Hoka ni yōji ga nakereba iku darō.*
I suppose he'll stop at Kōbe unless he's in a hurry.	*Isoganakeria Kōbe ye yorimashō.*
You need n't pay for it if it does n't suit.	*O ki ni iranakereba dai wa yō gozaimasu.*
You'd better not buy them unless they're cheap and good.	*Yasukute yokunakeria kawanai hō ga ii.*
You must keep quiet if you come in here.	*Koko ye kuru nara shidzuka ni shinakereba naranai yo.*
If you'll lend me your knife I'll make you a kite.	*Kogatana wo kasu nara tako wo koshirayete yarō.*
Shall I call him if he has n't got up yet?	*Mada o oki nasaranai nara, okoshimasumai ka.*
If you have n't put it in your room, where have you put it?	*Heya ni okanai nara doko ye okimashita.*
They probably got along without difficulty, if the bridges have n't been carried away.	*Hashi ga ochinai nara, zōsa mo naku ikaretarō.*
What shall I do if he's out?	*Rusu nara, dō shiyō.*
If it's past twelve, we must start immediately.	*Jū ni ji sugi nara, sugu ni dekakenakutcha narimasenu.*
Don't interrupt him if he seems busy.	*Isogashi sō nara, jama wo suruna.*

1. (*b*).

I wonder how they got along, if the bridges were washed away.	*Hashi ga ochitara, dō shite ittarō.*

If you saw the letter on the table, why did n't you mail it? — *Dai no uye ni tegami ga aru no wo mitara, naze dashimasenu deshita ka.*

If he left Kōbe day before yesterday, he ought to be here to-day. — *Ototoi Kōbe wo detara, kiyō koko ye tsuku hadzu da.*

If he left Nagasaki on the 20th, he must have arrived on the 22nd or 23rd. — *Hatsuka ni Nagasaki wo detara, ni jū nichi ka san nichi ni tsuita hadzu da.*

If the ship did n't arrive yesterday, I can't go. — *Kinō fune ga tsukanakattara, mairaremasenu.*

If he has paid the money, as a matter of course you give him a receipt. — *Dai wo harattara, uketori wo yaru no wa atarimaye da.*

Unless you put it out, the light must be burning still. — *O keshi nasaranakatta nara, mada akari ga tsuite imashō.*

Never mind, if you've sealed up your letter. — *Tegami wo fūjite o shimai nas'tta nara, yoroshū gozaimasu.*

You'll never find it, if you've dropped it in the street. — *Tōri ye o otoshi nas'tta nara, dō shite mo arimasumai.*

What shall I do if he should be out? — *Rusu dattara, dō shiyō.*

Could we see the fireworks if we went up to the third story? — *Sangai ye nobottara, hanabi ga miyemashō ka.*

If I were you, I would n't do it. — *Watakushi nara, sō wa itashimasenu.*

2.

You'll break it if you don't take care. — *Ki wo tsukenai to kuwaremasu yo.*

You'll be late if you don't hurry. — *Isoganai to osoku narimasu.*

You can't stay here if you cry. — *Naku to koko ni irarenai yo.*

If you let him have it he'll spoil it. — *Sore wo motaseru to dainashi ni shimasu yo.*

You'll get wet if you don't take an umbrella. — *Kōmori-gasa wo motte o ide nasaranu to nuremasu.*

3.

In case he won't sell it for five yen, give him six. — *Go yen ni uranai toki wa roku yen o yari.*

What shall I do supposing my passport has n't come? — *Menjō ga kite inai toki wa dō itashimashō.*

If there's none on the Tōri, what then? — *Tōri ni nai toki wa dō shiyō.*

In case there should be war with China, how do you suppose it would turn out. — *Shina to ikusa ga hajimatta toki wa dō narimashō ka.*

4.

Probably he would not have been saved, even if he had known how to swim. — *Oyogi yō wo shitte ite mo tasukaranakattarō.*

He won't understand even if you explain it. — *Toki-akashite kikasete mo wakaranai.*

I was going to come even if you had n't telegraphed. — *Denshin wo o kake nasaranai de mo kuru tokoro de atta.*

I don't think he'll come even if he said he would. — *Kuru to itte mo ki wa shimai.*

Sec. 9.—Because.

Kara, yuye ni.

I prefer Hakone because it's cool. — *Sudzushii kara Hakone no hō ga ii.*

I waited because I hoped it would clear. — *Harereba yoi to omotta kara matte otta.*

He went because he had to. — *Ikaneba naranu wake ga atta kara itta no da.*

Sec. 10.—Then.

In that case—*sonnara, sayō nara, sore de wa.*

Then I don't think you'll find one in Tōkiyō. — *Sonnara Tōkiyō ni wa arimasumai.*

Then he may get well. — *Sonnara naoru ka mo shirimasenu.*

Then you must give up smoking.	*Sore de wa tabako wo o yoshi nasara-nakereba narimasenu.*
Then you'd better put in less water.	*Sore de wa motto midzu wo herasu ga ii.*

Sec. 11.—That.

1. Introducing a statement—*to*.
2. So that, in order that—*yō ni*.

1.

I told Miki (that) she might read it.	*O Miki san ni sore wo yonde mo ii to iimashita.*
Did n't the doctor say (that) you'd better go to Atami?	*Isha wa Atami ye o ide nasaru ga ii to iimasenu deshita ka.*
I learned from Mr. Uchida that Kō-yeki Mondō was written by one of the officials.	*Kōyeki Mondō wa aru yakunin no kaita hon da to Uchida san kara kikimashita.*

2.

Lift up the cover so that I can see out.	*Soto ga miyeru yō ni tōyu wo agete.*
Please open the door so that the air will come in.	*Kaze ga hairu yō ni to wo akete kudasai.*
You'd better roll up your sleeves so that they won't get wet.	*Nurenai yō ni sode wo makuru ga ii.*
Please tighten the net so that the musquitoes won't get in.	*Ka ga hairanai yō ni kaya wo shik-kari shite o oki nasai.*
Take care (that) you don't slip.	*Suberanai yō ni ki wo o tsuke.*

Sec. 12.—Than.

1. With the Comparative Degree—Comp. VI. II. Sec. 1.
2. Rather than—*yori isso*.

3. More than (of quantity or number) :—

(*a*) In Affirmative sentences—(generally) *amari* or *no yo*. *De wa kikanai*, which is more emphatic, may also be used of number, but only in affirming the existence of excess.

(*b*) In Negative sentences—(generally) *yori yokei ni*.

1.

A locomotive is a good deal faster than a steamer.	*Jōkisha wa jōkisen yori yohodo hayai.*
He can't stay longer than two or three days.	*Ni san nichi yori nagaku wa tomarenai.*
Kei is only about three months older than Sei.	*O Kei san wa o Sei san yori mi tsuki bakari shika toshi ga uye de nai.*

2.

I'd rather walk than ride.	*Noru yori isso arukimashō.*
I'd rather write to him than tell him.	*Atte hanasu yori isso tegami wo yarimashō.*
I'd rather live in Tōkiyō than Yokohama.	*Yokohama yori isso Tōkiyō ni oru hō ga yoi.*
Would you rather study French than English?	*Yeigo yori isso Futsugo wo keika nasaimasu ka..*
Would you rather lose your child than go for a doctor?	*Isha wo yobi ni iku yori mo isso kodomo wo korosu ka.*
I believe that fellow would rather starve than work.	*Ano yatsu wa hataraku yori mo isso hiboshi ni naru ki darō.*

3. (*a*).

I'll want more than ten pounds.	*Jik kin amari iriyō da.*
It will cost more than five yen.	*Go yen amari kakarimasu.*
I've waited more than an hour for you.	*Ichi ji kan no yo o machi mōshimashita.*
We have more than an hour yet.	*Mada ichi ji kan no yo aida ga aru.*
You must put in more than a handful.	*Hito tsukami no yo irenakute wa ikenai.*
There were more than a hundred men there.	*Asoko ni otta hito wa hiyaku nin de wa kikanai (hiyaku nin no yo otta).*

That book has more than a hundred pages. *Ano hon wa hiyaku mai de wa kikanai (no yo aru).*

It's more than ten ri to Odawara. *Odawara made jū ri de wa kikanai (no yo aru).*

3. (*b*).

I shall not want more than ten pounds. *Jik kin yori yokei ni wa irimasenu.*

It ought not to cost more than two or three yen. *Ni san yen yori yokei ni wa kakaranai hadzu da.*

You must n't put in more than a handful. *Hito tsukami yori yokei ni irete wa ikenai.*

There are n't more than ten ships in the harbor at present. *Ima minato ni fune ga jis sō yori yokei ni wa nai.*

It is n't more than a picul. *Hiyak'kin yori yokei de wa nai.*

That's a great deal more than is necessary. *Sore wa taihen yokei da.*

ADDENDUM.—THE VERB TO BE.

1. The statement on page 33 that *oru* and *iru* are used of animate things, should be limited. In speaking of animate things, *oru* and *iru* are employed to render to 'be' when used in the sense of 'present in or at a place'; in the sense of 'in existence,' they give way to *aru*.

2. The statement in the same connection that *aru* is employed with Relative Clauses, should be supplemented so as to read, Relative Clauses or their equivalents.

3. Perhaps it should be added that *aru* in the sense of 'have,' is constantly used of animate things.

1.

There's a bat.	*Asoko ni kōmori ga iru.*
Are there any other animals like bats?	*Kōmori no yō na dōbutsu ga hoka ni arimashō ka.*
There are no elephants in Japan.	*Nihon ni wa zō wa inai.*
Is it true that there are white elephants?	*Shiroi zō ga aru to iu ga hontō deshō ka.*
Where is the Shōgun now?	*Kubōsama wa kono setsu doko ni irasshaimasu ka.*
Why is there no Shōgun now?	*Naze ima de wa Kubōsama ga arimasenu ka.*
Is the Mikado in Tōkiyō now?	*Tenshisama wa ima Tōkiyō ni irasshaimasu ka.*

Were there ever two Mikados at the same time? *Ichi doki ni Tenshisama ga futari atta koto ga arimasu ka.*

Once upon a time (long ago) there was an old man and his wife. *Mukashi jiisan to baasan ga atta sō da.*

2.

Some foreigners (there are some foreigners who) can never speak Japanese well. *Nihongo wo dō shite mo yoku iyenai guwaikokujin mo aru.*

3.

Have you any gold-fish besides those I saw the other day. *Kono aida mita kingiyo no hoka ni mada betsu no ga arimasu ka.*

He has three boys and ever so many girls. *Otok'ko ga san nin ni onna ko ga iku nin mo arimasu.*

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ERRORS AND OMISSIONS.

Page 73, line 27, for may read way.
Page 76, line 14, for letter read latter.
Page 76, line 20, for many read may.
Page 84, line 19, for it read is.
Page 63, line 7, for rading read Trading.
Page 191, line 18, for frequentive read frequentative.
Page 203, line 19, for take take read take.

Page 41, line 8, for *irassh'tara* read *irassh'ttara*.
Page 55, line 17, for *gosaimasu* read *gozaimasu*.
Page 128, line 5, for *tutsushinde* read *tsutsushinde*.
Page 148, line 12, for *mada* read *made*.
Page 45, lines 15, 19, for *yo* read *yō*.
Page 80, lines 8, 14, for *yo* read *yō*.
Page 93, line 11, for *yo* read *yō*.
Page 74, line 12, for *mairu* read *(mairu)*.
Page 74, line 14, for *taberu* read *(taberu)*.

Although *mairu* (Comp. 73, 74) is better marked as only relatively humble, it is seldom employed in the Second Person even when inferiors are addressed. It is used in the First Person, and also in the Third both in speaking of equals to equals and of

inferiors to inferiors; in speaking to inferiors of their own actions, *iku* and *kuru* are the proper words to employ. This rule regarding *mairu* holds good of *mōsu* also, *iu* commonly taking its place in the Second Person. In familiar conversation with one another, students often use *iu* instead of *ossharu*. When an absolutely humble word is wanted, *itadaku* is substituted for *taberu*.

Mairu and *teru*—to shine should be inserted in the list on page 7.

Uriyō—to be sad should have been ranked as an exception to the rule given on page 8; its Inflection, especially as transliterated, being peculiar and as follows:

Neg. Base.	Root.	Indic. Pres.	Cond. Base.
ureye	*urei*	*uriyō*	*ureye*

Ureyeru, a Regular Verb of the Second Conjugation, is more frequently heard in the Colloquial:

Neg. Base.	Root.	Indic. Pres.	Cond. Base.
ureye	*ureye*	*ureyeru*	*ureyere*

THE END.

JAPANESE GRAMMAR

ASIA

SELF-TAUGHT

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PRONUNCIATION.
NATIVE CHARACTERS.
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MONEY, WEIGHTS AND MEASURES.

BY

H. J. WEINTZ.

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NOTE TO SECOND EDITION.

The proposal to issue a second volume of Japanese under the title of "Japanese Self-Taught," referred to in the Preface of this book—see opposite page—has now become an accomplished fact, and in the new volume the Publishers have carried out the idea of issuing a conversational phrase-book, consisting of the classified sentences in English and Japanese comprising Part II. of the first edition of "Japanese Grammar Self-Taught," together with a large number of classified Vocabularies. Throughout the work the pronunciation of the Japanese words has been added in accordance with Marlborough's well-known and popular system of phonetics, so that each page is arranged in three columns, viz., the English, Japanese (romanized) and the phonetic pronunciation respectively.

The space thus set at liberty in the Grammar has been filled by inserting three new sections of useful Exercises, as follows:—

A. Exercises for translation, in English and Japanese alternately, with Key.

B. Reading Exercises, interlined with the English phonetic pronunciation, and with Key.

C. Additional Extracts (short) from Japanese works, with translation.

The Exercises for translation (section A) consist of conversational sentences of a most practical and useful character, and both the Exercises proper and the Key may be used for translation, each forming the key to the other.

For this new matter the Publishers are indebted to Mr. J. Fife Mortimer, who for many years has made a special study of the Japanese language and literature.

The two works now form "a very comprehensive and "useful manual of the Japanese language, for students, "commercial men and traders, missionaries, travellers and "tourists." (See Preface, "Japanese Self-Taught.") They may be obtained bound together in one volume, entitled "Japanese Self-Taught and Grammar."

London, 1907.

PREFACE.

The scheme of this work is to provide a **complete manual of the Japanese language** rather than a phrase-book for travellers and others temporarily visiting Japan. Such visitors have not been overlooked, however, for a large number of **Conversational Phrases and Sentences,** conveniently classified, have been added, (including many of those running through the SELF-TAUGHT SERIES), together with full Vocabularies alphabetically arranged. The Publishers propose to develop these sections for issue under the title of "Japanese Self-Taught."*

The Japanese people, by their intelligence, energy, and enterprise—so remarkably displayed of late years—have raised their country to a prominent position amongst the Nations of the World, both politically and *commercially.* A great and growing interest, fostered by our recent alliance with its government, is being manifested towards "THE BRITAIN OF THE PACIFIC," and there is a **growing necessity** for a simple and inexpensive hand-book of the Japanese Language, which the present volume is designed to meet.

The work is carried out in the ROMAN CHARACTER, as for all practical purposes of international communication the Roman alphabet is being steadily adopted by the Japanese themselves. The native characters are however given, together with the rules of transliteration and a number of illustrative examples, so that the student may possess himself of the key to native literature.

Japanese is usually looked upon by Europeans as being terribly difficult to learn, but in reality it is *extremely easy*

* See "Note to Second Edition" on preceding page.

when studied in the Roman character; the want of a really practical grammar on modern lines has probably given rise to the idea referred to. The Syntax certainly *is* formidable to a European, as it is quite different from anything met with in Western languages, but Syntax is of very minor importance in Japanese—at least as regards making one's-self understood. A Japanese would be quite intelligible in England if he said "I to shop went, a book to buy," and *vice versâ* an Englishman would convey his meaning equally well by a similar distortion of a Japanese sentence, especially as the language itself is highly elliptical, thus accustoming Japanese people to readily infer meanings from context, &c.

The **simplicity of the language** is shown by such facts as that there is only one person in each tense—no *concord* (cf. French, and especially German)—no long lists of exceptions to rules,—only two irregular verbs of common occurrence,—and that it is *purely phonetic* (a most important point). The Author speaks advisedly in stating that one can make himself perfectly understood after far less time spent in study than is necessary in the case of any European language. Of course, to attain anything approaching syntactical accuracy, a much longer course of study is necessary than for obtaining an equal degree of proficiency in French, German or Spanish.

The **Grammar** has been compiled from the Author's notes, accumulated during many years' experience in preparing candidates for examinations, etc., and much of the matter introduced has been suggested by the questions and the difficulties of pupils. No attempt has been made to discuss verb-roots, archaic forms, and other matters interesting to philologists, but of no value to anyone taking up the study for practical purposes. The **Vocabularies** and **Conversational Phrases** are the outcome of a very great amount of time and care, bestowed on them with the object of ensuring completeness and accuracy in supplying the **words**

and phrases in actual use. The sentences are not mere literal translations from the English, but are those which would be used by a Japanese under similar circumstances. They are, in fact, not English-Japanese, but *Japanese-Japanese*, and in compiling them the Author has had the advantage of the co-operation of native linguists and others. The **literal translation** of Japanese sentences, in numerous instances throughout the book, will afford valuable assistance in synthetical construction, and will be found to lend considerable interest to the study of the language, by revealing the quaint and primitive nature of the native manner of putting ideas together.

The whole structure of the language is quite alien to anything found in Europe. In German, French and Spanish, for example, the equivalents for "give me," viz., *Geben Sie mir*, *donnez-moi*, and *déme*, respectively, may be taken as models, or forms which hold good for any noun which may be affixed. Not so in Japanese; an equivalent for "give me" cannot be isolated as it forms part of the context, and similarly with other expressions.

The **greatest care** has been taken to ensure that all the words found in the vocabularies are strictly conversational, so that the student will learn to employ the words in ordinary use, and will not be led into treating his Japanese hearers to such comicalities as "Condescend to demonstrate the route to —," instead of "Please tell me the way —." Many dialects are spoken in Japan, as in most countries, and yet the standard language is everywhere understood and spoken also, and anyone who carefully studies and masters the contents of this book, may rest assured that he can travel anywhere in Japan and make himself understood wherever he may go.

With regard to **pronunciation**, romanized Japanese is so purely phonetic that it has not been found necessary to introduce a third and phonetic column in the Conversations

and Vocabularies in this volume (*see* Parts II. and III.), but with the few simple rules of pronunciation stated and exemplified in the early pages, and bearing in mind that, with few exceptions, **each letter has only one sound,** that **that sound never varies,** and that **every letter in each word must be distinctly sounded,** the student will readily acquire facility of speech in the language. Out of the 2,000 words (about) in the vocabularies, there are only four which present any divergency from the rules, and only two in the whole of the phrases, and in these cases I have noted the deviation and supplied an imitated pronunciation.

The short **extracts from Japanese authors** which are included, with literal and free translations, seem commonplace and puerile to English eyes, but they are thoroughly typical of the matter found in the few novels in the language. Fiction is beneath the notice of educated readers and writers, but there are signs indicating that it will be cultivated in the near future, and that a call will be made for translations of the leading English novels.

Students, Naval*, Military, and other Professional and Commercial men, Travellers and Tourists, will find this Manual of the greatest service, whether as a practical guide to the Language, or as a Conversational Phrase-book for every-day needs.

H. J. WEINTZ.

Shipley, 1904.

* The **Admiralty** offer special privileges and inducements to officers in the Royal Navy to STUDY JAPANESE.

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JAPANESE GRAMMAR SELF-TAUGHT

Part I. GRAMMAR, SYNTAX, Etc.

The Syllabary, Pronunciation, Accent.

THE SYLLABARY.

The native characters used for writing the Japanese language are comprised in two alphabets termed "Syllabaries," —the *Katakana*, which consists of the remnants of forty-seven Chinese square characters, and the *Hiragana*, which is composed of a number of cursive forms of Chinese symbols. Both of them differ entirely from any European alphabet and mode of writing, so that their acquisition at the commencement of the study of the language would really prove a hindrance to the student's progress. It is quite possible to obtain a thorough knowledge of the spoken language through the medium of the Roman characters, and, having gained an insight into the grammatical peculiarities, the student can easily transpose the Romanized characters into either of the two native Syllabaries, which may then be memorized in a few hours.*

In Japanese there are no separate *letters*, as these are understood in European languages, each of the characters of the syllabaries virtually representing a *syllable*; n final, which has a symbol to itself, forming the one exception.

Each syllable is composed of a vowel preceded by one of the consonants—*k* (or *g*, see p. 10), *s*, (*z* or *j*), *t* (*d*), *n*, *h* (*b* or *p*), *m*, *y*, *r*, *w*. Thus, every syllable is supposed to terminate with a vowel, and usually does so; e.g., *ka-ga*, *ga-ku*, *i-ka-nga-shi-i*. The exceptions occur principally in foreign words, or are produced by contractions.

The following table exhibits the syllables of the Japanese language in the Roman character, and arranged according to what is termed the *Go-jiu-on*, or "fifty sounds."

* For the Syllabaries in the native character see pages 96, 97.

THE SYLLABARY.

Vowel Syllables.

a	i	u	e	o

Consonant Syllables.

ka *ga*	ki *gi*	ku *gu*	ke *ge*	ko *go*
sa *za*	shi *ji*	su *zu*	se *ze*	so *zo*
ta *da*	chi *ji*	tsu *dzu*	te *de*	to *do*
na	ni	nu	ne	no
ha *ba* *pa*	hi *bi* *pi*	fu *bu* *pu*	he *be* *pe*	ho *bo* *po*
ma	mi	mu	me	mo
ya	i	yu	ye	yo
ra	ri	ru	re	ro
wa	i	u	ye	wo

By learning the nine consonants *k*, *s*, *t*, *n*, *h*, *m*, *y*, *r*, and *w*, together with the five consonantal softenings *g*, *z*, *d*, *b*, and *p*, the Syllabary is readily committed to memory.

PRONUNCIATION.

1. The Vowel Syllabics.

These are pronounced as pure vowels, having much the same sounds as in Spanish, Italian, &c., but are always short unless marked with the usual diacritic sign (*ō*, *ū*, &c.).

Character.	Sound represented.	Phonetic sign.*
ā	approximately as *a* in *father*	*ah*
ī (ii)	„ *i* „ *machine*	*ee*
ū	„ *oo* „ *food*	*oo*
ē	„ *a* „ *date*	*eh*
ō	„ *o* „ *sore*	*oh*
a	„ *a* „ *man*	ah
i	„ *i* „ *tin*	ee
u	„ *oo* „ *foot*	oo†
e	„ *e* „ *bed*	e (*or* eh)
o	„ *o* „ *polo*	oh

* As used on pages 14 and 15. † Not dwelt on.

I and *u* are frequently cut so short as to become nearly inaudible. In such instances they are written throughout this book *ĭ*, *ŭ*. Thus, *shĭta*, with one of its meanings, is usually pronounced as if written *sh'ta*; *matsŭ*, with one signification, is pronounced *mats'*.

In the combinations *ai*, *au*, *ae*, *ao*, *ui*, *ei*, *oi*, each vowel is distinctly sounded. They read as follows:—*ah-ee* (= the English diphthong represented by *i* in *mile* or *y* in *my*—phonetic sign *i* or ah-ee), *ah-oo* (like *ow* in *how*), *ah-eh*, *ah-oh*, *oo-ee*, *eh-ee* (like *ay* in *yay*), *oh-ee* (like *oy* in *boy*).

2. The Consonant Syllabics.

These are pronounced by combining the consonants and the vowels.

It will be observed that the Syllabary contains certain repetitions and irregularities. Thus we find *shi* where we should expect *si*, *fu* for *hu*, *i* for *yi*, *i* for *wi*; and so on. These anomalies are due to the inability of the Japanese to pronounce the sounds for which the above irregularities are substituted.

Note.—This peculiarity considerably modifies the conjugation of verbs, and should therefore be carefully borne in mind by the student.

The consonants have the same, or nearly the same, sounds respectively as in English, with the exception of the following:—

R, r.—In the syllabic *ri*, the *r* is pronounced somewhat like the English *d*; that is, in its articulation the tip of the tongue touches the roof of the mouth at the same point as in pronouncing the letter *r* itself, but with the substitution of the *d* sound. In the other syllabics *r* more resembles the English *r*, but in none of them is the trill so decided as in, say, Scotch, French, or German.

H, h, and **F, f,** are regarded as identical in Japanese, and their pronunciation is somewhat similar. In pronouncing *f*, the lower lip does not quite come in contact with the upper teeth, but remains at about the same distance from them as in pronouncing *wh* in the word *when*.

G, g, at the commencement of a word has the hard sound of *g* in the English *go*, *gain*, or *gum*; in all other positions like *ng* in *singer*. [Phonetic sign "ng" in Roman type; see p. 15.]

T, t, and **D, d,** are pronounced as in Italian; that is, the tip of the tongue is brought into contact with the upper teeth, instead of touching the front part of the roof of the mouth. With the majority of Japanese speakers no perceptible difference is made between *zu* and *dzu*.

Ye.—In this syllable the *y* is mute in most words, and is sometimes omitted in the Roman character. In some words y is used as a vowel in place of i (ee).

N at the end of syllables and words is like the French nasal *n*, i.e., somewhat similar to *ng* in the English *thing* or the *n* in *bank*.

The syllabics ***ga***, ***za***, ***da***, &c., printed in italics in the Syllabary, all commence with *softened* consonants, and are regarded by the Japanese merely as modifications of the syllabics commencing with hard consonants in the lines immediately preceding them, and not as different syllables.

NOTE.—In the native characters this distinction is represented by placing a diacritic sign by the side of the hard-consonant symbol; thus *ka* accompanied by the sign is read *ga*, *shi* is read *ji*, and so on.

The modification of a hard into the corresponding soft consonant often occurs in the formation of derivatives and compounds, so that this change (which with the diacritic sign, is termed *nigori*, or impurity), should be carefully noted.

When a letter is doubled it must be fully sounded twice, as *onna* (pronounced *ohn-nah*) ; *katta* (*kaht-tah*).

ACCENT.

The accentuation of Japanese words is much less prominent than that of English, the various syllables of the same word having an almost uniform degree of emphasis. Quickened, or silenced, vowel sounds frequently render prominent the other portions of the word, but, as a general rule, the stress is laid about equally on each syllable. The sound of the word *gozarimasu*, for example, is almost evenly emphasized—*go-za-ri-mas'*, the terminal *u* being nearly inaudible, and the syllable *masu* receiving but a very slight accent, the emphasis over and above the stress laid on the other three syllables being barely perceptible.

(*a*) In words of *two syllables* the accent is, as a rule, on the *first syllable*, as *hi'ro*, *tsu'ru*.

EXCEPTIONS.—When the vowel sound of the first syllable is short *i* or *u*, and when a long or double vowel sound occurs in the last syllable, the accent is laid on the last syllable, as *shĭka'*, *tsŭki'*, *hirō*, *musū*.

(*b*) In words of *three syllables* the accent is, as a rule, on the *second syllable*, as *ara'shi*, *moto'mŭ*.

EXCEPTION.—When the second syllable is short, as *ĭ* or *ŭ*, the first syllable bears the accent, unless the final syllable has a double (long) vowel sound ; in which case the primary accent is laid on the last syllable, and a secondary (subordinate) accent on the first, as *ta"ĭra'*, *a"tsŭku'* ; *chi'kŭ-shō"*, *bo'kŭ-tō"*.

(*c*) In *polysyllables* the accent is on the *last syllable but one*, as *Hakoda'te*, *Yokoha'ma*.

EXCEPTION.—If the last syllable but one contains *ĭ* or *ŭ*, the accent is thrown back upon the preceding syllable, as *asa'gĭta*, *Shimo'tsŭke*.

N.B.—Bear in mind that in *all* words accent goes to long syllables, and whenever two such long syllables come

together they are pronounced with equal stress. **Examples:** *Kanā'gawa, aimashō', hō-bō, shō-sō.*

NOTE.—In a very few instances of words written exactly alike, but with different meanings, there are differences in pronunciation which cannot be brought under a general rule, but must be learned by experience. These difficulties, however, need not trouble the student, and the preceding rules will suffice for all ordinary needs.

Examples of Phonetic Pronunciation,

illustrating the preceding rules.

English.	Japanese.	Pronunciation.
Oh!	*mā*	m*ah*
old lady	*obāsan*	oh-b*ah'*sahn
is good	*yoroshī*	yoh-roh-sh*ee'*
good	*ii*	*ee*
listening	*kiite*	k*ee'*teh
province	*shū*	sh*oo*
mother-in-law	*shūtome*	sh*oo'*tohmeh
interpreter	*tsūji*	ts*oo'*jee
(an interjection)	*nē!*	n*eh*
Miss	*nēsan*	n*eh'*sahn
already	*mō*	m*oh*
suitable	*sōtō*	s*oh-toh*
chopsticks	*hashi*	hah'shee
new	*atarashĭki*	ah-tah-rah'sh'kee *or* ah-tah-rahsh'kee
one	*ichi*	ee'chee
melon	*uri*	oo'ree
a little	*sŭkoshi*	s'koh'shee
two	*fŭtatsu*	f'tah'-tsoo
sailor	*sendō*	sehn-d*oh*
harp	*koto*	koh'toh
adversity	*wazawai*	wahzah-wah'ee
perilous	*ayaushi*	ah-yah-oo'shee
not returning	*kaerazu*	kah-eh-rah'dzoo
mending (*verb*)	*naosŭ*	nah'oh's'
firebrand	*moyekui*	moh-yeh-koo'ee
politeness	*rei*	ray (reh'ee)

English.	Japanese.	Pronunciation.
a little	*choito*	choh'eetoh *or* choy'toh
very	*goku*	goh'koo
a kind of palanquin	*kago*	kah'ngoh
two (in enumera-	*fū*	foo
argument [tion)	*ron*	rohn
flying (*verb*)	*tonde*	tohn'deh
noisy	*sōzōshī*	*soh-zoh-*shee
nun	*ama*	ah'mah
shampooer	*amma**	ahm'mah
hole	*ana*	ah'na [ah(n)'nah]
such	*anna**	ahn'nah
a sound	*oto*	oh'toh
a husband	*otto*	oht'toh

Parts of Speech.

The Japanese language, which is probably related to Mongol and to Manchu, differs entirely in composition and method of use from any European tongue.

The classification of Japanese words differs materially from that adopted by Western grammarians in dealing with their languages, but the components of Japanese sentences do duty for what are usually termed *Nouns*, *Pronouns*, *Numerals*, *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*. The great majority of these words are *uninflected*, and are divided by native grammarians into two broad classes according to their importance, namely (1) *Na*, (2) *Teniwoha*.

(1) *Na* are the *name-words* proper.

(2) The *Teniwoha* consist of the suffixed syllables or particles, which correspond to the *Prepositions*, *Conjunctions*, and *Interjections* of the English and allied languages. They also serve as terminal inflections for Adjectives and Verbs.

The Japanese also make use of words which correspond with the *Verbs* and *Adjectives* of Western speech, and are termed *Kotoba*, i.e., "words," or *Hataraki-kotoba*, i.e.,

* *Amma* and *anna* are respectively contractions of *amuma* (a-mu-ma) and *anuna* (a-nu-na), their original forms, and thus illustrate the rule stated on p. 9 (3rd par.).

"working-words," so named on account of their activity in assuming continual change of form. They are inflected to express mood, tense, &c.

It will be seen, then, that in Japanese there are in reality but two classes of words: (i.) *Uninflected words*, including NA and TENIWOHA, and (ii.) *Inflected words*, HATARAKI-KOTOBA; and it must be borne in mind by the student that the classification according to European methods—i.e., into nouns, pronouns, adverbs, &c.—adopted in this work, is for his own convenience in study, and is not the native mode of dealing with the language.

THE ARTICLE.

The Japanese language has no Article, definite or indefinite; thus, *otoko* signifies indifferently "the man," "a man," "man."

Definiteness may, however, be expressed by periphrasis. Thus, whilst in English "the letter" signifies a particular object which has been the subject of conversation previously, to express the same idea in Japanese it is necessary to use some such periphrase as "letter *just mentioned*," "letter *I wrote*," "letter *brought now*."

THE NOUN.

The Noun has no inflection to mark gender, number, or case. In other words, there is no declension.

Gender.

(1) Names of inanimate objects are neuter, as in English.

(2) In general no distinction is made between the masculine and feminine. Thus, *mŭma* signifies indifferently "horse" or "mare"; *dori*, "cock" or "hen"; and the sex must be inferred from the context.

In a very few cases, however, difference in gender is indicated by the use of different words, as

otoko, man;	*onna*, woman;
musuko, son, boy;	*musŭme*, daughter, girl;
chichi, father;	*haha*, mother.

In some instances, gender is distinguished by prefixing *o* or *on* for the masculine, *me* or *men* for the feminine; as

on dori, a cock;	*men dori*, a hen;
o ushi, a bull;	*me ushi*, a cow.

Similarly:

otoko no ko, a male child (*literally*, man-child);
onna no ko, a female child (*lit.*, woman-child).

Number.

Number is indicated by the addition of prefixes and suffixes. Thus, if it be desired to specify only one particular thing, the numeral for "one," *hito, hitotsu*, or *ichi*, is added to the name of the thing either as prefix or suffix; as

hito-hako, one box = a box;
hon-hitotsu, one book = a book.

Ordinarily the plural is not distinguished from the singular, but plurality can be expressed when necessary by adding *particles* such as *domo, ra, gata, shū (shiu)*, or *tachi* to the singular, as

ninsoku domo, coolies;	*kodomo ra*, children;
yakunin gata, officials;	*tomo dachi*, friends;
hyakushō shū, farmers;	*danna shiu*, masters.
yakunin tachi, officers;	

NOTE.—*Gata* and *tachi* are used to show respect, whilst *ra* is generally employed in speaking to coolies and menial servants.

Plurality is sometimes expressed by repeating the noun, as

tokoro, a place;	*tokoro-dokoro**, places;
shina, an object;	*shina-jina**, all kinds of objects;
kuni, a country;	*kuni-guni**, all countries;
kusuri, a medicine;	*kusuri-gusuri**, all kinds of medicines.

* In most instances the second half of the word takes the *nigori*, i.e., its initial consonant is softened. (See p. 13.)

Case.

Case is expressed in Japanese by means of certain terminations, called "postpositions," added to the noun. These postpositions, so far as they extend, answer the same purpose as the English *prepositions*, or the case-endings of a Latin noun.

Example:—

Nom.	*Tori*, or *tori ga*,	a bird.
Gen.	*tori no*, or *tori ga*,	of a bird, *or* a bird's.
Dat.	*tori ni*, or *tori ye*,	to a bird.
Acc.	*tori*, or *tori wo*,	a bird.

Voc.	*tori*, or *tori yo*,	O bird!
Abl.	*tori kara*, or *tori yori*,	from a bird.
Loc.	*tori ni*,	at, to, *or* in a bird.
Agent	*tori de*,	with, *or* by means of, a bird.

N.B.—The plural terminations are placed between the noun and the postpositions, as

Yakunin yata ni kippu wo misemashita. — I showed my ticket to the officers.

(*Literally*,* Officers...to ticket showed.)

Classes of Nouns.

As in most European languages, nouns may be divided into *Primitive*, *Derivative*, and *Compound*.

I. Primitive Nouns.

These are nouns which cannot be referred to any root—being roots in themselves—that is, they are undecomposable; as *inu*, dog; *te*, hand; *kaze*, wind; *yama*, mountain.

II. Derivative Nouns.

These are formed from other nouns, and also from adjectives and other parts of speech, by means of prefixes and suffixes. They are divided into Abstract, Augmentative, Diminutive, Concrete, and Verbal Nouns.

1. *Abstract Nouns.*—These are formed chiefly from adjectives by adding to the stem *-sa*, which is equivalent to the English *-ness* in *brightness*, *happiness*, &c. Thus, from *takai*, high, is formed the abstract noun *takasa*, height; *wakasa*, youthfulness (from *wakai*, young); *omosa*, weight (from *omoi*, heavy).

True adjectives and some verbal forms, followed by *koto* (thing, fact), are also used as compound abstract nouns, as

takai koto height (*lit.*, high thing);
komaru koto, anxiety (*lit.*, trouble thing).

2. *Concrete Nouns.*—Compound concrete nouns may be formed by adding the word *mono*, thing, to adjectives and to some verbal forms. Thus, *umai mono*, delicacy, is formed from *umai*, delicious, and thing; *ao mono*, vegetables, from

* In the literal translations the Particles have not been included. Their significations will be found in the section on Particles. (See p. 69.)

aoi, green, and thing; *mono-shiri*, a learned man, from *shiru*, to know.

3. *Augmentative Nouns.*—The prefix *ō*, great, is used as an augmentative to other nouns, as

ō arashi, great storm (*i.e.*, tempest);
ō gurai, great eater (*i.e.*, glutton);
ō bune, great boat (*i.e.*, ship, vessel, &c.).

4. *Diminutive Nouns.*—These are formed by prefixing to other nouns the syllable *ko*, little; as

ko yama, little mountain (*i.e.*, hill);
ko inu, little dog (*i.e.*, puppy).

5. *Verbal Nouns.*—A large number of these are merely the unaltered stems of verbs, as

warai, laughter,	from	*warau*, to laugh;
nokori, remainder	,,	*nokoru*, to be left over;
soshiri, evil-speaking	,,	*soshiru*, to speak evil;
kakushi, pocket	,,	*kakasu*, to hide;
hikari, brightness	,,	*hikaru*, to shine.

III. Compound Nouns.

These nouns, which are very numerous, are formed in many ways, of which the principal are:—

(*a*) A noun + a noun, as

honya, a bookseller, from *hon*, a book, and *ya*, house;
kusuri-ya, a druggist's, from *kusuri*, medicine, and *ya*, house;
hanazono, a flower-garden, from *hana*, flower, and *sono*, garden.

(*b*) The stem of an adjective + a noun, as

yasu-mono, cheap article, from *yasui*, cheap, and *mono*, thing;
aka-gane, copper, from *akai*, red, and *kane*, metal;
waru-kuchi, evil-speaking, from *warui*, bad, and *kuchi*, mouth.

(*c*) A verbal form + a noun, as

urimono, an article for sale, from *uri* (stem of *uru*, to sell) and *mono*, thing;
nusubito, a thief, from *nusumu*, to steal, and *hito*, person;
moyekui, a firebrand, from *moyasu*, to burn, and *kui*, stake.

(*d*) A noun + a verbal form, as
hito-goroshi, a murder *or* murderer, from *hito*, person, and *korosu*, to kill;
ki-chigai, a lunatic, from *ki*, spirit, and *chigau*, to be wrong.

(*e*) A verbal form + a verbal form, as
kigaye, a change of clothing, from *kiru*, to wear, and *kayeru*, to change;
nukigaki, a synopsis, from *nuku*, to draw out, and *kaku*, to write down.

NOTE.—(1) In compound nouns the second component usually receives the *nigori* (see p. 13). Thus, the *h* of *hito* is changed into *b* in the compound *nusubito*; the *k* of *koroshi* into *g* in *hito-goroshi*; the *k* of *kaki* into *g* in *nuki-gaki*. (See *c*, *d*, and *e*, above.)

(2) The final vowel of the first component of a compound noun is often changed. This change is most common in connection with the letter *e*, which is replaced by *a*, as
sakate, drink-money, from *sake*, beer, and *te*, hand;
saka-oke, a sake (beer) vat, from *sake* and *oke*;
kaza-deppō, an air-gun, from *kaze* and *teppō*.

(3) As will be seen subsequently, certain parts of verbs and adjectives are, for purposes of syntax, regarded as nouns.

THE PRONOUN.

Pronouns in Japanese are for the most part merely nouns which have in process of time become pronominal. They are grouped together in various classes for the different degrees of respect and politeness which form so prominent a part of the general culture of the country.

The pronouns may be classified as *Personal*, *Possessive*, *Demonstrative*, *Interrogative*, *Indefinite*, *Relative*, *Reflexive*.

Personal Pronouns.

1. SINGULAR.

(*a*) *First Person.*

Watakŭshi, I, is the ordinary polite word for the pronoun of the first person.

Temaye is used in token of humility by the lower classes to their superiors. It is also employed for the second person.

Watashi and *washi* are used by intimate friends.

Boku serves for soldiers and students.

Ore is used with a lesser degree of respect, and is employed generally by servants, &c., to each other.

Examples :—

Watakŭshi wa kajiya de gozarimasŭ, [*lit.*, I...blacksmith...am]	I am the blacksmith.
Ore mo ikō, [*lit.*, I too will go]	I will go too.
Boku wa gakkō ye kaeru tokoro da, [*lit.*, I...school to return place am]	I am on the way back to school.

(*b*) *Second Person.*

Anata (= *ano kata*, that side) is really a pronoun of the *third* person which has gradually come to be employed for the *second*, like the German *Sie*. It is a polite form used to address equals or superiors, and is sometimes used as a noun as in *kono anata*, this gentleman.

Omaye (*omae*) *san* is nearly identical with *anata*, but more familiar, and is used principally by women.

[N.B.—The above will be found to suffice for Europeans.]

Kimi serves for students and soldiers.

Kisama and *temaye* show the least degree of respect, and are used to address people of the lowest class.

Sensei is employed to address professors and learned men in general.

Danna (master), *danna-san*, or *danna-sama* is used by an employé in addressing his principal.

Other words in use for the second person are:—*O nushi* (very familiar), *sokka* (formal), *sochi* (to inferiors), *ware* (among country people), and *unu* (abusive).

Examples :—

Omaye koko ni matte ore, [*lit.*, you here waiting remain.]	You wait here.
Anata ni o hanashi moshitai koto ga gozarimasu, [*lit.*, you...talk wish to, thing there is]	There is something I wish to tell you:
Kimi wa doko ye iku ka ? [*lit.*. you...where to go...?	Where are you off to ?
Unu berabō me,	You impertinent fellow !

(*c*) *Third Person.*

Are. This is used indifferently for "he" or "she," and is often replaced by the more respectful forms *ano hito*, that man, that woman; *ano o kata*, that gentleman, that lady; or *ano onna*, that woman.

Tō-nin, "the person in question," is often used for "he."

Aitsu is a contemptuous equivalent for *are*.

Examples:—

Ano o kata Tōkyo no akindo ia nai ka,	Is he not a Tokio merchant?
[*lit.*, ...Tokio...merchant is (he) not?]	
Are wa mō Hiōgo ni tsukimashītarō,	He (she, it) has probably arrived in Hiogo by now.
[*lit.*, ...already Hiogo...has-probably-arrived]	

2. Plural.

The plurals are formed from the singular, as in nouns, by adding *domo*, *gata*, *ra*, *shiu* (*shū*), and *tachi* (see p. 17). Thus, *watakūshi*, I—*watakūshi domo*, we; *ore*, *orera*, *are*, he, she, it —*arera*, they; *omaye*, *omaye gata*, you (thou), you; &c.

The grammar of the personal pronouns is like that of nouns, and particles (see pages 69–77) are affixed in the same manner as with nouns. It must be observed, however, that, with the pronouns of the first and second persons, the employment of plural particles, when two (or more) persons are intended, is much more frequent than in the case of nouns, and a Japanese often uses *watakūshidomo* (we) for "I."

As in Latin and Spanish, personal pronouns are usually omitted unless they are used *emphatically*, or in cases where ambiguity would arise from their omission. Thus, "I never saw that woman before," would be rendered, *Are wa sen ni miyenakatta onna da*, unless the person addressed might be in doubt as to whether the speaker were referring to himself or to another person, in which case *watakūshi* would be employed. In such sentences as "*I* am going home, but *you* had better remain here," the pronouns should be inserted because the significance depends on the emphasis laid on them.

Possessive Pronouns.

The Possessive Pronouns are simply personal pronouns with the possessive particle, *no* or *ga*, added to them, as

watakŭshi no, my;
watakŭshi domo no, our;
anata no / *omaye no*, your;
ano hito no, his.

Mine, yours, his, hers, theirs, are also rendered by *watakŭshi no, anata no*, &c., but they can readily be distinguished from *my, your*, &c., by observing the particles used with them or by examining the context.

Examples:—

Anata no gakkō wa dochira desŭ? — Whereabouts is your school?
[*lit.*, your school...whereabouts is?]

Watakŭshi no wa atarashiu gozarimasŭ: anata no wa furū gozarimasŭ, — Mine is new; yours is old.
[*lit.*, mine...new is; yours...old is]

Ano hito no iye wa yohodo tōi, — His house is a long distance away.
[*lit.*, that man's house...very much is far]

Demonstrative and Interrogative Pronouns.

NOTE.—With these pronouns are given several words closely allied to them in derivation and meaning, and which may be treated advantageously at the present stage.

1. THIS. Root, Ko or Ka.

kore (noun);	*konna*, this kind of;	*kayō*, this manner;
kono (adj.);	*konnani* (adv.);	*kahodo*, this much;
konata (pron.);	*koitsu*, this fellow;	*kaku*, or *ko*, thus.

Ko, ka. The root appears only in the compounds given in the above table; in *ko-toshi*, this year; and in a few other words of very rare occurrence.

Kore (plural, *korera*), this. *Kore* is a noun meaning "this one" when the object is near or in the possession of the speaker, and more rarely "this person"; as

Kore wa ikura desu ka? — As to this thing, how much is it?

Kore wa nani da? — What is this?

Kono, this, these, is an adjective corresponding to the French *ce, cette, ces*; as

kono michi, this road; *kono hako*, this box.

Konata (for *kono kata*), this side, is in reality a pronoun of the first person, and is often used for "I," but it is more frequently employed for the second person.

Konna, konnani; this kind of, in this kind of way. *Konna* is for *kore naru*, being this; *konnani* for *kore naru ni*, in being this.

Koitsu, this fellow, is also applied to inanimate objects. It is a contraction from *ko-yatsu* (*yatsu* = fellow), and is a very contemptuous expression.

Kono yō ni, in this manner, and *kono yō na*, this kind of, are almost synonymous with *kayō* and *kayō na*, and occur more frequently.

Kahodo, this much. *Kore hodo* is also used with a very similar signification, as

Korehodo osoroshĭkatta koto wa gozarimasenŭ, — I was never so afraid in my life.
[*lit.*, this-much frightened-was thing...is not]

Kaku, kō, thus. *Ko* is much more frequently used than *kaku*, but the latter is sometimes met with in certain expressions, such as *to mo kaku mo*, even so, even thus (= at all events, however).

2. THAT (2nd person). Root, **So or Sa.**

sore (noun);	*sonna*, that kind of;	*sayō*, that manner;
sono (adj.);	*sonnani* (adv.);	*sahodo*, that much;
sonata (pro.);	*soitsu*, that fellow;	*shika, so* or *sō*, so.

Sore is a noun meaning "that one," when the object is near or in the possession of the person spoken to, as

Sore wa kinodoku na koto de gozarimasŭ, — That is a sad thing.
[*lit.*, that...sad...thing is]

Sono is an adjective, and is joined to nouns, as

Sono hako, — That box ("near you," perhaps "your box").

Doko de sono mŭma wo o kai nasatta? — Where did you buy that horse?
[*lit.*, where...that horse...buy did]

NOTE.—The remarks with reference to the words under "This" (above) apply also to the corresponding ones in this table.

Examples :—

Sore wa chodō yoi,	As for that one (it is) just right.
Sore wa kinodoku na koto de gozarimasŭ,	That is a sorry affair.
Ame ga furi sō mo nai, [*lit.*, rain...fall...even is not]	It does not seem likely to rain.
Sō da sō yo, [*lit.*, that is appearance]	So it would seem.
Dare ga so iimashĭta ? [*lit.*, who...so said]	Who said so ?

3. THAT (3rd person). Root, A.

are (noun) ;	*anna*, that kind of ;	*aitsu*, that fellow ;
ano (adj.) ;	*annani* (adv.) ;	*ā*, in that way, so.
anata (pro.) ;		

Are is a noun meaning "that one," when the object is far away, not in possession of the speaker, or out of sight ; as

Are wa nan desu ?	As for that (yonder), what is it ?

Ano is an adjective, also referring to something far away, not in possession of the speaker, or out of sight ; as

*Ano kajiya wa kita ka ?** [*lit.*, that blacksmith...come]	Has that blacksmith come?

Are and *sore*, *ano* and *sono*, must not be regarded as interchangeable. *Kore* may be termed the demonstrative pronoun of the first person, *sore* of the second person, and *are* of the third *Sore* and *sono* are connected with the present subject of conversation, whilst *are* and *ano* are employed when a new topic is introduced. Thus, *sono kura* means "that saddle" (near or in the possession of the listener) ; *ano kura*, "that saddle" (you had yesterday, &c.).

NOTE.—The Japanese often commence a sentence with the word *ano* as serving merely to attract the attention of the person addressed, something like the English "'Er" or "I say!" in the phrases "'Er, would you kindly tell me the way to...?" and "I say, just take hold of this!"

Example :—*Ano, Kanda san,* I say ! Mr. Kanda.

The words *konata* (for *kono kata*), this side, *sonata* (for *sono kata*), that side, and *anata* (for *ano kata*), that side, when employed as pronouns, ought really to signify "I," "you,"

* See remarks on Interrogation, p. 85.

"he," "she," "it," respectively, and *konata* often does stand for "I," but generally, by a peculiar anomaly, they are employed for the second person.

Ayō and *ahodo* are not in use, the expressions *ano yō* and *are hodo* being employed instead.

Examples:—

A iu hanashi wa mettani kikimasenŭ, — It is seldom we hear a story of that kind.
[*lit.*, that-way called story...seldom hear]

Are wa, dare no uchi desŭ? — Whose is that house (yonder)?
[*lit.*, that as-for, who of house is-it?]

A iu fūzetsu wa ate ni naranai, — One cannot depend on reports of that kind.
[*lit.*, that-kind report...dependence do not become]

Are wa nan' da? — What is that?
[*lit.*, that...what is]

4. THAT (3rd person). Root, **Ka.**

kare (noun); *kano* (adjective); *kyatsu*, that fellow.

Examples:—

Kare kore hiru desŭ, — It is just about noon (*hiru*).
Nani ya ka ya, — Anything whatever.

NOTE.—These expressions are not in very common use, except by the upper classes. Their meanings are similar to those in the columns under "That" on the preceding page.

Kano is sometimes employed with the meaning "a certain."

5. WHO. Root, **Da.**

dare (noun).

Examples:—

Dare ga sō itta? — Who said so? (*familiar*).
Dare ni kane wo yatta? — To whom did he give the money?
[*lit.*, ...to, money...gave]

NOTE.—The places of the words not appearing under this head are supplied by the derivatives of *do*, which (see No. 6, following).

6. WHICH. Root, **Do.**

dore (noun); *donata* (pron.); *dō*, how;
dono (adj.); *donnani*, what kind of; *donna* (adv.).

Dore is an old form of *idzure*, which is still employed with the meanings "at any rate," "however." *Idzure* is an abbreviation of *idzure ni mo*, which signifies literally "in whichever case."

Examples :—

Dore ga ichiban ii ka ? Which is the best ? (*familiar*).

Dore wa yoroshiu gozarimasŭ ? Which do you like best ?
[*lit.*, which...good is]

Donata is employed as a polite substitute for *dare*, a still more respectful phrase being *donata sama*. Thus, *Donata desu ?* who is it ? (who is there ?)

Dōka, somehow, and *dōzō*, somehow or other, are formed from *dō*, and both may be used to translate the English "please"; as

Dōka o negai mōshimasu, Please do !
[*lit.*, somehow...beg...]

Examples :—

Dono gurai yoroshiu gozarimasŭ, How much do you require ?
[*lit.*, what quantity good is]

Do shĭyō ? What shall we do ?
[*lit.*, how shall do]

Donnani ureshi ka shiremasenŭ, I cannot tell you how pleased I am.
[*lit.*, how much joyful, cannot know]

7. What. Root, Na.

nani (pron.) ; *nanihodo*, how much ; *naze*, why.

Nani is employed for inanimate objects only. No adjective form exists, *nanno*, *nani no*, or *dono* being used instead.

Examples :—

Nani go yō de gozarimasu? What can I do for you ?
[*lit* , what honourable business is there]

Nani shi ni kata ? What has brought you here ?
[*lit.*, what do to have come]

Nanno go yō desŭ ka ? What is your business ?
[*lit.*, what...business is]

Naze is an abbreviation of *na-zo-ye*, which is composed of the root *na*, the emphatic *zo*, and the ejaculatory particle *ye*. (See Particles, pages 69–77.) Thus, *Naze hayaku konai ?*— why do you not come quickly ? (*lit.*, why quickly not come ?).

Examples :—

Nani to ka shiyō wa arimasumai ka ? Can nothing be done ?
[*lit.*, ...do manner will not be]

Kono mono wa nanda ? What is this object ?
[*lit.*, this object...what is]

Sono mŭma wa nan to iu? What is that horse called?
[*lit.*, that horse...what is called]

Indefinite Pronouns.

There are certain phrases which, employed pronominally to signify *number, comparison, quantity,* &c., may be regarded as INDEFINITE PRONOUNS. These locutions are formed by adding to the Interrogative Pronouns the particles *ka, mo, demo,* and *zo.* Thus:

dare ka, somebody;	*dore ka,* some one thing;
dare mo, anybody, somebody;	*dore mo,* any one thing;
dare de mo, anybody;	*dore de mo,* anything whatever;
nani ka, something, anything;	*nani mo,* anything at all;
nani de mo, anything, something;	*nani zo, nanzo,* something or another, any.

Interrogative *adverbs* may in a similar manner become indefinite, as *doko,* where: *doko demo,* anywhere; *dokka* (for *doko ka*), somewhere.

Dare mo, dore mo, and *nani mo* are ordinarily employed with negative verbs, and are equivalent to the English words "nobody" and "nothing."

The respectful forms for *dare* are:—

donata ka, somebody;	*donata mo,* everybody.
donata de mo, anybody;	

Examples:—

Dare ka shĭta ni matte oru, [*lit.*, ...below...waiting remains]	Somebody is waiting below.
Dare ka sō itta, [*lit.*, someone so said]	Someone said so.
Dore mo shiranŭ,	Nobody knows.
Dare mo shitte imasen,	Nobody knows it.
Dare de mo yoroshiu gozarimasŭ, [*lit.*, ...good is]	Anyone whatever will do.
Dare de mo shitte imasu,	Everyone knows it.
Donata mo ikaremasen,	No one can go.
Kyūji ni nani ka o yari nasare, [*lit.*, waiter to, ...give, do please]	Give something to the waiter.

Kono hako no naka ni nani ka haitte iru ka? Is there anything in this box?
[*lit.*, ... box ... inside ... having entered is]

Nani ka chōdai, Please give me something.
[*lit.*, ...please-give]

Nani mo gozarimasenŭ, There is nothing at all.

Donata de mo ikareru, Anyone can go.

Dore de mo chōdai, Please give me any one of them.

Dore mo ikemasen ka? Will not one of these suit you?

Nani mo arimasen, I have nothing at all.

Doko ka de mita yō ni omoimasŭ, I think I have seen (him) somewhere.
[*lit.*, ... seen manner ... think]

Relative Pronouns.

The Relative Pronoun proper does not exist in Japanese, and reference or relation to another noun or pronoun in the sentence is expressed by employing the *verb* of the relative clause as an *adjective*, placing it before the word to which the relative pronoun refers. Thus, for "the robber who ran away" we may say, "the run-away robber," which is exactly equivalent to the phrase *nigeta dorobo*.

Examples :—

Anata go o uri nasatta inu, The dog which you sold.
[*lit.*, ... sell did dog]

Kareta matsu, The pine which withered.
[*lit.*, the withered pine]

Nihon go wakaranŭ hito, A man who does not know Japanese.
[*lit.*, Japanese language not-understand man]

Kanda to iŭ hito, The man who is called Kanda.
[*lit.*, Kanda, that-called person]

Reflexive Pronouns.

jibun, self; *jibun no, waga*, one's own;
tagai ni, each other, one another.

Jibun is often replaced by *jishin* or *onore*.

Waga only occurs in the expressions *waga kuni*, one's own country; *waga ko*, one's own child; *waga kiōdai*, one's own brothers and sisters; and a few others.

Tagai ni is really an adverb, meaning "mutually."

Examples :—

Jibun ga warui, [*lit.*, himself...is bad]	It is his own fault.
Tayai ni tasūkeru,	They help each other.
Jibun de dekinai kara tetsŭdatte kudasare, [*lit.*, ... cannot because, lending hand give]	Help me, please, because I cannot do it myself.

THE NUMERAL.

Cardinal Numerals.

In Japanese the employment of Numerals is very intricate, but as they are in frequent use the student should become acquainted with their names and uses.

The words employed for numbering up to *ten*, and those which stand for *one hundred*, *one thousand*, and *ten thousand*, form the basis of all the others.

From *one* to *ten* the numbers are indicated by two groups of words, one group consisting of words whose origin is purely Japanese, whilst the other is composed of words of Chinese origin. The Japanese series for the numbers above *ten* has now fallen into disuse, its place being taken by a continuation of the Chinese scale.

In Japanese, therefore, the elements of cardinal enumeration are as follow :—

	Japanese.	Chinese.
1.	*hŭtotsŭ.*	*ichi.*
2.	*fūtatsŭ.*	*ni.*
3.	*mitsŭ.*	*san.*
4.	*yotsŭ.*	*shi.*
5.	*itsutsŭ.*	*go.*
6.	*mutsŭ.*	*roku.*
7.	*nanatsŭ.*	*shichi.*
8.	*yatsŭ.*	*hachi.*
9.	*kokonotsŭ.*	*ku.*
10.	*tō.*	*jiu.*
11.		*jiu ichi.*
12.		*jiu ni.*
13.		*jiu san.*
20.		*ni jiu.*

	Chinese.
21.	*ni jiu ichi.*
30.	*san jiu.*
40.	*shi jiu.*
60.	*roku jiu.*
80.	*hachi jiu.*
100.	*hiaku.*
200.	*ni hiaku.*
300.	*sam biaku*.*
600.	*rop piaku*.*
800.	*hap piaku.*
1,000.	*sen.*
2,000.	*ni sen.*
10,000.	*man.*

* The letter changes which occur will be understood from the examples appearing under *Auxiliary Numerals* (see p. 32).

NOTE.—(1) It will be observed that combinations from the Chinese series are employed between *one* and *one hundred*; such as *ten-one* = 11, *ten-two* = 12, *ten-three* = 13, *two-ten* = 20, *two-ten-one* = 21, &c.

(2) Above *one hundred* a like combination of the lower numerals occurs; thus, *two hundred* is represented as in English, *two-hundred*, &c.

(3) For *ten thousand*, however, a separate word is used—*man*, and numbers beyond this are expressed by its multiples. Thus, 150,000 is *jiu go man*; 1,000,000, *hiaku man*.

(4) Consecutive numerals are arranged as in English, thus:
150 is *hiaku go jiu*; 1128, *sen hiaku nijiu hachi*;
1868, *sen hap piaku rokujiu hachi*;
1904, *sen ku hiaku shi*.

(5) *Riō*, both, is frequently employed instead of *ni*, two; as *Riō san nin*, two or three persons.

(6) *Shichi jiu*, seventy, is sometimes replaced by *nana jiu*; as *Nana jissen*, seventy cents.

The following rules must be observed in the use of the numerals:—

1. The *Chinese* numerals below eleven must be employed only when standing *alone*, or when preceding monosyllabic or uncompounded nouns derived from the *Chinese*; as
ku nin, nine men; *jiu go kin*, fifteen katties;
rop piaku, (for *roku hiaku*), six hundred.

2. When employed with nouns of purely Japanese origin the terminal *tsŭ* of the Japanese numerals is dropped, as
mi hako, three boxes; *fŭta hiro*, two fathoms;
yo tsutsumi, four parcels.

Notice also that*—

(1) The numeral may stand alone, as

Ikutsŭ aru?	How many are there?
Nanatsŭ gozarimasŭ,	There are seven.

(2) The numeral is frequently placed *after* the noun, as *mikan mitsŭ*, three oranges.

(3) The possessive particle *no* is often introduced after a numeral, when the latter *precedes* the noun, as *mitsŭ no mono*, three things. (*Mono* = thing.)

* No satisfactory rule can be given for these customary and arbitrary practices, and the same remark will apply to other usages mentioned in the succeeding pages of this work.

Auxiliary Numerals.

In Japanese, objects are usually enumerated as so many things of a certain class or species, by the medium of what are termed Auxiliary Numerals, somewhat corresponding with the English expressions, "eight head of cattle," "three sets of harness," "four brace of partridges," &c. The noun is placed first, the numeral and class following; the numeral is seldom joined immediately to the noun.

Examples:—*Kami ichi mai*, one sheet of paper.
[*lit.*, paper, one, flat (object)]
Sara jiu mai, ten plates.
[*lit.*, plate, ten, flat (objects)]
Kodomo jiu ichi nin, eleven children.
[*lit.*, children, eleven (human objects)]
Fude go hon, five pencils.
[*lit.*, pencil, five (sticks or cylindrical objects)]

Note.—The majority of these auxiliaries are of Chinese origin, and come under Rule 1 of the preceding section (p. 31), but several of them are native words, and come under Rule 2; as *kura mi tomai*, three go-downs.*

The following are the most commonly used of these numerals, and they will be found to suffice for all ordinary needs:—

Nin is applied to *human beings*.

1, *ichi nin*, or *hĭtori*;	6, *roku nin*;
2, *ni nin*, or *fŭtari*;	7, *shichi nin*;
3, *san nin*;	8, *hachi nin*;
4, *yottari*, or *yo*† *nin*;	9, *ku nin*;
5, *go nin*;	10, *jiu nin*; &c.

Examples:—*Onna roku nin*, six women.
[*lit.*, woman, six persons]
Ninsoku ni nin, or *ninsoku fŭtari*, two coolies.

Hiki for *animals*, a *draught* of a net, *pieces* of silk, &c.; as 1, *ip piki*; 2, *ni hiki*; &c.

Examples:—*Kinu ippiki*, one piece of silk.
Ushi nambiki? how many head of cattle?

* "Go-down" is a common term for a warehouse or store throughout the East. It is a corruption of the Malay *gādong*, warehouse.

† In many expressions the Japanese substitute *yo* for *shi*, *nana* for *shichi*, and *kyu* for *ku*, in order to avoid certain ambiguities of sound, and also an unpleasant suggestion of the word *shinin* (dead person) by the expression *shi nin* (four persons).

Wa helps to count *birds* and *bundles*, as **3**, ***sam ba***; **4**, *shi wa*.

Examples:—*Tsuru shi wa*, four storks.
Maki sam ba, three bundles of wood.

Hon is used in connection with *sticks*, *cylinders*, *long* and *round articles*, such as pencils, masts, poles, bottles, trees, &c.; as 5, *go hon*; 6, *rop pon*.

Examples:—*Kasa go hon*, five umbrellas.
Ki rop pon, six trees.

Mai is used for *broad*, *flat objects*, like sheets of paper, plates, coin, clothing, &c.; as 7, *shichi mai*; 8, *hachi mai*.

Examples:—*Kimono shichi mai*, seven garments.
Ketto hachi mai, eight blankets.

Ken is used for *houses* and *buildings in general*, as 9, *ku ken*; 10, *jik ken*; &c.

Example:—*Tera jik ken*, ten churches.

So is applied to *ships*, *boats*, &c.; as 1, ***is sō***; 3, *san zō*; &c.

Example:—*Gunkan san zō*, three men-of-war.

Hai is used for so many "fills" of a *cup*, *bowl*, *glass*, &c.; as 5, *go hai*; 7, *shichi hai*; &c.

Example:—*Koppu ip pai no mizu*, a cupful of water.

Soku helps to count *shoes*, *socks*, *sandals*, &c.; as 2, *ni soku*; 4, *shi soku*; &c.

Examples:—*Waraji ni soku*, two pairs of straw sandals.
Kutsu shi soku, four pairs of boots.

Cho for *objects with handles*, such as *jinrikisha*, *palanquins*; also for guns, cannon, tools, candles, sticks of iuk, and utensils; as 6, *roku chō*; 8, *hat chō*; &c.

Examples:—*Jinriki hat chō*, eight jinrikishas.
Rōsoku roku chō, six candles.

Fuku for ***doses of medicine***, "smokes" of *tobacco*, and the like.

Examples:—*Kusuri ni fuki*, two doses of medicine.
Tabako ip puku, a "smoke."

NOTE.—Another *fuku* is employed for *pictures* and *maps*.

Jo is for *mats*, which cover the floor in Japanese dwellings; it designates the *areas of compartments*.

Satsu is used for *volumes of books*. For *complete copies* of a work, irrespective of the number of volumes in it, *bu* is employed.

Example:—*Jibiki is satsu*, one dictionary.

Other numeral auxiliaries are: *Suji* for extended objects, such as rivers, roads; *dai* for things supported by a base; *mune* for ridge-like things or houses; *tsū* for letters, documents; *kumi* for sets of objects such as suits of clothing, toys; *men* for looking-glasses; *tsutsumi* for packages; and many others.

Ordinal Numerals.

The order of objects in a series is sometimes indicated by using the cardinal numbers with the addition of the syllable *me* as a suffix, but the most usual method is by prefixing the word *dai* (*lit.*, order), or suffixing *ban* (*lit.*, number) or *bamme* (= *ban* + *me*) to the cardinals.

Examples:—*Hitotsu me*, or *ichi ban*, or *dai ichi*, first.
Ni ban, or *dai ni*, second.
Sam ban, third.
Dai go, fifth.

Rules.—(1) When the ordinal numbers precede the noun the particle *no* is placed between them, just as with the cardinals in like circumstances. (See p. 31.)

(2) If there be a specification with reference to *place*, *time*, *kind*, or *quantity* in enumeration, the name of the thing specified is usually placed between the cardinal and the syllable *me* to indicate ordinal enumeration.

Examples:—

Dai ichi no gakunin,	The first (chief) officer.
Sam ban no kisha,	The third train.
Ni ban no fune, or, *Ni ban me no fune*,	The second ship.
Go mai me,	The fifth page.
Yo nin me,	The fourth man.

Interrogations as to Number and Quantity.

1. Number.

In interrogations as to the number of persons or things the numeral auxiliary indicating the object asked about is employed with the adverbial *iku?* (what number?—*i.e.*, how many?)

The interrogation *ikutsu?* is sometimes heard, though less frequently.

Examples:—

Iku nin? or *iku tari?* in enquiring "how many men (women, children)?"

Fude wa iku hon?—how many pencils?

Ikutsu gozarimasu?—how many (of anything) are there?

2. Quantity.

Interrogations with reference to quantity are introduced by the adverbial *dore? ika?* or *nani?*—which? or what?—followed by *hodo*, degree of quantity. *Dono kurai*—which grade?—is also used, and all these phrases are used to translate the English *how much?*

In enquiring the price of anything the interrogative *ikura?*—about how much?—is generally employed.

Examples:—

Kore wa ikura?	What is the price of this?
Ika hodo arimasu ka?	What quantity is there?
Dono kurai irimasu ka?	How much do you require?
Dore hodo hairi masu?	What quantity will it hold?

Fractional Numbers.

The method of expressing these will be readily understood from the following observations and examples.

Thirty-one hundredths (31-100ths) is *hiaku bun no san jiu ichi*, which is, literally, of one hundred parts thirty-one (*bun* = part). The particle *no* is usually omitted, in which case *bun* is replaced by *bu*.*

Example:—

Sam bun no ichi, or *sam bu ichi*, One-third.

N.B.—When no denominator is expressed, *tenths* are to be understood; thus, *hachi bu*, eight-tenths.

One-half is represented by *han*, or *ham bun*; one-third, *mitsŭ ichi*; and one-fourth, *yotsŭ ichi*. These forms are in very common use, but this mode of using Japanese and Chinese numbers in combination is contrary to strict grammatical rules.

* See footnote. p. 31.

The following miscellaneous locutions should be noted:

Ni-do, twice
Ni-do-me, the second time
Ni-bu, two per cent.
Shi-bu, four ,,
Ichi-wari, ten ,,
Ni-bai, two-fold; double
Fŭtatsu zutsu, two at a time
Dai ni mi, in the second place; secondly
Hĭtotsu oki, every other one; alternate
Fŭtari-mae, portions for two

San-do, thrice
San-do-me, the third time
Sam-bu, three per cent.
Go-bu, five ,,
Ni-wari, twenty ,,
Sam-bai, three-fold; treble
Mitsu zutsu, three at a time
Dai san ni, in the third place; thirdly
Ichi-nichi oki, every other day
San-nin mae, portions for three

Examples of the use of Numerals:—

Kore yori nan' ri hodo aru? How many *ri* is it from here?
[*lit.*, this from what...quantity is?]
Shichi hachi ri hoka (or *shika*) *wa gozarimasenŭ* It is not more than seven or eight *ri*.
[*lit.*, seven eight other...is not]
Shichi bu sam bu ni wakete o kuro, Divide it into sevenths and tenths. [corner.
Kado kara, san-gen-me, The third house from the
[*lit.*, corner from, third house.]
Iku iro arimasŭ ka? How many kinds are there?
[*lit.*, how many colours are?]
Sōtai de kokono iro gozarimasŭ. There are, in all, nine kinds.
[*lit.*, all in, nine colours there are]
Mina de ikutsŭ? How many altogether?
[*lit.*, altogether, how many?]
Nanatsŭ gozarimasŭ, There are seven.
Budōshu ip pai kudasai, Give me a glass of wine.
Hito tsutsumi ni hiaku mai dzutsu haitte imasŭ, There are one hundred (coins, or other flat objects) in each parcel.
Ni san gen, [*desŭ*, Two or three houses.
Nan' doki desŭ, or *Nan' ji* What is the time?
Kare kore yoji de gozari- It is about four o'clock.
Shi go nichi, [*masŭ*, Four or five days.

Divisions of Time.

Years.

In Japan there are two methods of reckoning years. The first is by means of a cycle of twelve years named according to the signs of the Japanese zodiac. These signs are:—

Year. Sign.	Year. Sign.
1888, *Ne*, the rat.	1894, *Mŭma*, the horse,
1889, *Ushi*, the bull.	1895, *Hitsuji*, the goat.
1890, *Tora*, the tiger.	1896, *Saru*, the monkey.
1891, *U* (for *Usagi*), the hare.	1897, *Tori*, the cock.
1892, *Tatsu*, the dragon.	1898, *Inu*, the dog.
1893, *Mi*, the serpent.	1899, *I*, the wild boar.

For 1900 the sign *Ne* is again used, and so on.

Except for referring to the year of one's birth, this mode of reckoning has now gone out of use.

The second method is by periods of uncertain length, distinguished by a special name, *nengō* (*lit.*, year-name). Formerly these periods were appointed arbitrarily, but it has been arranged that for the future they will coincide with the Emperors' reigns.

Thus, formerly, if a *great fire* occurred, for instance, the Japanese would adopt a fresh *nengō* and call it, perhaps, "sainan" (calamity); an event occurring in the following year would then be spoken of as taking place on, say, *14th April*, 2, *Sainan*—and so on. The present period is termed "*Meiji*" (lit. *Enlightened Government*) and began in 1868, so that the current year (1904) is known in Japan as "year 37, Meiji."

Months.

The Gregorian Calendar has for some years been in use for the months as well as for the years. January is termed *shō gatsŭ* (*lit.*, the chief month), and the rest are formed by affixing *gatsŭ* (month) to the Chinese numerals.

Thus, the names of the months are:—

Shō gatsŭ,	January.	*Hachi gatsŭ*,	August.
Ni ,,	February.	*Ku* ,,	September.
San ,,	March.	*Jiu* ,,	October.
Shi ,,	April.	*Jiu ichi* ,,	
Go ,,	May.	or *Shimotsuki*,	November.
Roku ,,	June.	*Jiu ni gatsŭ*,	
Shichi ,,	July.	or *Shiwasŭ*,	December.

For expressing "one month," "two months," &c., the word *tsŭki* (month) is employed with the Japanese numerals. Thus, *hĭto tsŭki*, one month; *fŭta tsŭki*, two months, &c.

Sometimes *ik-ka-getsŭ* (contraction for *ichi-ka-getsŭ*), one month, *ni-ka-getsŭ*, two months, &c., are used.

Days.

The days of the month are :—

1st,	*Tsuitachi.*	17th,	*Jiu shichi nichi.*
2nd,	*Futsŭka.*	18th,	,, *hachi nichi.*
3rd,	*Mikka.*	19th,	,, *ku nichi.*
4th,	*Yokka.*	20th,	*Hatsŭka.*
5th,	*Itsŭka.*	21st,	*Ni jiu ichi nichi.*
6th,	*Muika.*	22nd,	,, *ni nichi.*
7th,	*Nanuka.*	23rd,	,, *san nichi.*
8th,	*Yōka.*	24th,	,, *yokka.*
9th,	*Kokonoka.*	25th,	,, *go nichi.*
10th,	*Tōka.*	26th,	,, *roku nichi.*
11th,	*Jiu ichi nichi.*	27th,	,, *shichi nichi.*
12th,	,, *ni nichi.*	28th,	,, *hachi nichi.*
13th,	,, *san nichi.*	29th,	,, *ku nichi.*
14th,	,, *yokka.*	30th,	*San-jiu-nichi.*
15th,	,, *go nichi.*	31st,	,, *ichi-nichi.*
16th,	,, *roku nichi.*		

These numerals may also be employed to express a number of days as well as the days of the month, with the exception of the expression "one day," for which *tsuitachi* is not permitted, *ichi nichi* being the correct form. The last day of the month is termed *Misoka*, on whatever day it may happen to fall.

The days of the week are :—

Nichi yō bi,	Sunday.	*Moku yō bi,*	Thursday.
Getsu yō bi,	Monday.	*Kin yō bi,*	Friday.
Ka yō bi,	Tuesday.	*Do yō bi,*	Saturday.
Sui yō bi,	Wednesday.		

NOTE.—*Bi* (for *hi*), day, is sometimes dropped. Thus, for Sunday we may say *Nichi yō bi* or *Nichi yō*.

The months are also divided in three *jun* (*Chinese*, period of ten days); the first ten days being termed *jōjun*, the second ten *chiujun*, and the third ten *gejun*.

Hours.

The European division of the day has now been adopted in Japan. The "time of day" is expressed by affixing the

Chinese numerals to the Chinese word *ji* (time, hour); thus, one o'clock is expressed by *ichi ji*; two o'clock, *ni ji*; three o'clock, *san ji*. For four o'clock *yoji* is used, for the reason explained above. (See footnote †, p. 32).*

"One hour" is *ichi-ji-kan*; "two hours," *ni ji kan*, &c.

Minutes are termed *fun*, and seconds *biō*. Thus, *san ji go fun shichi biō* is "five minutes and seven seconds past three."

THE VERB.

Transitive and Intransitive.

In English it seldom happens that the same verbal root possesses separate words or forms for its transitive and intransitive applications. Thus, the words *stop*, *break*, *boil*, &c., are either transitive or intransitive, according to their applications.

In Japanese, however, there are usually two distinct verbs having roots in common. For example, *tateru*, to set up, is transitive, and *tatsu*, to stand, is intransitive.

It must be observed that the distinction does not rest upon this peculiarity, for some verbs have precisely the opposite formation and character; as, for instance, *neru*, to sleep (intrans.), and *nekasu*, to put to sleep (trans.).

No rule, therefore, can be formulated for distinguishing the two classes, and only by familiarity with their uses can the student know whether the various verbs are transitive or not.

Person and Number.

The verb has no forms to express person or number. *Taberu*, for instance, may mean "I, you, we, *or* they eat," or "he, she, *or* it eats," according to circumstances. This applies to all verbs in the language.

Distinction of *Person* is usually understood through the use of pronouns, and it is especially by the employment of "honorific" or "humble" verbs† that the speaker indicates whether he refers to himself or others.

Distinction of *Number* is generally made by the use of associated pronouns, numerals, or auxiliary words.

* See also "The Time," pp. 117, 118. † See pages 79 and 83.

Tense.

The inflection of verbs to express the time or condition of an action is almost entirely confined to forms indicating *Present* or *Past* time, and as either probable or positive, so that in Japanese *there are virtually but four tenses*:—

1. The CERTAIN PRESENT.
2. The PROBABLE PRESENT.
3. The CERTAIN PAST.
4. The PROBABLE PAST.

FUTURE time is expressed by the *present* tenses accompanied by particles, and in some cases by the Probable Present tense standing alone.

The verbs *kasu*, to lend, and *makeru*, to lose, for examples, have really by inflection but the following four tenses:—

1. *Certain Present.*

kasu, lend, *or* lends.* *makeru*, lose, *or* loses.

2. *Probable Present* (or *Future*).

kasō, probably lends, *or* will lend. *makeyō*, probably loses, *or* will lose.

3. *Certain Past.*

kashĭta, lent, *or* has lent. *maketa*, lost, *or* has lost.

4. *Probable Past.*

kashitarō, probably lent. *maketarō*, probably lost.

Alternative Form.

There is another tense inflection in Japanese, named the ALTERNATIVE FORM. Its function is to express *occasional action* or *alternation of action*; e.g.,

kashitari, sometimes lends, *or* at one time lending. *maketari*, sometimes loses, *or* at one time losing.

The termination *tari* is contracted from *te ari*, the Classical Past Tense of *aru*, to be.

* The student must bear in mind the fact that the verb in Japanese has no person—so that *kasu* may be used for any person and any number. In the types of verbs given later, where a pronoun (I, he, &c.) is introduced, any other pronoun might be substituted. (See "Person and Number," p. 39.)

The Alternative Form is usually accompanied by one or more verbs having the same inflection, as

Naitari warattari shĭte ori-masŭ, Sometimes I am crying and sometimes I am laughing.

[*lit.*, sometimes-crying, sometimes-laughing doing (I) am]

Mood.

The inflections for the purpose of expressing *Mood* consist of modifications showing simple *declaration, order* or *command*, and *doubt* or *contingency*. These forms correspond with those of the Indicative, Imperative, and Subjunctive Moods respectively, of English verbs.

The Subjunctive consists practically of two modifications:

1. The Conditional. 2. The Concessive.

These are employed according as the action implied is *dependent* or *concessive*.

Indicative Mood.

Present Tense.

kasu, lend, *or* lends. *makeru*, lose, *or* loses.

Past Tense.

kashĭta, lent, *or* has lent. *maketa*, lost, *or* has lost.

Imperative Mood.

kase, lend! *makero*, lose!

Subjunctive Mood.

(*a*) Conditional. *Present Tense.*

kaseba, if (he) lend. *makereba*, if (he) lose.

Past Tense.

kashitara, if (I) had lent. *maketara*, if (I) had lost.

(*b*) Concessive. *Present Tense.*

kasedo, though (he) lend. *makeredo*, though (he) lose.

Past Tense.

kashitaredo, though (he) lent. *maketaredo*, though (he) lost.

The termination *tara* is a contraction of *tareba*, which is the form given by some grammarians.

The Past Conditional may mean not only *if (I) had lent*, but also *if (I) lent, if (I) shall have lent, since (I) have lent, when (I) had lent, when (I) lent, when (I) shall have lent.*

Verbal-Adjective Forms.

Several other forms of the verb exist whose functions are somewhat allied to those of adjectives. These modifications are usually classed under the names (*a*) Past Participle, or Gerund, and (*b*) Desiderative Adjective, or Desiderative Form, and are as follows:—

Past Participle.

kashĭte, lending, *or* having lent. *makete*, losing, *or* having lost.

Desiderative Adjective.

kashĭtai, (he) wishes to lend. *maketai*, (he) wishes to lose.

NOTE.—The term "Past Participle" has been retained in preference to "Gerund" in conformity with the usage of the majority of grammarians, though it must frequently be treated as a present participle. Often, too, it has no reference to time, but simply describes the mode of the action involved in the verb following.

The Verb-Root; Inflection.

In the Japanese verb the *root* is often obscure, having become corrupted in the process of time. There are, however, certain developed modifications of the verb which can be treated as primary forms or bases, to which all further inflections or terminations have been added. These forms consist of the root slightly modified, and are commonly termed, respectively:

The STEM.
The NEGATIVE BASE.
The CERTAIN PRESENT BASE.
The CONDITIONAL BASE.

THE STEM.—This form is employed as a support for a larger number of inflections than any of the others, and ends with a syllabic in either *i* or *e*; as, for example,

With *shi* in *kashi* of the verb meaning to lend;
,, *be* ,, *tabe* ,, ,, to eat;
,, *ji* ,, *oji* ,, ,, to fear.

By adding to the stem various words and particles we obtain the several forms of the *Positive Past Tenses*, as well as the *Positive Alternative*, the *Positive Participle*, and the *Desiderative Adjective* form of all verbs. We also get all the inflections of the verbs of the *Second Conjugation*, and the moods and tenses of the polite forms of inflection.

There is an important rule of syntax in connection with the *Stem*, viz., If two or more consecutive clauses of a sentence contain verbs in the *same* mood and tense, the *final verb only* assumes the distinctive termination of the mood and tense, all the others taking the *Stem form*.

The Stem is frequently used as a *noun*, and also serves to form compounds with *nouns*, *adjectives*, and *other verbs*. Thus,

From the stem	of the verb	together with	is derived
mi	*miru*, to see,	*kurushi*, painful,	*migurushi*, ugly.
kashi	*kasu*, to lend,	*ya*, a house,	*kashiya*, a house to let.
ki	*kiru*, to dress,	*mono*, a thing,	*kimono*, clothes.
buchi	*butsu*, to thrash,	*korosu*, to kill,	*buchikorosu*, to beat to death.

THE NEGATIVE BASE.—This form follows the Stem in order of importance, and terminates in a syllabic in *a* for verbs of the First Conjugation, and in *e* or *i* for the Second. For example, *kasa* is the Negative Base of the verb meaning "to lend," *make* of the verb "to lose," and *oji* of the verb "to fear."

This base supports the majority of the affixes of the *Negative* Forms of the verbs in the First Conjugation, and also the *Probable Present* tense, the *Passive* or *Potential*, and the *Causative* inflections.

In the Second Conjugation the *Negative Base* and the Stem are identical; that is, the Negative Base in this conjugation is merely a name applied to the Stem for the sake of convenience in showing the verbal types.

THE CERTAIN PRESENT BASE.—This form when used without any inflection serves as the Certain Present *tense*, and plays but a minor part in the process of inflection, supporting the Negative Probable Present and the Negative Imperative terminations only.

Its ending, in the First Conjugation, is any syllabic in *u*, but in the Second the terminal is invariably *ru*, which is added to the Stem to form this base. For example: The Certain Present bases of the verbs, to lend, to lose, to fear, are respectively *kasu*, *makeru*, and *ojiru*, in the two latter of which will be recognised the stems terminating in *ru*.

The *Certain Present Base* is the form by which each verb is known, just as in English verbs are known by the Indefinite Infinitive (to go, to say, &c.)

NOTE.—The special grouping of the verbs in conjugations is determined by means of the Stem in connection with the Certain Present Base; and the latter, besides doing duty as a verb, serves also as a noun and as an adjective.

THE CONDITIONAL BASE.—This forms a support for the inflections of the two tenses of the Subjunctive—the *Present Conditional* and the *Present Concessive*, and is identical with the Imperative of the verbs in the First Conjugation. Its ending may be any syllabic in *e* in the First Conjugation, but in the Second the terminal is invariably the syllabic *re* added to the Stem. Thus, *se*, forming *kase* for the verb "to lend," and *re*, forming *makere* and *ojire* for the verbs "to lose" and "to fear," compose the Conditional Bases of those verbs.

The following Table forms a summary of the principal parts of the verbs discussed above:—

Verb.	Stem.	Neg. Base.	Certain Pres.	Cond. Base.
Kasu,	*kashi*,	*kasa*,	*kasu*,	*kase*.
Makeru,	*make*,	*make*,	*makeru*,	*makere*.
Ojiru,	*oji*,	*oji*,	*ojiru*,	*ojire*.

From these four primary forms are produced other forms in some degree corresponding to the moods and tenses of English verbs, all verbal inflection taking its start from one or another of them.

Conjugation.

In the spoken language the verbal forms divide themselves into two distinctly marked series, or *Conjugations*, the distinguishing characteristics of which are as follows:—

1. THE FIRST CONJUGATION.

This group is composed of all the verbs whose Stems terminate in an *i* syllabic, and whose Certain Present Bases end with the *u* syllabic of the same series as that of the Stem-ending. For example: If the Stem of a given verb end in *ki*, and the Certain Present in *ku*; or if the former end in *gi* and the other in *gu*, in *shi* and in *su*, *ji* and

zu, and so on throughout the syllabary, then the verb may be regarded as belonging to the *First Conjugation*.

Every verb whose Stem and Certain Present Base are in conformity with the arrangement just illustrated follows one model during the process of inflection, euphonic variations of the primary forms excepted.

Illustrative Verbs.

	Stem.	Cert. Pres.		Stem.	Cert. Pres.
be,	*ari*,	*aru*.	know,	*shiri*,	*shiru*.
become,	*nari*,	*naru*.	lend,	*kashi*,	*kasu*.
buy,	*kai*,	*kau*.	look at,	*nozoki*,	*nozoku*.
call,	*yobi*,	*yobu*.	mend,	*naoshi*,	*naosu*.
climb,	*nobori*,	*noboru*.	pile up,	*tsumori*,	*tsumoru*.
come, *or* go,	*mairi*,	*mairu*.	pour,	*tsugi*,	*tsugu*.
			read,	*yomi*,	*yomu*.
draw back,	*hikkomi*,	*hikkomu*.	return,	*kaeri*,	*kaeru*.
			shine,	*teri*,	*teru*.
end,	*shimai*,	*shimau*.	smell,	*kagi*,	*kagu*.
enter,	*iri*,	*iru*.	take,	*tori*,	*toru*.
fly,	*tobi*,	*tobu*.	twist,	*nai*,	*nau*.
give,	*yari*,	*yaru*.	wait,	*machi*,	*matsu*.
go,	*iki*,	*iku*.	win,	*kachi*,	*katsu*.
hear,	*kiki*,	*kiku*.			

Euphonic Letter-changes.—The Stems of all verbs in the First Conjugation undergo various modifications during the process of inflection, especially in the Past Participle, in the Past Tenses, and in the Alternative Form.

(1) Stems ending with the ki syllabic drop the *k*, as

	Yaku, to burn.	Kiku, to hear.	Seku, to hurry.	Toku, to melt.
Stem ...	*yaki*,	*kiki*,	*seki*,	*toki*.
Past Part. ...	*yaite*,	*kiite*,	*seite*,	*toite*.
Cert. Past ...	*yaita*,	*kiita*,	*seita*,	*toita*.
Con. Past, &c.	*yaitara*,	*kiitara*,	*seitara*,	*toitara*.
Altern. Form	*yaitari*,	*kiitari*,	*seitari*,	*toitari*.

Exception.—**Iku**, to go (Stem *iki*), forms *itte* as Past Participle; *itta*, &c., *ittari*, Past Tenses and Alternative Form.

(2) Stems ending with the **gi** syllabic drop the *g*, and the *t* sound of the suffixes is changed into *d*, as

	KAGU, to smell.	KOGU, to row.	HEGU, to peel off.
Stem ...	*kagi*,	*kogi*,	*hegi*.
Past Part. ...	*kaide*,	*koide*,	*heide*.
Cert. Past ...	*kaida*,	*koida*,	*heida*.
Con. Past, &c.	*kaidara*,	*koidara*,	*heidara*.
Altern. Form	*kaidari*,	*koidari*,	*heidari*.

(3) Stems ending with the **bi** or **mi** syllabic drop the *i*; the *b* or *m* is changed into an *n* sound, and the *t* sound becomes the *d* sound in the suffixes; as

	TOBU, to fly.	AMU, to weave.	HIKKOMU, to draw back.
Stem ...	*tobi*,	*ami*,	*hikkomi*.
Past Part. ...	*tonde*,	*ande*,	*hikkonde*.
Cert. Past ...	*tonda*,	*anda*,	*hikkonda*.
Con. Past, &c.	*tondara*,	*andara*,	*hikkondara*
Altern. Form	*tondari*,	*andari*,	*hikkondari*.

(4) Stems ending with a **chi** syllabic drop the *i*, and *ch*—or rather *tch*—is sounded as a double *t* with the suffixes; as

	KATSU, to win.	MOTSU, to hold.	BUTSU, to beat.
Stem ...	*kachi*,	*mochi*,	*buchi*.
Past Part. ...	*katti*,	*motte*,	*butte*.
Cert. Past ...	*katta*,	*motta*,	*butta*.
Con. Past, &c.	*kattara*,	*mottara*,	*buttara*.
Altern. Form	*kattari*,	*mottari*,	*buttari*.

(5) Stems ending with an **ri** syllabic drop the *i*, and the *r* element is sounded as a double *t* with the suffixes; as

	TORU, to take.	NARU, to become.	ARU, to be.	YARU, to give.
Stem ...	*tori*,	*nari*,	*ari*,	*yari*.
Past Part. ...	*totte*,	*natte*,	*atte*,	*yatte*.
Cert. Past ...	*totta*,	*natta*,	*atta*,	*yatta*.
Con. Past, &c.	*tottara*,	*nattara*,	*attara*,	*yattara*.
Altern. Form	*tottari*,	*nattari*,	*attari*,	*yattari*.

(6) Stems ending with the syllabic **i** or **hi** drop the vowel syllable, and the consonant *t* of the suffixes is doubled; as

	NAU, to twist.	KAU, to buy.	IU, to say.	WARAU, to laugh.
Stem ...	*nai,*	*kai,*	*ii,*	*warai.*
Past Part. ...	*natte, nōte,*	*katte, kōte,*	*itte, iūte,*	*waratte.*
Cert. Past ...	*natta, nōta,*	*katta, kōta,*	*itta, iuta,*	*waratta.*
Con. Past, &c.	*nattara, nōtara,*	*kattara, kōtara,*	*ittara, iutara,*	*warattara.*
Altern. Form	*nattari, nōtari,*	*kattari, kōtari,*	*ittari, iutari,*	*warattari.*

NOTE.—The syllabic terminations of the verbs of this class belong really to the *h* or spirant series of syllabics, so that their euphonic modifications are in accordance with the modifications belonging to the syllables *ha, hi, fu, he, ho.*

It must be borne in mind that the Negative Base is *wa*, and not *a* or *ha*. Thus, *nau* (*nafu*) has the Negative Base *nawa* (*naha*), and not *naa*; *kau* (*kafu*) has *kawa*; *iu* (*ifu*), *iwa*; and similarly with other verbs.

2. THE SECOND CONJUGATION.

This group is composed of all the verbs whose Stems terminate in an **e** or **i** syllabic, and whose Certain Present Bases are formed by adding the syllabic **ru** to the Stem. For example, if the Stem of a given verb end in *ke* and the Certain Present in *keru*, or if the Stem end in *ki* and the Certain Present in *kiru*, in *se* and in *seru*, *ji* and *jiru*, and so on throughout the series of syllabics in *e* and *i*, then the verb may be regarded as belonging to the Second Conjugation.

Illustrative Verbs.

	Stem.	Cert. Pres.		Stem.	Cert. Pres.
bathe,	*abi,*	*abiru.*	get,	*e,*	*eru.*
be,	*i,*	*iru.*	go out,	*de,*	*deru.*
borrow,	*kari,*	*kariru.*	grow,	*hae,*	*haeru.*
break,	*ore,*	*oreru.*	lose,	*make,*	*makeru.*
can,	*deki,*	*dekiru.*	see,	*mi,*	*miru.*
cool,	*same,*	*sameru.*	sleep,	*ne,*	*neru.*
eat,	*tabe,*	*taberu.*	wear,	*ki,*	*kiru.*
fear,	*oji,*	*ojiru.*			

In the Second Conjugation the scheme of inflection separates the forms into two groups, distinguished from

each other by the **e** or **i** syllabic of the Stem; otherwise they follow one model. There are thus two groups of inflections, known respectively as the First and Second Forms of the Second Conjugation.

Models of Inflection.

We have now seen that Japanese verbs are divided into two conjugations, and that their inflectional forms are joined to one of four primary parts. The following table shows the terminations of the principal parts of the two conjugations:—

	Stem.	Neg. Base.	Cert. Pres.	Cond. Base.
Conjugation I. ...	*i*,	*a*,	*u*,	*e*.
,, II. Form 1.	*e*,	*e*,	*eru*,	*ere*.
,, II. ,, 2.	*i*,	*i*,	*iru*,	*ire*.

The student will now be prepared to follow the process of inflection, and we therefore give the three verbs *kasu*, *makeru*, and *ojiru* as models.

The Stems of these verbs are respectively **kashi**, **make**, and **oji**.

The Stem.

This primary variation, as observed before, supports a larger number of inflections than any of the others. In some verbs it has the appearance of being identical with the Root, and in the Second Conjugation the Stem virtually serves to support all the inflections.

(*a*) First Conjugation: *Kasu*, to lend; Stem, **kashi**.

The following forms are derived from the Stem by the use of suffixes:—

Past Part. ...	*kashite*,	having lent, *or* lending.
Cert. Past ...	*kashita*,	(he*) lent, *or* has lent.
Con. Past ...	*kashitara*,	if (he) had lent.
Prob. Past ...	*kashitarō*,	(he) probably lent.
Concess. Past	*kashitaredo*,	though (he) lent.
Altern. Form.	*kashitari*,	at one time lending, *or* at times lending.
Desid. Adj....	*kashitai*,	(he) wishes to lend.

* See footnote, p. 40.

(*b*) Second Conjugation: *Makeru*, to lose; Stem, **make.** *Ojiru*, to fear; Stem, **oji.** From which are derived:—

Past Participle	*makete*	and	*ojite.*
Certain Past	*maketa*	,,	*ojita.*
Conditional Past	*maketara*	,,	*ojitara.*
Probable Past	*maketarō*	,,	*ojitarō.*
Concessive Past	*maketaredo*	,,	*ojitaredo.*
Alternative Form	*maketari*	,,	*ojitari.*
Desiderative Adj.	*maketai*	,,	*ojitai.*

NOTE.—As will be observed in the continuation of this process of inflection, the Stem not only supports the above inflections, but also the remainder of those in the Second Conjugation. The preceding list (Past Participle, Certain Past, &c.) is inserted merely for the sake of completeness, to show the correspondence of the inflections of the two conjugations.

THE NEGATIVE BASE.

This form differs from the Stem in the First Conjugation, but in the Second the Negative Base is only the Stem as appearing in the inflectional forms corresponding to those supported by the Negative Base of the First Conjugation.

(*a*) First Conjugation: *Kasu*, to lend; Neg. Base, **kasa.**

The following forms are derived from the Negative Base with the aid of suffixes:—

Probable Present.		*kasō,*	probably lend, *or* will lend.
Cert. Pres. (Neg.)		*kasanŭ,* / *kasanai*	do not, shall not, lend.
Con.	,,	*kasaneba,* / *kasanakereba*	if (I) do not lend.
Conc.	,,	*kasanedo,* / *kasanakeredo*	though (he) does not lend.
Cert. Past	,,	*kasanakatta,* / *kasananda*	(he) did not lend.
Prob.	,,	*kasanakattarō,* / *kasanandarō*	probably (he) did not lend.
Con.	,,	*kasanakattara* (*ba*), / *kasanandara* (*ba*)	if (he) did not lend.
Conc.	,,	*kasanandaredo* (*mo*),	though (I) do not lend.
Altern. Form	,,	*kasanakattari,* / *kasanandari*	at times not lending.
Past Part.	,,	*kasazu,* / *kasanakute*	not lending, not having lent.

(*b*) Second Conjugation: *Makeru*, to lose; Neg. Base, **make.** *Ojiru*, to fear; Neg. Base, **oji.** From which are derived:—

Prob. Present ...	*makeyō*	and	*ojiyō.*
,, ,, (Neg.)	*makemai*	,,	*ojimai.*
Certain ,, ,,	*makenŭ, makenai*	,,	*ojinŭ, ojinai.*
Condit. ,, ,,	*makenakereba*	,,	*ojinakereba.*
Concess. ,, ,,	*makenakeredo*	,,	*ojinakeredo* (*mo*).
Certain Past ,,	*makenakatta*	,,	*ojinakatta.*
Prob. ,, ,,	*makenakattarō*	,,	*ojinakattarō.*
Condit. ,, ,,	*makenakattara* (*ba*)	,,	*ojinakattara* (*ba*).
Concess. ,, ,,	*makenakeredo* (*mo*)	,,	*ojinakeredo* (*mo*).
Altern. Form ,,	*makenakattari*	,,	*ojinakattari.*
Past Part. ,,	*makezu*	,,	*ojizu.*
Imperative (Pos.)	*makenakute*	,,	*ojinakute.*

NOTE. (1) *The Negative Base.*—This form has no signification when standing alone; thus, *kasa, make*, and *oji* are not in use as separate words.

(2) *The Certain Present* (*Negative*).—As with the other tenses in the Indicative, this tense may be either (*a*) a verb, (*b*) a noun, or (*c*) an adjective; thus,

(*a*) *Shiranŭ*, I do not know.
Konai no darō, He is probably not coming.
[*lit.*, comes-not fact probably-is]

(*b*) *Shirimasenŭ de gozarimasŭ*, I don't know (used by inferiors to superiors).
[*lit.*, not know is]

(*c*) *Shiranŭ koto wa gozarimasenŭ*, He certainly knows.
[*lit.*, not-know thing is not]

The final *ŭ* of this form is usually dropped in conversation.

(3) *The Certain Past* (*Negative*).—For this tense, the negative of the present is sometimes used. Thus, in answer to the question, *O ide nasatta ka?* (did you go?), the reply may be *Ikimasenŭ*, instead of *ikemasenakatta* or *ikemasenanda.*

(4) *The Conditional Present* (*Negative*).—This form, in conjunction with the negative of *naru*, to become, is used as an equivalent of the English "must"; thus,

Te wo arawaneba naranŭ, I must wash my hands.
[*lit.*, hand...if not wash]

The final *ba* of this tense is sometimes sounded as *ya.*

THE CERTAIN PRESENT BASE.

This form plays but a minor part in inflectional processes. In the First Conjugation it is a verbal variation, and in the

Second it is an inflection of the Stem with the addition of the syllable *ru*.

(*a*) First Conjugation: *Kasu*, to lend; Cert. Pres. Base, **kasu**. This is inflected thus:—

Certain Present.	*kasu*,	(he) lends.
Improbable „	*kasumai*,	probably (I) do not, will not lend.
Imperat. (Neg.)	*kasuna*,	do not lend!

(*b*) Second Conjugation: *Makeru*, to lose; Cert. Pres. Base, **makeru**. *Ojiru*, to fear; Cert. Pres. Base, **ojiru**.

Certain Present.	*makeru*,	(I) lose, shall lose.	*ojiru*,	(I) fear, shall fear.
Imperat. (Neg.)	*makeruna*,	do not lose!	*ojiruna*,	do not fear!

NOTE. (1) *Certain Present.*—As observed above, all the tenses of the Indicative may be either verbs, nouns, or adjectives. The following examples show the use of this tense in each capacity.

(*a*) As a verb.

Hai ga taisō oru, [*lit.*, fly many abide] — There are a great number of flies.

Dare ka soto de matsŭ, [*lit.*, somebody...outside waits] — Somebody is waiting outside.

(*b*) As a noun.

Nani shi ni kita?* [*lit.*, what do to, have come] — What have you come to do?

(*c*) As an adjective.

Taberu mono ga nai, [*lit.*, eat thing...is not] — I have nothing to eat.

(2) *The Imperative (Negative).*—Examples of the use of this form are:

Sore wo taberuna! — Do not eat that!

Ikuna! — Do not go!

THE CONDITIONAL BASE.

In the First Conjugation this base is a primary variation, but in the Second it is produced by applying the suffix *re* to the Stem.

(*a*) First Conjugation. *Kasu*, to lend; Conditional Base, **kase**. It is thus inflected:

Conditional Pres.	*kaseba*,	if (I) lend.
Concess. „	*kasedo*,	though (he) lend.
Imperative (Pos.)	*kase!*	lend!

* It must be borne in mind that *ni* after the stem signifies "in order to."

(*b*) Second Conjugation: *Makeru*, to lose; Cond. Base, **makere.** *Ojiru*, to fear; Cond. Base, **ojire.**

Conditional Pres. *makereba* and *ojireba.*
Concess. „ *makeredo* „ *ojiredo.*

NOTE.—(1) The Conditional Base never stands alone except as the Imperative of the First Conjugation.

(2) *The Concessive Present.*—This is usually replaced, in conversation, by the Present Indicative followed by *keredo*, which may be employed in conjunction with all the tenses of the Indicative. *Keredo* is the Concessive of *keru*, the perfect tense of *kuru*, to come. The Concessive Forms frequently have the syllable *mo*, even, added to them.

Examples:—

To wo shimero! or *To wo shimete!* — Shut the door!

Kono hako wo akero! [*lit.*, this box, open] — Open this box!

Ii keredo, ne ga takai, [*lit.*, good though, price is high] — Though the article is good, it is too dear.

Tadzunemashĭta keredomo, gozarimasenŭ, [*lit.*, enquired although is not] — I enquired, but there was none.

Summary of Inflectional Forms.

First Conjugation ... **Kasu,** to lend.

INDICATIVE MOOD.

Certain Present.

Positive.	*Negative.*
kasu, (I) lend, will lend.	*kasa-nŭ, kasa-nai*, (I) do not lend.

Probable Present.

kas-ō—(*sa-u*), probably lend, *or* shall lend.	*kasu-mai*,	probably do, *or* shall not lend.

Certain Past.

kashi-ta, (I) lent, (he) has lent.	*kasa-nakatta*, / *kasa-nanda*	(he) did not lend.

Probable Past.

kashi-tarō, (they) probably lent.	*kasa-nakattarō*, / *kasa-nandaro*	(he) probably did not lend.

Alternative Form.

kashi-tari, at times, *or* at one time lending.	*kasa-nakattari*, / *kasa-nandari*	at times, &c., not lending.

Positive. *Negative.*

Desiderative Adjective.

kashi-tai, (I) wish to lend. *kashi-takunai*, (I) do not wish to lend.

Past Participle.

kashi-te, lending, having lent. *kasa-zu*, *kasa-nakute* } not having lent, not lending.

IMPERATIVE MOOD.

Positive. *Negative.*

kase! lend! *kasu-na!* do not lend!

SUBJUNCTIVE MOOD.

Certain Present. (*a*) *Conditional.*

Positive. *Negative.*

kase-ba, if I lend. *kasa-nakereba*, *kasa-neba* } (if) he does not lend.

(*b*) *Concessive.*

kase-do, *kasu-keredo* } though (I) lend. *kasa-nakeredo*, *kasa-nedo* } though (I) do not lend.

Certain Past. (*a*) *Conditional.*

kashi-tara(*ba*), if (he) had lent. *kasa-nakattara*, *kasa-nandara* } if (he) had not lent.

(*b*) *Concessive.*

kashi-taredo, *kashi-ta-keredo* } though (he) has lent. *kasa-nakattakeredo*, *kasa-nandakeredo* } though (I) have not lent.

Second Conjugation. First Form: **Makeru**, to lose.

INDICATIVE MOOD.

	Positive.	*Negative.*
Cert. Pres.	*make-ru.*	*make-nu, make-nai.*
Prob. Pres.	*make-yo.*	*make-mai.*
Cert. Past.	*make-ta.*	*make-nakatta, make-nanda.*
Prob. Past.	*make-taro.*	*make-nakattarō, make-nandaro.*
Alt. Form.	*make-tari.*	*make-nakattari, make-nandari.*
Desid. Adj.	*make-tai.*	*make-takunai.*
Past Part.	*make-te.*	*make-zu, make-nakute.*

IMPERATIVE MOOD.

Positive. *Negative.*

make-ro! *make-runa!*

SUBJUNCTIVE MOOD. (*a*) Conditional.

	Positive.	*Negative.*
Cert. Pres.	*make-reba.*	*make-nakereba, make-neba.*
Cert. Past.	*make-tara.*	*make-nakattara, make-nandara.*

(*b*) Concessive.

Cert. Pres.	*make-redo.*	*make-nakeredo, make-nedo.*
Cert. Past.	*make-taredo, make-takeredo.*	*make-nakattakeredo, make-nandaredo.*

Second Conjugation. Second Form: **Ojiru, to fear.**

INDICATIVE MOOD.

	Positive.	*Negative.*
Cert. Pres.	*oji-ru.*	*oji-nu, oji-nai.*
Prob. Pres.	*oji-yo.*	*oji-mai.*
Cert. Past.	*oji-ta.*	*oji-nakatta, oji-nanda.*
Prob. Past.	*oji-taro.*	*oji-nakattarō, oji-nandarō.*
Alt. Form.	*oji-tari.*	*oji-nakattari, oji-nandari.*
Desid. Adj.	*oji-tai.*	*oji-takunai.*
Past Part.	*oji-te.*	*oji-zu, oji-nakute.*

IMPERATIVE MOOD.

Positive.	*Negative.*
oji-ro!	*oji-runa!*

SUBJUNCTIVE MOOD. (*a*) Conditional.

	Positive.	*Negative.*
Cert. Pres.	*oji-reba.*	*oji-nakereba, oji-neba.*
Cert. Past.	*oji-tara.*	*oji-nakattara, oji-nandara.*

(*b*) Concessive.

Cert. Pres.	*oji-redo.*	*oji-nakeredo, oji-nedo.*
Cert. Past.	*oji-taredo, oji-takeredo.*	*oji-nakattakeredo, oji-nandaredo.*

Irregular Verbs.

In ordinary conversation there are several verbs of somewhat irregular conjugation, which are sometimes heard, and of these there are two which so frequently recur that their forms should be thoroughly learnt by the student. They are, *Kuru*, to come, and *Suru*, to do, their conjugations being as follows :—

Kuru, to come.

Stem, *ki*. Neg. Base, *ko*. Cert. Pres. Base, *kuru*.
Conditional Base, *kure*.

Indicative Mood.

Positive.	*Negative.*
Certain Present.	
ku-ru, come, shall come.	*ko-nu*, / *ko-nai* } not come, shall not come.
Probable Present.	
ko-yo, / *ki-yo* } probably come, shall come.	*ko-mai*, / *ki-mai* } probably not come, shall not come.
Certain Past.	
ki-ta, came, has come.	*ko-nakatta*, / *ko-nanda* } came not, has not come.
Probable Past.	
ki-tarō, probably came, *or* has come.	*ko-nakattarō*, / *ko-nandarō* } probably did not come.

Imperative Mood.

Positive.	*Negative.*
ko-i! come!	*kuru-na!* do not come!

Subjunctive Mood.

Positive.	*Negative.*
Conditional Present.	
kure-ba, if (he) come.	*ko-nakereba*, / *ko-neba* } if (he) does not come.
Conditional Past.	
ki-tara(ba), if (he) came.	*ko-nakatta*, / *ko-nandara* } if (he) did not come.
Concessive Present.	
kure-do, though (I) come.	*ko-nakeredo*, / *ko-nedo* } though (I) do not come.
Concessive Past.	
ki-taredo, though (I) came.	*ko-nakattakeredo*, / *ko-nandaredo* } though (I) had not come

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Alternative Form.

ki-tari, at times coming. *ko-nakattari*, / *ko-nandari* } sometimes not coming.

Desiderative Adjective.

ki-tai, (I) wish to come. *ki-takunai*, (I) do not wish to come.

Past Participle.

ki-te, coming, having come. *ko-zu*, *ko-nakute* } not coming, not having come.

Suru, to do.

Stem, *shi*. Neg. Base, *se*. Cert. Pres. Base, *suru*. Conditional Base, *sure*.

INDICATIVE MOOD.

Positive.		*Negative.*
	Certain Present.	
su-ru, do, (I) shall do.	*se-nu*, *shi-nai*	not do, (I) shall not do.
	Probable Present.	
shi-yō, *shō*	probably do, *or* (I) shall do.	*shi-mai*, *se-nai*	probably not do, *or* shall not do.
	Certain Past.	
shi-ta, did, has done.	*shi-nakatta*, *se-nanda*	did not, has not done.
	Probable Past.	
shi-tarō, probably did, *or* has done.	*shi-nakattaro*, *se-nandarō*	probably did not.

IMPERATIVE MOOD.

Positive.	*Negative.*
shi-ro! do!	*suru-na!* do not!

SUBJUNCTIVE MOOD.

Positive.		*Negative.*
	Conditional Present.	
sure-ba, if (he) do.	*shi-nakereba*, *se-neba*	if (he) do not.
	Conditional Past.	
***shi-tara**(ba)*, if (he) did.	*shi-nakattara*, *se-nandara*	if (he) did not.
	Concessive Present.	
sure-do, though (he) does	*shi-nakeredo*, *se-nedo*	though (I) do not.

Concessive Past.

shi-taredo, though (he) did. *shi-nakattakeredo*, *se-nanderedo*, } though (I) did not

---

Alternative Form.

shi-tari, at times doing. *shi-nakattari*, *se-nandari* } sometimes not doing.

Desiderative Adjective.

shi-tai, (I) wish to do. *shi-takunai*, (I) do not wish to do.

Past Participle.

shi-te, doing, having done. *se-zu*, *shi-nakute* } not doing, not having done.

Conjugation of Polite Forms of Speech.

Except among relatives and friends, and with one's own servants, verbal forms usually differ somewhat from those given above, Japanese verbs having a special form to express respect, politeness, or reverence. "Honorific" and "humble" forms of speech are fully dealt with later, but while on the subject of verbs it may be advisable, for the sake of completeness, to notice one important verb, which, as a suffix to the stems of other verbs, serves to relieve what would otherwise sound harsh and familiar to Japanese ears.

This verb is *Masŭ*, to be; its inflections, which constantly recur in conversation, are combined with other verbs to form polite tenses. *It always appears as* **a suffix**, *and is* **not** *now in use as* **a separate word.**

The conjugation of *masŭ* differs somewhat from that of any of the verbs previously noticed. Its Stem is *mashi*, its Negative Base *mase*, Certain Pres. Base *masŭ*, and its Cond. Base *masure*, there being no Desiderative Adjective. A part only of the inflections of *masŭ* are in common use, of which the following are those occurring most frequently :—

	Positive.	*Negative.*
Cert. Pres.	*masu*,	*mase-nu.*
Prob. Pres.	*ma-shō* (*seu*).	*masŭ-mai.*
Cert. Past.	*mashi-ta.*	—
Prob. Past.	*mashi-taro.*	—
Cond. Pres.	*mashi-tareba.*	*mase-nakattareba.*
Cond. Past.	*mashi-tara*(*ba*).	—
Alt. Form.	*mashi-tari.*	*mase-nakattari.*
Past Part.	*mashi-te.*	*mase-nakŭte.*

For the Negative Tenses of *masŭ*, its Certain Present, *masen(ă)* is conjoined with auxiliary forms such as *deshō*, *deshita*, and *deshitara*, which are contractions of the inflections of the verb *gozaru*, with the particle *de*; thus,

Cert. Past (Neg.)	...	*masen deshita.*
Prob. Past (Neg.)	...	*masen deshitarō.*
Cond. Past (Neg.)	...	*masen deshitara(ba).*

The substitute for the Desiderative Adjective is formed by changing *tai*, the termination of the usual Desiderative, into *to* for the Positive, and into *taku* for the Negative, suffixing the polite verb *gozarimasŭ* (or *gozaimasŭ*), Positive or Negative; thus,

Desiderative Adj. (*Polite*).

	Positive.	*Negative.*
(*a*) **Kasu**:	*kashito-gozarimasŭ.*	*kashitaku-gozarimasen.*
(*b*) **Makeru**:	*maketō-gozaimasŭ.*	*maketaku-gozaimasen.*
(*c*) **Ojiru**:	*ojitō-gozaimasŭ.*	*ojitaku-gozaimasen.*

The Imperative is formed by the aid of certain auxiliaries, both with and without *masŭ*. Thus, *masŭ* combined with *nasaru* (please do), will exemplify this form; as,

Imperative Mood (*Polite*).

Positive.	*Negative.*
nasaimase! or *nasaimashi!*	*nasaimasu na!* or *nasaimasura na!*

Note.—The honorific *o* is usually associated with the verb which is supported by *nasaimasu* as auxiliary.

Summary of Polite Forms.

N.B.—It must be remembered that the Polite Inflection for nearly all other verbs may be deduced by substituting the Stem of the verb "To be" conjugation for that of the Stem *kashi* in the following type of *kasu*:—

Kasu, to lend.

Indicative Mood.

	Positive.	*Negative.*
Cert. Pres.	*kashi-masŭ.*	*kashi-masen.*
Prob. Pres.	*kashi-mashō.*	*kashi-masumai.*
Cert. Past.	*kashi-mashita.*	*kashi-masen deshita.*
Prob. Past.	*kashi-mashitarō.*	*kashi-masen deshitarō.*

IMPERATIVE MOOD.

o kashi-nasaimase (*shi*).	*o kashi-nasai masuruna.*

SUBJUNCTIVE MOOD.

Cond. Pres.	*kashi-masureba.*	*kashi-masenakereba.*
Cond. Past.	*kashi-mashitara.*	*kashi-masen deshitara.*
Alt. Form.	*kashi-mashitari.*	*kashi-masenakattari.*
Past Part.	*kashi-mashite.*	*kashi-masenakute.*
Desid. Adj.	*kashi-tō gozaimasŭ.*	*kashi-taku gozaimasen.*

Derivative and Phrase-Verbs.

The Japanese language is very rich in combinations of words which perform the functions of single parts of speech, and especially in those which do duty for verbs. This latter class may be aptly termed *Phrase-Verbs*, inasmuch as they are composed of various primary forms of the verb conjoined with one or more auxiliary verbs, the whole combination in each case being subject to inflection in the same manner as simple verbs. These phrase-verbs serve to express *Voice* different from that of direct active relation, so that the language thus possesses equivalents for:

The Passive Voice.
„ Potential Voice *or* Mood.
„ Causative Voice.

THE PASSIVE VOICE.

In Japanese, the change from the active to the passive form is made by adding *reru* to the Negative Base in the First Conjugation, and *rareru* to the same base in the Second Conjugation. Thus, the verbs *shiru* (to know), *eru* (to obtain), and *miru* (to see) are made passive as follows:—

1st Conj. *Shiru*, to know; Neg. Base, *shira*.
Passive Voice, *shirareru*, to be known.

2nd Conj. (Form I.). *Eru*, to obtain; Neg. Base, *e*.
Passive Voice, *erareru*, to be obtained.

2nd Conj. (Form II.). *Miru*, to see; Neg. Base, *mi*.
Passive Voice, *mirareru*, to be seen.

NOTE.—This voice is in much less frequent use than in English, and its types all follow the First Form of the Second Conjugation. *Ni* usually serves to render "by" after a passive verb.

Illustrative phrases:—

Doko wo miraremashita ka?	Where were you seen?
Hachijiu yen to iu taikin wo torareta (*toru*, to take),	He had the large amount of eighty yen taken from him.
Watakushi ni yoku shirareru,	He is well known to me.

The Potential Voice.

"Potentiality" is expressed by the same phrase-verbs as those employed with a passive signification. Examples:—

Miraremashita ka?	Could you see?
Korareru ka kiite mimasho,	I will ask him if he can come.
Mairaremasenu,	I cannot come.
Mairaremasen to iimashita,	He said, he couldn't come.
[*lit.*, "can not come"; that (was what) he said]	

NOTE.—(1) The majority of the verbs of the First Conjugation possess an alternative potential form, which in most cases is formed by adding the syllable *ru* to the Conditional Base. Thus, *shirareru* and *shireru*, both meaning "may" or "can know," are the potentials of *shiru*, to know. Ordinarily, however, a slight distinction is drawn between the forms, *shirareru* being held to signify "may," i.e., authority or permission, and *shireru* to signify "can," i.e., positive ability or innate power, this distinction applying similarly to all verbs in *reru* and *ru* respectively.

(2) In the Second Conjugation there are two exceptional potentials. These are *mirareru*, may see, and *mieru*, can see, formed from the verb *miru*, to see.

The Causative Voice.

A large number of phrase-verbs express causing of action, as, e.g., "causing to finish," "causing to meet," &c.

These causative verbs are formed by adding *seru* to the Negative Base of verbs in the First Conjugation, and *saseru* to the same base in the Second Conjugation.

For example, the verbs *tsukuru* (to make), *eru* (to obtain), and *miru* (to see) assume the causative form thus:

1st Conj. *Tsukuru*, to make; Neg. Base, *tsukura*.
Causative Voice, *tsukuraseru*, to cause to make.

2nd Conj. (Form I.). *Eru*, to obtain; Neg. Base, *e*.
Causative Voice, *esaseru*, to cause to obtain.

2nd Conj. (Form II.). *Miru*, to see; Neg. Base, *mi*.
Causative Voice, *misaseru*, to cause to see.

All causative verbs follow the model of the First Form, Second Conjugation.

The irregular verbs *kuru*, to come, and *suru*, to do, form *kosaseru*, to cause to come, and *saseru*, to cause to do.

The causative verbs are often replaced colloquially by such phrases as *iku yō ni suru*, go-manner-make, i.e., to make him to go.

Examples:—

Ima onna ni ii-tsŭkete, heya no sōji wo saseru ga ii, You had better tell the woman to come and clean the room.
[*lit.*, now woman to, commanding, room of, cleaning cause-to-do is good]

Sugu ni kikashite kudasai,* Please let me know (hear) at once.

Mo ichido kikasete kudasare, Please let hear once more.
[*lit.*, more once having made hear give]

THE ADJECTIVE.

The Japanese equivalent for the Adjective differs materially from the latter in its construction and use. Thus, Japanese adjectives have no forms to express *gender* or *number*, and no inflections to indicate degree. This deficiency, however, is supplied by an inflection somewhat similar to that of verbs, and by the frequent use, as adjectives, of true verbs and adverbial words.

Inflection.

The primitive (simplest) form of the adjective is termed the STEM; by adding to it certain syllables, various adjectival words and phrases are obtained. These are simple adjectives, verbal adjectives, and adverbial adjectives, and by inflection they are made both affirmative and negative, as is the case with verbs.

(1) The syllable **i** added to the Stem forms the SIMPLE ADJECTIVE, which may be employed both attributively and predicatively.

For example, from the Stems *yo*, *naga*, and *yasu* are formed the simple adjectives *yoi*, good, *nagai*, long, and *yasui*, easy *or* cheap; and we may say *nagai nawa*, a long rope, or *nawa ga nagai*, the rope is long.

* The transitive verbs of the First Conjugation in *su* and the causatives are often used indiscriminately, e.g., *kikashite* being confounded with *kikasete*.

Examples :—

Yoi hĭto,	A good man.
Yasui hari,	A cheap needle.
Hari ga yasui,	The needle is cheap.
Warui onna,	A bad woman.

NOTE.—The particle *no* is sometimes used with this form of the adjective, being, in this connection, analogous to the English indefinite pronoun "one."

Examples :—

Shiroi no wa ikutsŭ arimasŭ ? [*lit.*, white one, how many]	How many white ones are there?
Kuroi no bakari aru,	There are only black ones.
Kirei na no wo mitai,	I wish to see a pretty one.
Nagai no wo motte o ide,	Bring a long one.

(2) The syllable *ku* added to the Stem forms an adverbial adjective or adjectival adverb, which usually has a predicative force. It is followed by the verb, which it modifies when used adverbially. Thus, from the stem *naga* is formed *nagaku*, and from *yasu* is formed *yasuku*, which may be used as follows :—

Kono nawa ga nagaku gozaimasu, [*lit.*, this rope...long is]	This rope is long.
Yasuku dekimashita, [*lit.*, cheap made]	It is made cheaply.

NOTE.—Colloquially, the adverbial form of the adjective drops the *k* sound, and the *u* sound combines with the vowel element of the preceding syllabic. Thus, the form *hiro* is produced from *hiroku*, wide, by the elimination of the *k* sound, leaving *hirou*, which is pronounced as *hirō*. Similarly *nagaku* becomes *nago*, *yasuku* becomes *yasu*, and *furuku*, *furu*. *Shigeku*, dense, becomes *shigeu*, which then contracts into *shigyō*.

This contraction is especially employed before the polite verb *gozaru*, to be; so that in ordinary conversation the sentence, *Kono nawa ga nagaku gozaimasu*, would be rendered *Kono nawa ga nagō gozaimasu* (this rope is long).

Adverbial forms with terminal *iku* drop the *k*, but undergo no further contraction; thus, *yakamashiku*, noisy, becomes *yakamashiu*.

Examples :—

Kono hako wa goku tako gozaimasu, [*lit.*, this box...very (*goku*) dear is]	This box is very dear.
Yoku dekita,	It is well made.

The following Rule is of great importance, and should be carefully noted:—

Whenever two or more adjectives are coupled together by the conjunction *and* in English, all but the final one must be rendered in Japanese *by the adverbial form.*

Examples:—

Kami no ke ga kuruku, me ga awoi musume, A girl with black hair and blue eyes.
[*lit.*, head of, hair...black, eyes...blue, girl]

Utsukushiku chisai musŭko, A boy both small and pretty.

(3) Besides these simple inflections for the formation of true adjectival and adverbial forms, adjectives *undergo conugation* for mood and tense exactly like true verbs. This conjugation consists in adding certain forms of the verb *aru*, to be, positive and negative, to a modified form of the adjective.

Conjugation of the Adjective.

Furuki, or *furui*, old.

Stem, *furu*; Adverbial Adjective, *furuku*, of old, anciently.
Polite Predicative Form, *furū gozaimasu*, is old.

INDICATIVE MOOD.

Certain Present.

Positive.	*Negative.*
furui, is old.	*furuku nai*, is not old.

Probable Present.

furukaro, probably is, *or* will be old.	*furuku nakarō*, probably is not, *or* will not be old.

Certain Past.

furukatta, was old.	*furuku nakatta*, was not old.

Probable Past.

furukattarō, was probably old.	*furuku nakattarō*, was probably not old.

SUBJUNCTIVE MOOD.

Conditional Present.

furukereba, if it is old.	*furuku nakereba*, if it is not old.

Conditional Past.

furukattara(ba), if it were old.	*furuku nakattara(ba)*, if it were not old.

Concessive.

furukeredo, though old. *furuku nakeredo*, though not old.

Alternative Form.

furukattari, being at times old. *furuku nakattari*, being at times not old.

Past Participle.

furukute, being old. *furuku nakute*, not being old.

Adjectival Words and Phrases.

A large number of adjectives are formed from other words by combining and associating with them suffixes and other additions.

Those most frequently used are derived as follows :—

(1) From NOUNS, by adding *rashii*, are formed a number of adjectives corresponding with those in English terminating in "ish" or "ly," such as *foolish, childish,* &c.

Examples :—

Kodomo rashii, like a child, i.e., childish.
Baka rashii, like a fool, i.e., foolish.
Hontō rashii, like the truth, i.e., true-seeming.

Nouns followed by the particle *no*, and the contraction *na* (*naru*, to be), are sometimes employed as adjectives proper, as

Nippon no, of Japan, i.e., Japanese.
Kin no, of gold, i.e., golden.
Baka na, fool being, i.e., foolish.

A few adjectives proper employ the particle *na* as a termination to both the attributive form and the root, as *okī* or *ōkina*, large ; *chisai* or *chisana*, small.

(2) The PRESENT and PAST FORMS of VERBS are frequently used as adjectives ; thus, equivalents for "possible" and "impossible" are presented by *dekiru*, able to do, and *dekinai*, not able to do, whilst the English "open" is sometimes rendered by *aita*, the meaning of which is "has become open." Other examples are *osoroshī*, terrible, from *osoreru*, to fear; *isogashi*, busy, from *isogu*, to be in a hurry.

Yasui, easy, *katai*, hard, and *nikui*, difficult, are added to the STEMS OF VERBS to form adjectives ; as in *koware-yasui*, easy to break, fragile ; *ii-nikui*, difficult to say.

The negative adjective *nai*, not, added to the NEGATIVE BASE OF VERBS, serves to form another important series of adjec-

tives which constantly take the place of the negative forms of the verbs themselves.

Examples :—

Ashi ga hiete, tamaranai, I don't know what to do, my feet are so cold.
[*lit.*, feet...being-cold, (I) cannot-bear]

Wakaranai, I do not understand.
[*lit.*. it is unintelligible]

The Desiderative form of the verb, i.e., the Stem with the termination *tai* suffixed, is in frequent use as an adjective; as *ojitai*, desirous of fearing, i.e., anxious, timid; *naoshitai* (*naosu*, to mend or cure), desirous of mending or curing, i.e., kind, helpful.

(3) Several Adjectival Phrases are formed by compounding two or three words, as *ishi no ōi*, abounding in stone, i.e., stony; *ashi no hayai*, quick of foot, i.e., swift. When used predicatively, such phrases take *ga* in place of *no*, as *mimi ga toi* (for *mimi no toi*), distant of ear, i.e., deaf; *me ga chikai*, near of eye, i.e., short-sighted.

Comparison.

As previously remarked, the Japanese adjective has no inflection to express Comparison, which is made in the following manner :—

(*a*) The Comparative Degree.—This is expressed by the simple adjective with the particle *yori* (than) employed as in the sentence *Sakujitsŭ yori konnichi wa tenki ga yoroshi*, which means literally "than yesterday to-day the weather is good," i.e., the weather is finer to-day than yesterday. Similarly, "that is brighter than this" becomes in Japanese "this than, that bright is."

Examples :—

Watakŭshi yori anata o wakō gozarimasŭ, You are younger than I.
[*lit.*, I than, you young are]

Mime yori kokoro, The heart is more to be desired than the face.
[*lit.*, heart than, face (is better)]

In sentences like the first of the above, the first part is sometimes dropped when the meaning is sufficiently clear without it; as

Anata wa (or *anata no hō ga*) *o wakō gozarimasu,* You are the younger.
[*lit.*, your side is young]

The English "more" preceding adjectives is represented in Japanese by such words as *motto*, more, and *nao*, yet, or still, &c.; thus,

Motto nagai (more long), longer.
Nao yasui (yet cheap), cheaper.

(*b*) THE SUPERLATIVE DEGREE.—This is expressed either in the context or by using such words as *ichi ban*, number one, or *dai ichi no*, first, principal.

Examples:—

Ichi ban nagai nawa, The longest rope.
Kore wa ichi ban takai, This is the highest.
[*lit.*, this...number one is high]

THE ADVERB.

(1) The ADVERB PROPER is in Japanese the adjectival form in *ku*, as *nagaku*, long; *hayaku*, quickly; *atarashiku*, newly (see p. 60). Words and phrases used adverbially are, however, very numerous, many of them being originally verbs, adjectives, and nouns, which are rendered adverbial with the aid of particles and combinations.

(2) NOUNS which are employed as adjectives by adding *na* or *no*, are rendered *adverbial* by substituting the suffix *ni* for *no* or *na*; as

bakani, foolishly.
sakini, before.
suguni, at once.
yōni, in the manner of.
makotoni, truthfully, really.
ōkini, gently.
shinsetsuni, kindly.
shimaini, finally.
shizukani, gently.
teineini, politely.
hokani, in another way.
daijini, carefully.

(3) The PAST PARTICIPLES of numerous verbs are used adverbially, as

kaette, on the contrary — from *kaeru*, to return.
hajimete, for the first time ,, *hajimeru*, to begin.
sadamete, probably ,, *sadameru*, to confirm.
damatte, silently ,, *damaru*, silent.
machigatte, wrong ,, *machigau*, to err.
yorokonde, gladly ,, *yorokobu*, glad.
subete, generally ,, *suberu*, to unite in one.
semete, at least ,, *semeru*, to treat with rigour.

(4) Many adverbial ideas are expressed in Japanese by the mere REPETITION of words, the second member of the compound taking the *nigori* when susceptible of it, as

kaesu-gaesu, over and over again	—from	*kaesu*, to send back.
miru-miru, visibly	„	*miru*, to see.
nichi-nichi, daily	„	*nichi*, day.
iro-iro, various kinds	„	*iro*, sort.
dan-dan, gradually	„	*dan*, a step.

These are often followed by the particle *to*.

(5) POETIC NAME-WORDS are common in Japanese, and a large number of them are used adverbially. Most of them, however, are somewhat vulgar.

Examples :—

pon-pon, sound of guns.	*gudzu-gudzu*, loiteringly.
para-para, sound of rain.	*soro-soro*, moving slowly.
bara-bara, with a rattling noise.	*patchiri*, sudden breaking.
	butsu-butsu, grumblingly.

Bara-bara to ochimashĭta, It fell with a rattling noise.
[*lit.*, rattling noise with, it fell]

The following is a list of the adverbs most frequently heard :—

Adverbs of Time.

ashita, to-morrow.
ichi do, *hito tabi* } once.
itsu, when ?
itsudemo, always.
ni do, *fŭta tabi* } twice.
jikini, soon.
kio, to-day.
kinō, yesterday.
konnichi, to-day.
mada, not yet.
mettani (with neg.), seldom.
miōnichi, to-morrow.
mō, *mōhaya* } already.
nochihodo, by and by.
sakujitsŭ, yesterday.
sendatte, some days ago.
sudeni, already.
toki, when (relative).
tadaima, immediately.
tabi tabi, several times.

Adverbs of Place.

achi, *achira* } there, thither.
asuko, *asukoni* } there.
atode, behind.
dochi, *dochira* } where, whither.
doko, *dokoni* } where.
kochi, *kochira* } here, hither.
koko, *kokoni* } here.
sakini, before.
sakasama, upside down.
shĭtani, below.
soko, *sokoni* } there.
uyeni, above.
yokoni, across.

Adverbs of Manner.

chitto, slightly.	*ikaga*, how.	*naze*, why.
dō, how.	*jōzu ni*, cleverly.	*sappari*, wholly.
dōmo, howsoever.	*kayōni*, *kō* } in this way.	*sayōni*, *sō*, in that way.
goku, *hanahada* } very.	*kitto*, positively.	*yoku*, well.
		zehi, positively.

Adverbs of Quantity.

amari, *yokeini* } too much.	*donokurai*, *ikura* } how much.	*motto*, more.
bakari, only.	*ikutsŭ*, how many.	*sukoshi*, little.
	jiubun, enough.	*takusan*, *taisō*, much.

Adverbs of Affirmation and Negation.

The responses "Yes" and "No" have not, strictly speaking, exact equivalents in Japanese, and generally the reply to a question is a repetition of the verb used in putting the question. The negative answer *iye!* (*iiye*) is, however, almost equivalent to "No!" and the response *hei!* (*he*, *hai*) may signify "Yes!" but it often merely implies that the person addressed has heard, or is paying attention to, what the speaker is saying.

Examples:—

Mo kimashita ka?	Has he come yet?
Kimashita.	Yes, he has.
Kanda san wa orimasu ka?	Is Mr. Kanda in?
Iye mada mairimasen.	No! he has not come yet.
Tegami wo yaremashō ka?	Can I send a letter?
Yaremashō.	Yes! you can probably send it.

N.B.—The adverb invariably precedes the words which it modifies, as

Achira ye mate.	Wait there.
Mada ki ya shimasŭmai.	He cannot have come yet.
Doko ye itte kita?	Where has he been?
Kiō kita?	He came to-day.
Itsu shuppan shimashō ka?	When is she likely to sail?
Tokidoki o me mi kakarimasŭ.	I see you now and then.

THE PARTICLE.

There are a large number of words in Japanese named by native grammarians *Teniwoha*, from the four most important among them—*te*, *ni*, *wo*, *ha*. They serve instead of case and plural terminations, and also of prepositions, conjunctions, and interjections. Many of them are identical with terminations of verbs and adjectives previously dealt with.*

The particles are usually suffixes, and especially is this the case with those serving as the Japanese equivalents of *Prepositions*. As the latter, however, *follow* the noun instead of being placed before it as in English, they are usually termed by European grammarians "*Post*positions."

The following is a list of the particles most commonly used, arranged alphabetically to facilitate reference:—

De. This particle has varied uses, but primarily it corresponds with the English prepositions *by*, *with*, *at*, *in*, *of*, and *for*, and the phrases "by means of," "on account of," as

Hiogo de tokei wo kaimashō, I shall buy a watch at Hiogo.
Heya wa hanahada fukutsu de komarimasŭ, I am annoyed at the room being so dirty.
[*lit.*, room very dirty at, I am annoyed]

De is also employed as a contraction for *nite*, and with the various equivalents of the verb "To be" it forms a series of abbreviations, as *da* (for *de arŭ*), *desŭ* (for *de arimasŭ*), *deshĭta* (for *de arimashĭta*), *datta* (for *de atta*), *darō* (for *de arō*), &c. *De wa* is replaced by the contraction *ja*.

A large number of compound tenses are formed by the Present Indicative followed by *de* and the verb *aru* (to be), and in this construction the Present Indicative is a noun, *de* being the sign of the predicate.

When the verb "To be" unites two nouns, the second noun takes *de* as an affix, as

Kono mushi wa ka desŭ, This insect is a mosquito.
[*lit.*, ...insect...mosquito]
Yoroshiu arimasenŭ d' atta, It was not good.
[*lit.*, good is, not was]
Konŭ d' atta, He did not come.
[*lit.*, not come was]

NOTE.—It will be seen from the last two sentences that the negative in this construction is placed with the principal verb.

*Thus for *te*, see *kashĭte*, p. 42. For *ha* see rule 10, p. 100, and *wa*, p. 74. For *ni* and *wo*, see below, pp. 72 and 75.

Demo is used to express the signification of *de* combined with that of *mo*, even, also, and may be translated "even"; as

Ato demo yoroshī, [*lit.*, after even is good]	It will do afterwards.
Kao demo o arai nasaru ka? [*lit*, face even honourably to-wash deign?]	Will you wash your face as well?

Ga. This particle was originally used to convey an idea of *appurtenance* or *possession*, and still retains this character in certain phrases, as *Waga kuni*, one's own country; *Koma-ga-take*, Colt's Peak (a mountain). It is now, however, regarded as the generic nominative sign, although the subject of the sentence is not necessarily conjoined with *ga*; for when a noun is followed by *mo* or *wa*, and in various other instances, *ga* is dropped entirely. Moreover, nouns may stand in the nominative relation unaccompanied by any particle at all.

After adjectival and verbal forms treated as nouns, *ga* serves the same purposes as when following nouns proper.

Examples:—

Natsu ga kimashita,	Summer has come.
Yūbe ame ga futta, [*lit.*, last night...rain fell]	It rained last night.
Massugu ga chikakatta, [*lit.*, straighter was near(est)]	It would have been nearer to go straight forward.
Iku ga yoroshi, [*lit.*, the going is good]	You had better go.

Ga is an equivalent for the adversative conjunction "but," when following verbs in the Indicative, or adjectives in the verbal form, as in the following examples:—

Arigatō gozaimasu ga ikaneba narimasen,	I thank you, but I must go.
Tori-naosō to omou ga, tori-naosenai,	I want to mend it, but I cannot.

Ka might almost be replaced by the mark of interrogation, being employed in most cases merely to denote a query or to express a doubt; as

Kita ka,	Has he come?
Sō desu ka, [*lit.*, so it-is (?)]	Is that so?

Ka may be omitted in sentences commencing with another interrogative word, as

Doko ye itte kita? Where has he been?

Placed between two nouns, *ka* is an equivalent for the conjunction "or," and when occurring twice in a sentence it represents the correlatives "whether ... or"; as

Tōkyo ka Hiogo no uchi ni orimasu, He lives in Tokio or Hiogo; I do not know which.

Inu ka kuma ka shirimasen, I do not know whether it is a dog or a bear.

(For *ka* with interrogative pronouns see p. 23.)

Kara. When following nouns this particle may be rendered by "from" or "since," and by "because," "after," when occurring after verbs.

Examples:—

Yokohama kara Tōkyo made, From Yokohama to Tokio.

Konnichi kara, From to-day.

Sakujitsu kara, Since yesterday.

Rusu datta kara shiranai, I do not know, because I was absent.

Atsui kara, Because it is hot.

Mukukashikŭ kaite aru kara watakŭshi-domo ni wa yomemasen. I cannot read it because the writing is so difficult.

[*lit.*, difficutly writing is because, me to as-for, is unreadable]

Hiru-meshi wo tabete kara de nakŭcha ikimasenŭ, I shall not go until I have had my mid-day repast.

[*lit.*, noon repast having eaten after if not do not go]

Made (compounded from *ma*, space, and *de*, with) may be translated by *to, up to, as far as, until, inclusive of*, &c.

Examples:—

Komban made machimasu, I shall wait until this evening.

Hiogo kara Ikao made, From Hiogo to Ikao.

Miōgonichi made ni dekiagarimasu, It will be completed by the day after to-morrow.

[*lit.*, day-after-to-morrow by, ... is finished]

Mo may be translated by the copulatives *also, too, even*, when standing alone, but when repeated in affirmative phrases

it signifies "both ... and." In negative phrases its English equivalents are the correlatives "neither ... nor."

Examples :—

Anata mo irasshai,	You come also.
Kono kura mo o kai nasare, [*lit.*, this saddle...buy, do]	Buy this saddle too.
Chitto mo kamaimasen, [*lit.*, a-little even **matters**-not]	It does not matter at all.
Hiogo mo Yokohama mo,	Both Hiogo and Yokohama.
Neko mo inu mo,	Both cats and dogs.
Saji mo sara mo uchi ni arimasen,	There is neither spoon nor plate in the house.

Ni. The uses of this particle are legion, the more important only of which are here noticed.

(*a*) With nouns it usually signifies *to, in, at, into, on* or *by.*

Examples :—

Kioto ni mairimasu, [*lit.*, Kioto, to go]	I go to Kioto.
Tokyo ni orimasŭ,	He lives in Tokio.
Dai ni oite kudasai,	Please put (it) on the table.
Inu wa neko ni kamereta,	The dog was bitten by the cat.
Gakkō ni haitta, [*lit.*, school into, he entered]	He went into the school.

(*b*) Used to couple together the names of several objects, *ni* means "and."

Example :—

Sake ni budō ni mikan ni sono hoka iro iro arimasu,	There are wine, grapes, and oranges, besides various other things.

(*c*) *Ni* is a component of many phrases used as postpositions. The following are those most frequently met with :—

no kawari ni, instead of.	*no tame ni,* for the sake of.
to issho ni, together with.	*no naka ni,* inside.
no soba ni, beside.	*nashi ni,* without.
no ue ni, upon.	*no mukō ni,* across.
no saki ni, beyond.	*no uchi ni,* among, within.
no mawari ni, around.	*no shita ni,* under.
no hoka ni, except.	*no aida ni,* between.
no ato ni, after.	*no ushiro ni,* behind.

No, signifying "of" is the ordinary sign of the genitive. Examples:—

Hari no ana, [*lit.*, needle of, hole]	Needle's eye.
Me no maye de, [*lit.*, eye of, before at]	Before my eyes.
Wake no wakaranai koto, [*lit.*, reason of, understand-not-thing]	A thing I cannot understand at all.

When preceding the nouns they qualify, the cardinal numerals are generally followed by this particle; as

Mitsu no ishi,	Three stones.
Sannin no dorobō,	Three thieves.

The apposition of nouns may be shown by *no*, as

Taiwan no kuni,	The province Taiwan.
Bettō no Kōdzuke,	The groom Kōdzuke.

Shi. This serves for the copulative "and," when employed with verbs in the Indicative. It also signifies in some cases "and so ...," "not only ... but."

Examples:—

Yasui shina mo aru shi takai no mo aru,	There are cheap things and also dear ones.
Sewashī hi mo aru shi; hima na hi mo are,	I have busy days and days of leisure.
Kono yadoya wa, yama mo mieru shi, kawa mo mieru shi,	From this hotel, not only is the mountain visible, but also the river.

[*lit.*, this hotel as-for, mountain even is-visible..., river even is-visible...]

To, like *ni*, is very extensively employed. Its commonest uses are:—

(*a*) Between two nouns its meaning is "and." It is sometimes repeated after the second noun, as

Hone to kawe to ni natta, [*lit.*, bone and skin (he) has become]	He has become skin and bone.
Kōri to mizu to wo motte o ide,	Bring ice and water.

(*b*) *To* has the force of the conjunction "that" when introducing a statement with regard to a previous assertion, as

"*Kori to mizu*"; *to iima-shita,*	He said, "Ice and water."

Taisō ni fŭkai desŭ to hĭto ga iimasu, People say that it is extremely deep.

[*lit.*, "greatly deep is," *that* people...say]

N.B.—In such sentences as the latter, the conjunction "that" is often omitted in English. It must, however, always be expressed in Japanese (*cf.* the French and Spanish usages).

(*c*) *To* sometimes has the meaning of the preposition "with"; thus,

Ano hĭto to shibai ni ikimashita, I accompanied him to the play-house.

Kono hĭto to issho no ike, Go with this man.

[*lit.*, this man with, same place go]

(*d*) With nouns, *to* often has the signification of inverted commas expressing quotation, as

O namaye wa nan to iu? What is your name?

Watakŭshi wa Tsunekichi to mōshimasŭ, My name is "Tsunekichi."

Wa. This is the opposite of *mo*, and the full explanation of the latter word has been deferred so that the resemblance of function, but dissimilarity of meaning of the two words may be more clearly shown.

Wa means "this (only)," "this and nothing besides," and "this, if nothing further." It singles out or isolates one object from among others, or limits an assertion to the word preceding *wa*, the part of the sentence coming before the latter word being thus separated from the other part.

A just conception of what is meant by the singling out or isolation of a word or phrase may be obtained by reference to such a French expression as "Moi, je travaille; toi, tu ne fais rien" (as for) me, *I* work; (as for) *you*, you do nothing, in which "moi" and "tu" are, so to speak, withdrawn from the body of the sentence and relegated to positions to themselves. Thus the French *quant à* very nearly expresses the force of *wa*, and the nearest English equivalent is "as for," though in translating a Japanese sentence containing *wa* it is usually sufficient to place an emphasis on the word which *wa* accompanies, or by placing such word at the beginning of the sentence.

Examples:—

Sore wa, ichi-ban omoshirō gozaimashō, *That* will perhaps be the most amusing of all.

[*lit.*, that as-for, number-one amusing will-probably-be]

Ima wa, te-sŭki de gozaimasŭ, *Now* I am at liberty.

[*lit.*, now as-for, hand-free (I) am]

Kuwashiku wa zonjimasen, I don't *quite* know.

[*lit.*, exactly as-for (I) know-not]

Mo, however, implies that the noun with which it is used is closely associated with some other thing. Thus, *mo* has the connective meanings *also*, *too*, *both*, &c.

[It must be observed that *wa* has often very little meaning, and might be omitted without interfering with the import of the sentence.]

Examples:—

Ano kurumaya wa ashi ga hayai,	As for that kurumaya, he is quick of foot.
Kuru koto wa, sŭkuno gozaimasŭ,	They come but rarely.
[*lit.*, comes act as-for, few are]	
Mina wa miemasen,	I can't see them *all.*
[*lit.*, all as-for, appear-not]	
Are wa warui; kore wa yoroshĭ,	That is bad; this is good.
Hiogo to Kioto to wa dochira ga suzushii deshō?	Which is cooler, Hiogo or Kioto?

Wo. This particle, like *ga*, is a true case sign, and signifies that the word with which it is employed is the object of the sentence, though a noun in the accusative is not necessarily followed by *wo*. The latter is not infrequently omitted before *suru* (or *itasu*), to do, and in other cases, and the accusative case governed by a preposition does not require it.

Examples:—

Michi wo oshiete kudasai,	Please tell me the way.
[*lit.*, road...teaching condescend]	
Daiku wa dai wo tsŭkuru,	The carpenter makes a table.
[*lit.*, carpenter...table...makes]	
Rika ni kammuri wo tadasaru,	Under a plum-tree, do not adjust your cap. —*Japanese Proverb.*
Kannin shŭte kudasare,	Please have patience with me.
[*lit.*, patience having done give]	

Wo is sometimes used in cases where no preposition appears in English; thus,

Senyen no kane wo torareta, He had 1,000 yen stolen.
[*lit.*, 1,000 yen...money of (*wo*) was robbed]

Ya is sometimes expressive of doubt, but often a mere ejaculation. As a conjunctive it translates "and."

Examples:—

Tora ya!	I say, Tora! (Tora—a person's name).
Nido ya sando,	(Some) two or three times.
Iko ya!	Let us go.
Hana ya chō ya,	The flowers and the butterflies.
Hon ya sumi ya fude ya arimasu,	There are books, ink and pen, and such (things).

Yara, which is a contraction of *ya* and *aran*, the old form of the future of *aru*, to be, is expressive of uncertainty and doubt; as

Kakemono to yara de gozaimasŭ gena,	I am told that it is a kakemono (if that is the right name).
[*lit.*, Kakemono (if-that-is-the-right-name), it-is, I-am-told]	
Doko ye itta yara,	I wonder where he has gone.
Doko ni orimasŭ yara watakŭshi ni wa wakarimasenŭ,	I do not know where he lives.
[*lit.*, where...lives (?), me to, is not known]	
Tora tara (for *to yara*) *iu geisha,*	A geisha called Tora, if I remember rightly.

Ye may be translated *to*, *in*, *into*, or *at*. Most Japanese pronounce the *y* very lightly, and sometimes omit it altogether.

Examples:—

Itsu Yoroppa ye kaerimasu ka?	When do you return to Europe?
Watakŭshi no yado ye o tomare nasare,	Stay in my lodgings for the night.
[*lit.*, my...lodging in, ...stay, do]	
Doko ye irassharu?	Where are you going?
[*lit.*, where to, deign-to-go]	
Kono shinshi wo kiusokujo ye go annai mōshi-ageru,	Show the gentleman into the waiting-room.
[*lit.*, this gentleman.. waiting-room into, guidance do]	

N.B.—There is another *ye(e)*, an interjection similar to the English "Eh?"

Yo accompanies nouns in the vocative case. It is emphatic, and signifies *earnest remonstrance*, *supplication*, *warning*, or *appeal*. Sometimes it stands alone as a mere exclamation

having these significations. It has no exact English equivalent, the nearest being "I tell you."

Examples :—

Otottsan yo!	Father!
Kirei yo!	It is pretty, I can tell you.
O ide yo!	Do come!

Yori is almost synonymous with *kara*, meaning *from, since, than*; as

Ichi-ji yori mo, osoku natcha ikemasen,	It will not do to be later than one o'clock.
[*lit.*, one-o'clock than even, late as-for-becoming will-not-do]	
Kore yori hachi ri,	Eight ri from here.
Sakunen yori,	Since last year.
Omotta yori yasui,	It is cheaper than I thought.

Zo emphasizes strongly the word it accompanies; thus,

Kita zo!	Here he comes!
Dōshite mo, shōchi shinai zo!	Do what you will, I won't consent!
[*lit.*, do-what-you-will even, consent I-do-not...]	

THE PREPOSITION.

Prepositions have been fully treated in the preceding section on particles.

The English prepositions frequently require to be translated into Japanese by other parts of speech. Thus, for "over" we must use *koyete*, the past participle of *koyeru*, to cross; for "beside," *no soba ni*—literally, "at the side of"; for "between," *no aida ni*, which is really "in the space of"; &c.

THE CONJUNCTION.

Most of the conjunctions, too, have been already noticed under the head of Particles, but it must be observed that there are numerous phrases in common use in Japanese whose exact equivalents require conjunctive treatment in English. Of these the more important are :—

Da ga, or *tokoro ga*, which has at the commencement of a phrase the sense of "still," "well then," or "that being the case"; as

Tokoro ga, sono ban ni—	Well, then, on that night—

Dano, a contraction of *de aru no*, resembles very much the Alternative Form of the verb, being repeated with each

noun for distinctness. Its English equivalent is the copulative "and," and its force is that of giving distinctness to objects enumerated; as

Shishi dano, tora dano, zō dano,	Lions, tigers and elephants.
Ninsoko dano, daiku dano, yaneya dano yonde, shigoto wo sasemashĭta,	He sent for coolies, carpenters, and tilers, and set them to work.
[*lit.*, coolie...carpenter...tiler having called...work caused]	

Mo yahari = likewise.
Sonnara and *sore de wa* = then.
Sore de mo = though.
Yue (*yuye*) *ni* = because.
Shikashi nagara = but.
Sō shite (*lit.*, so doing) = **and.**
Yori isso = than, rather than.
Yō ni = that, so that.

THE INTERJECTION.

The most common interjections are:—

A!	*Ara!*	*Eh!*	*Hei!*	*Ne!*	*Ya!*
Aa!	*Dokkoi!*	*Ha!*	*Itai!*	*Oi!*	*Yaa!*
Ai!	*Dokkoisho!*	*Hai!*	*Mā!*	*Oya!*	*Yai!*
Aita!	*Domo!*	*He!*	*Naruhodo!*	*Sā!*	

NOTE. — **A!** denotes *attention*, and sometimes *acquiescence*, on the part of the listener.

Aa! expresses either *grief* or *admiration*, and when long drawn out it denotes *weariness.*

Ai! corresponds to the English "all right" in answer to a call.

Aita!—like the English "Ah!" or "Ugh!"—denotes *sudden pain* or *difficulty.*

Ara! betokens either *joy* or *fear*, and uttered quickly (usually by women) it shows *surprise* or *astonishment.*

Dokkoi! and **Dokkoisho!** are each ejaculations addressed to several persons when lifting heavy weights, &c., corresponding to the English "All together!" "Up with it!" &c.

Domo! shows *perplexity*, and is employed when the speaker does not quite know what to do, as when the English "Let me see, now," is used.

Ha! denotes *attention*, and sometimes *assent.*

Hai! and **Hei!** are indications of the listener's having heard what was said to him.

Itai! is used by a person when in *continual pain.*

Eh! is usually a listener's word introduced as an interruption to express *wonderment* or *sympathy*, though it may indicate *contempt* and *dislike*

Ma! shows *wonder*, *surprise*, or *satisfaction*, like the English "Oh!"; sometimes *supplication*, as "Do! please do!"

Naruhodo! is used by many speakers with tedious frequency, and corresponds to the English "Really!" "Dear me!" "You don't say so," and like expressions.

Ne! occurs even more frequently than the preceding word; but whereas *naruhodo* is a listener's word, *ne* is used when addressing remarks to anybody, having somewhat the force of "Isn't it?" "Don't you think so?" &c.; as *Yorishī ne*, "It is good, isn't it?"; *Mata miōnichi o ide nasaru ne*," "You will come again to-morrow, won't you?"

Oi! is employed to call servants or intimate friends.

Oya!—usually a woman's exclamation—expresses *surprise*.

Sa! is an incitement to action—encouraging someone to do something.

Ya! denotes *pleasurable agitation* or *excitement* when witnessing anything which is taking place, and is often heard in places of amusement.

Yaa! is the opposite of the preceding word, being used to express *thorough contempt*.

Yo! mostly is a signal *to warn* a person against danger or accident.

HONORIFIC AND HUMBLE FORMS OF SPEECH.

"Honorific" and "humble" forms of expression are provided for each degree of the social scale. They consist of words and phrases set apart for the use, respectively, of an inferior addressing a superior, and *vice versâ*—also for equals when in conversation with each other. By using a "humble" form the speaker intends to humble *himself*; by using an "honorific" he intends to show respect to an equal or a superior, or to "keep at a distance" an inferior.

As a general rule, the honorific forms are limited to *Verbs*, *Nouns* and *Pronouns of the second person*, although they may be employed in speaking respectfully of absent persons. The polite termination *masŭ* is used with all three persons; the humble forms belong exclusively to the first person.

The student is advised to be sparing in the use of the humble forms, and to employ rather the polite and honorific expressions.

Respect and humility are indicated by means of

Honorific Prefixes and *Suffixes*.

Special *Honorific* or *Humble Nouns*, *Pronouns*, and *Verbs*.

1. Honorific Prefixes.

The prefixes **o** (derived from *ōki*, great) and **go** are used with *Nouns*, *Verbs*, and *Adjectives* as tokens of *respect*, and usually indicate that the words with which they are associated are in the second person or relate to the person addressed, so that the use of pronouns in this person is rendered to a considerable degree unnecessary. Thus, *o taku* (honourable house), *o mŭma* (honourable horse), may be held to signify "your house," "your horse," without the mediation of any pronoun.

In some cases the honorifics are used to show respect for the *objects* to which they are applied, and there are words with which persons of the lower classes always associate polite forms. "Food," for instance, is *go zen*; "hot water," *o yu*; "cold water," *o hiya*; &c.

NOTE.—*O* is almost exclusively affixed to Japanese words, whilst *go* is reserved for those of Chinese origin.

O is frequently used with the stems of verbs in the second person followed by the honorific verbs *nasaru* (please do, or deign) or *asobasu*; as *O machi nasai*, please wait; *o mise nasai*, please show me.

When in the Imperative mood this combination is used by contracting *nasare* into *na*, or by dropping it entirely, though in this case the honorific signification is almost absent. *O ide na*, or *o ide* (come!), would only be employed in addressing members of one's own family or servants.

O betokens respect for the person spoken to, with a humble reference to the speaker, when used before the stem followed by *mosu* in the first person. Thus,

O naoshi nasai mase, Honourably mend condescend, i.e., please mend this (for me).

O is also employed with adjectives, as in the following phrases:

Anata wa o wakai kara, Because you are young.
[*lit.*, you...are young because]

O aki ni nattara watakŭshi ni kashite kureni ka? Will you not lend it to me when you have finished with it?
[*lit.*, ...empty when became, me having lent give not]

2. Honorific Suffixes.

Sama, which indicates a similar degree of respect to that of the English *Mr.* or *Sir*, is placed after the name, description, or title in addressing superiors, especially by *employés* in speaking to their masters, and by tradesmen to their customers.

Example:—*Kanda sama*, Mr. Kanda; *danna sama*, sir; *oku sama*, the title given to the lady of the house in polite intercourse.

Sama is also used to refine phrases, with a few other words; as *O kinodoku sama*, I am sorry for you; *go taikutsu sama*, it must be tedious for you; *o sewa sama*, I am much obliged to you; *go kurō sama*, thank you for your trouble; *o machidō sama*, I have kept you waiting.

> *Achira sama* and *kochira sama* are respectively very polite equivalents of *achira* (here) and *kochira* (there).

San, which is a contraction of *sama*, is similar to the English *Mr.*, *Mrs.*, or *Miss*, and is employed mostly between equals, though sometimes it is used to superiors and also —somewhat patronizingly—to inferiors.

> In addressing one's own relatives, or in speaking of them to others, *san* must not be used. Thus, "my father" is *oyaji*, and not *oyaji san*.

San may be used either with the surname or the personal ("christian") name, but in the latter case, when the name is that of a female, the particle *o* is ordinarily prefixed in addition; as *O Hana san*,, Miss Flower. One's own wife or servant is addressed by the personal name, with or without *o*, and in referring to her husband in the third person a woman usually employs the word *yado* (*lit.*, the house) or *teishu* (pronounced "teishi"), husband. Instead of *san*, *don* should be used in addressing the servants of others.

The proper term for "Mrs. Kanda" in the third person is *Kanda san no go kanai*, or *saikun*. "Madam" is *oku san* or *o kami san*, though the latter phrase is mostly used by the very lowest classes. "Miss" is *o jō san* or *o musume go*.

> In conversing with one another, children use the first part of the personal name with or without *san*. To one's own male servants the personal name is used, generally abbreviated, as *Tora* for *Torakichi*.

3. Honorific and Humble Nouns.

It must be observed that honorific and humble forms are used chiefly in referring to one's own and others' relatives—more particularly those of the person spoken to—and these relationships have imparted to them a humble or honorific force, not only by the addition of affixes and suffixes, but also by their being grouped into classes bearing distinctive names, and to which are applied the honorific prefixes already mentioned (*o*, *go*, *sama*, and *san*). For example, the ordinary name for "mother" is *haha*, my mother, but "your mother" or "his mother" requires another class-name and becomes *okkasan*; "my husband" is *danna* or *teishu*; "your" or "her husband" is *danna sama* or *go teishu*.

The most commonly used of these class-names are:—

Relationships.

One's own	Another's
Grandfather.	
sofu, *jiji*.	*go sofu sama*, *go sofu*.
To children:	*o jī sama*, *o jī san*.
Father.	
oyaji, *chichi*.	*go sompu*.
To children:	*ototsu san*.
Son.	
segare, *musŭko*, *kodomo* (also of daughters), *sōriō*, *jinan*, *sannan*.	*go shikosu*, *o musuko san*. *go sōriō* (eldest), *go jinan* (second), *go sannan* (third).
Brother.	
ani, *otōto*.	*o ani san* (elder), *go sonkei* ,, *go shatei sama* (younger), *go shatei* ,, *otōto go* ,,

One's own	Another's
Grandmother.	
sobo, *baba*.	*go sobo*.
To children:	*o bā san*.
Mother.	
haha, *o fukuro*,	*go bokō*, *haha sama*.
By children: *okka*.	To children: *okka san*.
When aged:	*go rōbo*.
Daughter.	
musŭme.	*go sokujo*, *o musŭme go*, *o jō san*.
Sister.	
ane, *imōto*.	*o ane san* (elder), *ane san*, *o imōto go* (younger).

One's own Husband.	Another's Husband.	One's own Wife.	Another's Wife.
tsure-ai (by lower class), *danna* or *teishi*, *yado*.	*danna*, *teishi* (familiar), *go teishi*.	*niōbo*, *sai*, *kanai*, *kanai*.	*o kami san* (to all persons under the rank of *samurai*), *go kanai*, *saikun* (lower rank), *oku san*, *oku sama*, *go naishitsu* (gentlemen of rank).

NOTE.—More usually the husband's surname is used in addressing the wife, and by her in referring to her husband. In the first case *san* is added. Children, and sometimes women, also add *san* when speaking of their elder relatives. Thus, a child will use the phrase *ani san* for "my elder brother," *okka san* for "my mother."

4. Honorific and Humble Verbs.

These are of two kinds: (*a*) Where an ordinary verb is replaced by an entirely different word, and (*b*) where the causative or passive (potential) verb is substituted for the verb in the simple form.

Humble verbs are confined almost exclusively to the first of these classes.

Examples:—

(*a*) *Yaru*, to give. Honorific Form, *kudasaru* or *tamau*; Humble Form, *ageru*.

Iku, to go. Hon. Form, *o ide nasaru* or *irassharu*; Humble Form, *mairu*.

Iu, to say. Hon. Form, *ossharu*; Humble Form, *mōsu*.

(*b*) *Kikashite kudasai*, Please tell me.
[*lit.*, causing-to-hear condescend]
Nan'to osshaimashita? What did you say, sir?

Syntax: Arrangement of the Words in the Sentence.

I. The normal order of the sentence in Japanese is:

1st, **the Nominative case;**

2nd, **the Indirect Object of the verb, or a Noun followed by a Postposition;**

3rd, **the Direct Object;**

4th, **the Verb, or the adjective in the Verbal Form.**

Examples:—

Watakŭshi wa suteishon de basha ni aimashĭta, I met the carriage at the station.
[*lit.*, I (*nom.*) station at carriage (*acc.*) met]

Niwatori ni ye wo kuwasero, Give the fowls their food.
[*lit.*, (you) fowls, food, make eat]

Ano hĭto wa Shinajin to kenkwa wo shĭta, That man had a quarrel with a Chinaman.
[*lit.*, that man Chinaman with, quarrel did]

N.B. *An exception to this order arises in making* COMPARISONS, *when the name of the object used for the comparison is generally placed at the* BEGINNING ; as

Ane hodo ōkiku wa nai, She is not so tall as her elder [sister.
[*lit.*, elder sister, big...(she) is not]

Muda na hanashi wo suru yori wa, damatte iru hō ga ii to orimasu, I think that silence is better than useless talk.
[***lit.***, "useless talk ... ... than, as-for, silent being ... ... (is) good," *that* (I) think]

***Itsumo** yori kenkō desŭ,* He is more robust than ever.
[*lit.*, ever than, robust (he) is]

Kono yama yori are wa takai, That mountain is higher than this.
[***lit.***, **this mountain than, that...is-high(er)**]

II. Qualifying words precede the words to which they relate.

Thus, the adjective or genitive precedes the noun which it modifies; the adverb precedes the verb, &c.; and dependent clauses precede the principal clause.

Examples:—

Warui onna,	A bad woman.
Kuru kojiki,	The beggar who comes.
Osoku made hataraita,	He worked until late.
Hayaku ko,	Come quickly.
Kane ga aru toki, kaimashō	When I have money, I intend
[*lit.*, money...is time will buy]	[to buy some.

III. **The signs of gender** *o* **and** *on*, *me* **and** *men*, **and the honorifics** *o* **and** *go*, **precede the word to which they refer. Particles showing number and case follow the noun, as do also** *wa*, *ya*, *ga*, *mo*, *ka*, *to*, *nagara*; as *Tori ni*, to the bird; *futatsu nagara*, both of them; *kore ka?* is it this?

Expressions relating to TIME precede those relating to PLACE, as

Ichi ji kara, gakkō ni iku,	I go to school at one o'clock.
Kyō no shūkwai ni wa, iras-shaimasen deshita ka?	Did you not go to the meeting to-day?
[to-day of, meeting to..., not-going was?]	
Are wa mō Hiogo ni tsuki-mashitarō,	He has probably arrived at Hiogo already.
[*lit.*, he already Hiogo at, has-probably-arrived]	
Watakushi wa miōnichi Kōbe ye mairimasu,	I shall go to Kobe to-morrow.
[*lit.*, I as-for, to-morrow, Kobe to, shall-go]	

IV. **Conjunctions and interrogative particles are placed at the conclusion of the sentence or clause,** as

Oyaji ga naku narimashita kara ni san nichi o itoma wo negaimasu,	My father is dead, so I would ask you for two or three days' leave.
[*lit.*, father...not became because, two or three days...leave...request]	
Kutabiremashita kara, chotto yasumimashō,	Let me rest a little as I am tired.
[*lit.*, (I) have-got-tired because, a-little will-probably-rest]	
Sagashita keredomo, shire-masen,	Although I have looked for it, I cannot find it.
[*lit.*, sought although, (I) cannot-know]	
Miru mo iya desu,	I cannot bear even to see it.
[*lit.*, seeing even disagreeable is]	
Oshii koto desu ne!	It is a pity, isn't it?
[*lit.*, regrettable thing is (eh?)]	

V. **Interrogation is not denoted, as in English, by inverting the usual construction. The construction remains the same, but the interrogative postposition** *ka* **is usually added.** (See *ka*, pages 70, 71).

Conversational Sentences for Analysis,

Illustrative of the Rules, &c., contained in the Grammar.

NOTE.—The phrases and sentences following are not only intended to exemplify the foregoing Rules, but to offer also a variety of idiomatic constructions, differing from one another in respects which cannot be particularized in so brief a work as the present.

Watakŭshi wa Hisato Kanda de gozarimasŭ. Hajimete o me ni kakarimashĭta, — I am Hisato Kanda. I have the honour of meeting you for the first time.
[*lit.*, I... ...for the first time...eyes on have hung]

Danna no o mŭma no shĭtaku wa yoroshiu gozarimasŭ, — Your horse is ready, sir.
[*lit.*, master's horse preparation good is]

Kore wa Nihon go de nan' to mōshimasŭ? — What do you call this in Japanese?
[*lit.*, this...Japanese in, what call?]

Dore wa yoroshiu gozarimasŭ? — Which do you prefer?
[*lit.*, which...good is?]

Kono mono wa nanda? — What is this thing?
[*lit.*, this thing...what is?]

Dō nasaimasŭ? — What do you propose to do?
[*lit.*, how do?]

Mina san yoku irasshaimashĭta, — You are all welcome, gentlemen.
[*lit.*, all Mr. well (*hon.*) come (*past*)]

Nan' doki desŭ? Nan' ji desŭ? — What time is it?

Nete wa imasenŭ, — He is not gone to bed.
[*lit.*, having lain down remains not]

Dekinŭ toki wa shikata ga nai, — If it cannot be done, there is no help for it.
[*lit.*, not-can-do time...do-manner...is not]

Arumai, — I don't think there are any.

Sugu ni kawanakŭcha narimasenŭ, — Some must be bought at once.
[*lit.*, at once...not buying does not do]

Mitsu no uchi ni sore wa ichiban kirei de gozaimasŭ, — That is the prettiest of the three.
[*lit.*, three...among...that...number one pretty...is]

Seiyō no hĭto demo Shinajin demo nai, — He is neither a European nor a Chinaman.
[*lit.*, west ocean...man...Chinese... ...]

Tonari ni arimasŭ, — It is next door.

Dore ka hitotsu chōdai, — Please give me one or the other.

Sonnani o anji nasaru koto wa gozaimasenŭ, — There is no reason for your being so anxious.
[*lit.*, so much...anxious do thing...there is not]

Konnichi dora no sōba wo kiita ka? — Have you heard what the rate of exchange for dollars is to-day?
[*lit.*, to-day dollar...rate of exchange...have heard?]

Hei, hiaku mai ni hiaku jiu yen de gozarimasŭ. — Yes, it is 110 yen for 100 dollars.

Nan de mo yoroshii, — Anything whatever will do.

Motte kite agemashō, — I will bring it for you.
[*lit.*, having taken, having come, I will offer]

O rusu naraba kono tegami wo motte kayere, — If he is not in, bring this letter back.
[*lit.*, absent if is, this letter...taking, come back]

Koko ja hanasenai yo, — We cannot talk here.
[*lit.*, here...cannot talk (*emph. part.*)]

Abunakĭ te mo kamau mono ka? — Who cares even if it be dangerous?
[*lit.*, dangerous being even care person?]

Watakŭshi ni yoku shirareru, — He is well known to me.

Konai no d' arō, — He is probably not coming.

Kane ga aru ka? — Is there any money? Have you any money?
[*lit.*, money is?]

Naoshi ni yatta ka? — Did you send them to mend?
[*lit.*, mend...sent?]

Nani ni tsukai-harawareru to mo omaye no katte da, — You may spend the money on whatever you like.
[*lit.*, what for spend be paid even your...convenience is]

Watakŭshi wa sore wo suku keredomo, dōmo watakŭshi ni wa aimasu mai. — I like them, but I fear they will not fit me.
[*lit.*, I...them...like although somehow me to...fit will not]

Mina ureru nara hayaku kite shirasete kudasai, — If you can sell all, please come and let me know quickly.

Tenki naredo samui, Though the weather is fine,
[*lit.*, weather though it is, is cold] [it is cold.

Samukŭ te tamarimasenŭ, It is so cold that I cannot
[*lit.*, cold...not endure] [bear it.

Kono sakana wa takai ka? Is this fish dear?

Ichi ji han ni hajimarimasu, It begins at half-past one.

Ittaraba, kayō na koto wa dekinai hadzu de arimashŭta, Nothing like this could have occurred, if he had gone.
[*lit.*, if had gone, this kind of thing...not become necessity...was]

Taberu mono ga nai, I have nothing to eat.
[*lit.*, eat thing...is not]

Samui no ni naze atata-kai kimono ki nai ka? Why do you not wear warm clothing this cold weather?
[*lit.*, cold...why warm clothes wear not?]

Omotta yori yasui, It is cheaper than I thought.
[*lit.* thought...cheap]

Daremo ori wa itashimasenŭ, There is no one here.
[*lit.*, any one remain...does not]

Konnichi ame ga furazuba, Tōkyo ye o tomo itashitō gozaimasŭ, I wish you to go to Tokio today, if it does not rain.

Medzurashi-sō ni mite oru, He is regarding it as if it were something peculiar.
[*lit.*, peculiar...looking is]

Kono shina ga makoto ni yasui, These articles are indeed cheap.
[*lit.*, this article...indeed...is cheap]

Aru ka mo shiremasenŭ, For anything I know, there may be some.
[*lit.*, are? even cannot know]

Watakŭshi wa ima mita no ni nani mo inai, When I looked just now, there was nothing.
[*lit.*, I...now looked when...something...is not]

Keshŭte uchi ye irete wa naranai zo, Really you must not allow him into the house.
[*lit.*, really house into, admit in case not become]

O hima no toki o hanashi ni irasshite kudasare, When you have time, come (please) and have a talk.
[*lit.*, leisure time...talk having come give]

Furuki wo tazunete, atarashŭki wo shiru, New things are learned by studying the old.

O shidzuka ni irasshaimase! Go in peace! (to friend departing).

Yasukŭte atatakai, It is cheap and warm.

Mōshi-agemashŭta nedan yori shĭta de wa sashi-agerarare-masenŭ, I cannot let you have them for less than I stated.
[*lit.*, stated price than, low with...offer can not]

Kiō wa Kinyōbi de nai no ni dōshite o ide nasatta? Why have you come to-day? It is not Friday.
[*lit.*, to-day...Friday...not...whilst how having done come did]

Hana ga o suki desŭ ka? Do you like flowers?
[*lit.*, flower...like is?]

Anata no uwasa wo shĭte iru tokoro d'atta, We were just speaking of you.

O hanashi wo (or *ga*) *shĭtai to omotte imasŭ,* I have been wishing to speak to you.
[*lit.*, ...talk...wish to do thinking remain]

Teppō wo kari ni mairi-mashĭta, I have come to borrow a gun.
[*lit.*, gun...borrow...have come]

Shōshō kinsu wo tsukawa-sazuba narimasŭmai, It will be necessary to spend a little money.
[*lit.*, a little money...if not spend will not become]

Tatte mo suwatte mo, nedan wa onaji koto, It is as cheap sitting as standing.
[*lit.*, standing...sitting...price...same thing]

A! sensei wa Kanda Kun de gozaimasŭ ka! Go kō-mei wa kanete uketamawatte orimasŭ, Oh! are you Mr. Kanda? I have already heard of your high reputation.
[*lit.*, ah! elder brother Kanda Mr. are?...high name...previously having heard I remain]

Sazo go taikutsu de' mashitarō, You must have been bored.

Kannin shĭte kudasare, Please have patience with me.
[*lit.*, patience having done give]

Kono atsusa ni dōmo yowatta, I am exhausted with this heat.
[*lit.*, this heat by somehow have become weak]

Yō koso oide nasatta, You are extremely welcome.
[*lit.*, well...come...]

Kono imi ga wakarimasenŭ, I do not understand what this means.
[*lit.*, this meaning is unintelligible]

Rippana hĭto ni naru to iu koto wo shōchi shĭte iru, I know that he will prove a splendid fellow.
[*lit.*, splendid...become... ...know...]

O kayeri nasatta hō ga yoroshĭ deshō, I think you had better go away.
[*lit.*, return did side...good will be]

Miōnichi sono mŭma wo kaimashō, I shall very likely buy that horse to-morrow.
[*lit.*, to-morrow...horse...will buy]

Isshoni kitareba yok' atta, If he had come with us, it would have been well.
[*lit.*, together if had come good was]

Dare ka Kiōto made itte moraitai, I want someone to go to Kioto for me.

Namaye mōshi-agereba-yoroshiu gozarimashĭta, I ought to have told you my name.

Watakŭshi no sōzō ataru ka ataranai ka wa shiranŭ, I do not know whether my idea is true or not.
[*lit.*, my idea hit ?...not hit... ...]

Go riokwan wa dochira desŭ ? Where are your lodgings ?
[*lit.*, travel-residence . whereabouts is ?]

Sore ni sōi nai, There is no mistake about that.
[*lit.*, that about, mistake is not]

Anata wa miōnichi iyoiyo o ide nasaru ka to kiki ni kimashĭta, He came to ask if you had not changed your mind about going to-morrow.
[*lit.*, you...to-morrow still do you come ?...hear to, came]

Mō chaku shimashĭta no d'arō, He has probably arrived by now.
[*lit.*, already arrival did...will be]

Oya mo naku kiōdai mo nai to iu mono da, He is a man who has neither parents nor brothers or sisters.
[*lit.*, parents not brothers or sisters even not called person is]

Tōnin wa sayō moshĭta de mo arimashō keredomo, sore wa dōmo chito shinjirarmasenŭ, The person himself may very likely have said so, but I can scarcely believe it.
[*lit.*, person-in-question...thus said even will be although that somehow a little cannot-believe]

Miōnichi made naorimasŭmai, He will not have recovered by to-morrow.
[*lit.*, to-morrow till recover will not]

Arimashō, I believe so.

Fusoku nara, motto toraseyō, If it is not sufficient, I will give you more.
[*lit.*, insufficient if is, more will make take]

A Collection of Japanese Proverbs
for analysis.

Tama migakazareba, hikari nashi, A jewel unpolished will not glitter.
[*lit.*, jewel if not polished shines not]

Chiri tsumotte yama to naru, Piled-up dust becomes a mountain.
[*lit.*, dust heaping, mountain that becomes]

Okame, hachi mokŭ, A bystander sees eight moves in the game.
[*lit.*, land eyes eight checker-board squares]

Wazawai mo saiwai no hashi to naru, Even adversity becomes a bridge to prosperity.
[*lit.*, adversity also, prosperity, of bridge, that becomes]

Rei sugureba, shitsurei to naru, Too much politeness becomes rudeness.
[*lit.*, politeness, if exceed, rudeness, that becomes]

Nezumi toru, neko wa, tsume wo kakŭsŭ, The rat-catching cat hides her claws.
[*lit.*, rat-catching cat as for claws...hides]

Uri no tane ni, nasubi wa haenu, An egg-plant does not grow from a melon-seed.
[*lit.*, melon of, seed, in egg-plant as for, not produces]

Kuchi ni to wa taterarenŭ, A door cannot be made for a man's mouth.
[*lit.*, month to, door as for, set up cannot be]

Yasu mono kai no zeni ushinai, He who buys cheap, loses his money.
[*lit.*, cheap thing buyer of, money losing]

Kotoba ōkereba shina sŭkunashi, Many words, small matter.
[*lit.*, words abundant, if materials few]

Ichi ji, sen kin, One letter is worth a thousand dollars.
[*lit.*, one letter, a thousand pieces of gold]

Sumikaki no nakakara meiken ga deru, Famous swords sometimes are made from fire-scrapers.
[*lit.*, pokers of the middle from famous sword...comes out]

Ningen wazŭka gojū nen, Man's life is but fifty years.
[*lit.*, man's short space fifty years]

Homare aran yori, soshiri nakare, No-blame is better than praise.
[*lit.*, praise shall be than defame be not]

Rika ni kammuri wo tadasazu, Adjust not your cap under a plum-tree.
[*lit.*, plum-tree under, cap...not adjust]

Nusubito wo mite, nawa wo nau, He makes a rope, having seen the thief.
[*lit.*, thief seeing, rope...twist]

Kashira kakŭshite, o wo kakŭsazu, Though the head be hidden, the tail is seen.
[*lit.*, head hiding tail...not hiding]

Yome ga shūtome ni naru, A bride becomes a mother-in-law.
[*lit.*, bride...mother-in-law to becomes]

Tsuno wo naosŭ tote, ushi wo korosŭ, Intending to mend the horn, he kills the ox.
[*lit.*, horn...mending, that saying, ox kills]

Naki-zura wo hachi ga sasu, Bees sting a weeping face.
[*lit.*, weeping face...bee...stings]

Rakkwa, eda ni kaerazu, A fallen flower returns not to its branch.
[*lit.*, fallen flower, branch to, not returning]

Muri ga tōreba, dōri hikkomu, Reason shrinks back when passion goes by.
[*lit.*, unreason...if pass by reason draws back]

Ido no naka no kawazu, daikai wo shirazu, The frog in a well does not know the ocean.
[*lit.*, well of middle, frog great sea...knows not]

Yudan, tai teki, Negligence is a great enemy.
[*lit.*, negligence great enemy]

Gō ni itte wa, gō ni shŭtagae, When you enter a district, conform to its customs.
[*lit.*, district into, having entered, district to, conform]

Inu ni natte mo, ō-doko, no inu ni nare, If you become a dog, at least be the dog of a great house.
[*lit.*, dog to, becoming even large-place of, dog to, become]

Ushi wa ushi-zure, ŭma wa ŭma-zure, Cows consort with cows, and horses with horses.
[*lit.*, cows as-for, cow-companion, horse as-for, horse-companion]

Japanese Extracts.

[The following extracts are taken from modern Japanese authors, and are intended as Reading Exercises illustrative of connected sentences and the use of honorifics.]

I.—From "Botan Dōrō," by Yenchō.

(*Conversation between a gentleman of high rank and his newly-engaged servant.*)

Master.—Sono hō wa shinzan mono demo kage hinata naku yoku hataraku to itte, daibu hiōban yoku mina no uke ga yoi yo. Toshigoro wa ni jiu ichi ni to miyeru ga, hito-gara to ii, otokoburi to ii, zōri-tori ni wa oshi mono da.

Servant.—Tonosama ni wa konaida-jiu go fukai de gozaimashĭta sō de o anji-mōshiagemashĭta ga; sashĭ-taru koto mo gozaimasenŭ ka.

M.—O yoku tadzunete kureta; betsu ni sashĭtaru koto mo nai ga. Shĭte—temaye wa ima made idzukata ye hōkō wo shĭta koto ga atta ka?

S.—Hei! Tadaima mada hōbō hōkō mo itashimashĭta—madzu ichi-ban saki ni Yotsuya no kanamonoya ye mairimashĭta ga, ichi nen hodo orimashĭte, kake-dashimashĭta; sore kara Shimbashi no kajiya ye mairi, mi tsŭki hodo sugite kake-dashi, mata Nakadōri no Yezōshiya ye mairimashĭta ga, tōka de kake-dashimashĭta.

M.—Sono hō no yō ni sō akite wa hōkō wa dekinai yo.

S.—Watakŭshi ga akippoi no de wa gozaimasenŭ ga, watakŭshi wa dōzō shĭte buke hōkō ga itashĭtai to omoi, sono wake wo oji ni tanomimashĭtemo, oji wa buke hōkō wa mendō da kara, chōka ye ıke to mōshimashite, achi kochi hōkō ni yarimasŭ kara, watakŭshi mo tsura-ate ni kake-dashĭte yarimashĭta.

Literal Translation.

Master.— ... you ... new come person even shade sunshine without-distinction well work...saying a good deal reputation well all ... reception ... is good. Age ... twenty-one or two... seem...personal appearance...say, manly bearing...say sandals take as...regrettable thing is.

Servant.—Your Lordship...for some days past...indisposition...having been appearance by feel anxious did (*humble*)—[*pause*]—important thing...is not?

M.—Oh, well, having asked gave specially important thing even it is not [*pause*]. And you now until where...service... did thing...was?

S.—Yes just now until all quarters service have done to begin with first of all ... ... ironmonger...went but one year amount having remained ran away; that after ... ... blacksmith...going three months amount having passed ran away again ... ... picture-dealer ... went but ten days with ran away.

M.—You manner...so getting tired service cannot do.

S.—I...somehow or another military house service wish to do thinking, that reason...uncle having applied even uncle... ... ...trouble is because merchant's house to go (*imp.*) having said thither hither service...sends because I too face hit by-way-of having run away gave.

FREE TRANSLATION.

Master—I am told that although you are a new-comer you have met with a favourable reception, and that you have gained a reputation for working hard night and day. Your age seems to be about twenty-one or twenty-two, and with your manly bearing it is to be regretted that you are only a sandal-bearer.

Servant.—I hear that for some days past your Lordship has been indisposed, and I felt anxious about you; I hope it is nothing serious?

M.—Thank you, it is nothing of importance. And where have you been up to the present?

S.—Up to now I have been in service at several places. First I went to an ironmonger's in Yotsuya, and after remaining there one year, I ran away. Then I went to a blacksmith's in Shimbashi, but I ran away again at the end of three months and took service with a picture-dealer in Nakadori Street, but I left in ten days.

M.—If you get discontented in that manner you cannot do your duty as a servant.

S.—Oh, it is not that I am soon discontented; I wished to be employed by some military man, and for that reason I applied to my uncle to get me employment of this kind, but he said that service with a military man was very troublesome, and that I had better go to a merchant's. So he sent me to various places, and to spite him I ran away.

II.—From "Shosei Katagi," a Japanese novel.

(*Conversation with a jinrikisha-runner.*)

Fare.—Oi! oi! Kurumaya! michi ga chigai wa shinai ka?

Coolie.—He, he, daijōbu de gozaimasŭ.

F.—Doko ye ikunda (*for* iku no da) ka shitte oru ka?

C.—He, zonjite orimasŭ: kochira kara mairimashĭta hō ga chikai no de gozaimasŭ (gara gara gara).

F.—Oi! oi! Daga, doko da ka shitteru ka?

C.—He, he, zonjite orimasŭ (gara gara).

F.—Zonjite oru ja (*for* de wa) wakaranai. Doko ye ikunda?

C.—He, he (gara gara).

F.—Kore! matte kure to iu ni (gara gara gara).

Literal Translation.

Fare.—I say jinrikisha-man road...mistake...not do?

Coolie.— ... ... quite safe...is.

F.—Where to go is? knowing remain?

C.— ... knowing remain: this way from came side...near ... ... is (rattle rattle rattle) [*of the jinrikisha*].

F.—I say! but where is? knowing remain?

C.— ... ... knowing remain (rattle rattle).

F.—Knowing remain with is-not-intelligible. Where to go is?

C.— ... ... (rattle rattle).

F.—This having-waited give that saying in (rattle rattle rattle).

Free Translation.

Fare.—I say 'rikisha-man, are you not mistaking the road?

Coolie.—Oh, it's all right, Sir.

F.—Do you know where you are going?

C.—Yes, Sir, I know; this is the shortest way *(rattle, rattle, rattle).*

F.—I say, but do you know where I am going?

C.—Yes, Sir, I know *(rattle, rattle).*

F.—I don't understand what you mean with your "I know." Where *are* you going?

C.—All right! All right! *(rattle, rattle).*

F.—Now then, wait, I tell you! *(rattle, rattle, rattle).*

THE KATAKANA AND HIRAGANA SYLLABARIES.

Rom.	Kat.	Hir.	Rom.	Kat.	Hir.	Rom.	Kat.	Hir.
a	ア	あ	ge	ゲ	げ	chi	チ	ち
i	イ	い	go	ゴ	ご	tsu	ツ	つ
u	ウ	う	sa	サ	さ	te	テ	て
e	エ	え	shi	シ	し	to	ト	と
o	オ	れ	su	ス	す	da	ダ	だ
ka	カ	か	se	セ	せ	ji	ヂ	ぢ
ki	キ	き	so	ソ	そ	dzu	ヅ	づ
ku	ク	く	za	ザ	ざ	de	デ	で
ke	ケ	け	ji	ジ	じ	do	ド	ど
ko	コ	こ	zu	ズ	ず	na	ナ	な
ga	ガ	が	ze	ゼ	ぜ	ni	ニ	に
gi	ギ	ぎ	zo	ゾ	ぞ	nu	ヌ	ぬ
gu	グ	ぐ	ta	タ	た	ne	ネ	ね

THE SYLLABARIES (*continued*).

Rom.	Kat.	Hir.	Rom.	Kat.	Hir.	Rom.	Kat.	Hir.
no	ノ	の	pi	ピ	ぴ	yo	ヨ	よ
n(g)	ン	ん	pu	プ	ぷ	ri	リ	り
ha	ハ	は	pe	ペ	ぺ	ra	ラ	ら
hi	ヒ	ひ	po	ポ	ぽ	ru	ル	る
fu	フ	ふ	ma	マ	ま	re	レ	れ
he	ヘ	へ	mi	ミ	み	ro	ロ	ろ
ho	ホ	ほ	mu	ム	む	wa	ワ	わ
ba	バ	ば	me	メ	め	(w)i	井	ゐ
bi	ビ	び	mo	モ	も	(w)u	ウ	う
bu	ブ	ぶ	ya	ヤ	や	(w)e ye	エ	ゑ
be	ベ	べ	(y)i	イ	い	wo	ヲ	を
bo	ボ	ぼ	yu	ユ	ゆ			
pa	パ	ぱ	ye	エ	え			

The Native Syllabaries.

Rules for Transliteration.

The two syllabaries are strictly interchangeable, and whatever applies to the one applies equally to the other. Their mutual relations are similar to those of the various "founts" of type in English printing, and just as our word "grammar" may also be printed "**grammar**" or "*grammar*," so also may the Japanese word "sayōnara" be represented in either syllabary.

The method of numbering the pages in Japanese books is exactly the reverse of that adopted in Europe; thus the title-page is situated on what would be the *last* page in an English work. The first word on each page commences at the *top right-hand* corner and the letters (syllabics) are placed under one another, column by column, proceeding to the left.

In the native syllabaries the vowel syllabics do not represent vowels in the same sense as the symbols *a*, *e*, *i*, *o*, *u* in our alphabet represent vowels. In European languages the vowel letters are mere signs of vowel sounds, and, in this capacity, enter into the formation of each syllable of words. These vowel characters, however, in the Japanese syllabaries are *independent wholes* whose sounds happen to be those of pure vowels. As will be seen on reference to the syllabaries, they do not enter into the formation of any of the consonant syllabics, that is to say, the character representing *a*, for example, forms no part of the characters representing *ka*, *ta*, *na*, &c. The consonant syllabics, of course, contain vowel elements, but these are integral parts of the syllables.

In the following pages the vowels, when forming parts of consonant syllables, are written above the line, thus k^a, w^o, &c.

The juxtaposition of the syllabics produces modifications of their individual values according to the following rules, which are numbered consecutively to facilitate reference:—

Vowel-Syllabic Modifications.

Rule 1. When a vowel syllabic is doubled, the pronunciation is that of a double long, or slow, vowel sound; thus:

aa = *ā.* ii = *ī.* uu = *ū.*

When two *different* vowel syllabics are juxtaposed, their pronunciation is modified as follows:—

2. *e* following *a* tends to become y^e; thus:
a e r^u is written *ayeru.*

3. *o* following *a* tends to become w^o; thus:
a o r^i is written *awori.*

4. Vowels preceded by *i* assume an initial *y* sound; thus:
i a t^e r^u is written *iyateru.*
i e ts^u „ „ *iyetsu.*

5. The juxtaposition of *a* and *u* and of *o* and *u* produces a double long, or slow, *o* sound; thus:
a u t^o = *ōto.* o u k^e n = *ōken.*
a u g^i = *ōgi.* o u n^a = *ōna.*

6. The juxtaposition of *e* and *u* produces *yō.* The explanation of this peculiarity is as follows:—In Japanese etymology, *e* is equivalent to *i* + *a*, so that eu = *iau*, and it has been stated that *au* is pronounced *ō*, and thus *iau* easily passes into *iō* or *yō.*

Examples:
e u g^a k^u = *yōgaku.* d^o e u b^i = *doyōbi.*
e u j^i = *yōji.* e u ch^i = *yōchi.*

7. Vowels preceded by *o* or *u* assume an initial *w* sound; thus:
o i r^u is written *owiru.*
u e r^u „ „ *uweru.*
u i u „ „ *uwiyu.*

Consonant-Syllabic Modifications.

8. When the syllabic *n* precedes one of the B, M or P series it is pronounced *m*; thus
m^e n b^o k^u = *memboku.* e n p^i ts^u = *empitsu.*
n^o n b^u ts^u = *nembutsu.* k^a n m^u r^i = *kammuri.*

9. When at the beginning of a word, w^{o} drops the *w* sound except in the case of the postposition *wo* which is written in full.

Examples:

$w^{o}\ k^{a}\ m^{e}$ = *okame.* $w^{u}\ t^{o}\ k^{o}$ = *otoko.*

Vowel + Consonant Syllabics.

10. When the syllabics of the H series follow the vowel syllabics, or, what is virtually the same thing, when they follow the vowel sound of *any* syllabic, the aspirate is dropped. H^{a} is then sounded like *wa*, and the other syllabics of the series coalesce as pure vowels with those preceding.

Examples:

uh^{a}	= *uwa.*	$ih^{a}\ sh^{i}$	= *iwashi.*
oh^{i}	= *oi.*	$h^{a}\ f^{u}$	= *hō.*
if^{u}	= *iu.*	$g^{o}\ f^{u}$	= *gō.*
ih^{e}	= *ie.*	$n^{a}\ h^{a}$	= *nawa.*
uh^{e}	= *ue.*	k^{o} hi	= *koi*

Consonant + Vowel Syllabics.

11. The modifications produced by these combinations are practically the same as in the case of vowel-syllabics only: thus

h^{o} u	= *hō.*	r^{i} u	= *ryū.*
g^{a} u	= *gō.*	t^{a} u m^{e}	= *tōme.*

12. The pronunciation of *eu* as *yō* holds equally when the vowel sound *e* occurs in consonant syllabics with the same associations as the vowel *e*; thus t^{e} *u* becomes *chō*, for eu = *yō*, and *t* preceding the sounds *i* and *y* is equivalent to *chi*. Thus we get *chi yō*, which is changed into *chō*.

Examples:

d^{e} u = ji yo	= *jō.*	h^{e} u = hi yo	= *hyō.*
k^{e} u = ki yo	= *kyō.*	g^{e} u = gi yo	= *gyō.*

13. When f^{u}, preceded by a syllabic with *a* or *o* as the vowel element, terminates a verb, the aspirate only is dropped and the result is *au* or *ou*; thus

$k^{a}\ f^{u}$ = *kau*, and not *kō.*

o $m^{o}\ f^{u}$ = *omou*, and not *omō.*

Light and Elided Sounds.

14. When the sound *u* ends a word, either as a vowel syllabic or as an element of a consonant syllabic, it is generally touched so lightly that it may be regarded as virtually silent.

Examples:

g^{o} z^{a} i m^{a} s^{u} = *gozaimasŭ.* t^{a} t^{e} r^{a} r^{e} n^{u} = *taterarenŭ.*

15. When a *ch* sound follows *ts*^{u} not at the beginning of a word, the u sound of *ts*^{u} is elided; thus

i ts^{u} ch^{i} = *itchi.* i ts^{u} t^{e} u = its teu = itchiyo = *itchō.*

16. When a K syllabic follows *k*^{u} not at the beginning of a word, the *u* sound is elided; thus

k^{a} k^{u} k^{i} = *kakki.* a u z^{o} k^{u} k^{o} k^{u} = *ōzokkoku.*

17. When ts^{u}, not at the beginning of a word, is followed by a syllabic of the K, S, T or P series, its sound (i.e., *ts*^{u}) is elided and the consonant following is doubled, except in the case of *sh* of which the *s* only is doubled.

Examples:

k^{e} ts^{u} k^{a} u = *kekkō.* m^{o} ts^{u} te = *motte.*

m^{a} ts^{u} s^{u} g^{u} = *massugu.* t^{e} ts^{u} p^{a} u = *teppō.*

18. When *k*^{u} or *g*^{u} precedes *w*^{a} the *u* sound is elided; thus

k^{u} w^{a} j^{i} = *kwaji.* g^{u} w^{a} i k^{o} k^{u} = *gwaikoku.*

19. In polysyllables the sounds *i* and *u* as elements of the K, H, S and T series tend to become silent; thus

a s^{a} g^{i} t^{a} = *asagĭta.* k^{a} sh^{i} r^{a} = *kashĭra.*

h^{i} k^{a} r^{u} = *hĭkaru.* i ch^{i} m^{a} n = *ichĭman.*

Coalescent Sounds.

20. When the syllabics sh^{i}, j^{i}, and ch^{i} are followed by the syllabics *y*^{a}, *y*^{o}, *y*^{u}, *u*, or the diphthongal syllables *yō*, &c., the first and the last sounds only of the combinations are are heard; thus:

sh^{i} y^{o} = *sho.* j^{i} y^{a} u = ji yō = *jō.*

j^{i} y^{a} = *ja.* j^{i} f^{u} = ji yū = *jū.*

MISCELLANEOUS EXAMPLES.

(The numbers refer to the preceding Rules for Transliteration.)

Native.	Romanized.	Native.	Romanized.
o h^a s^e r^u	*owaseru* (10)	h^i ts^u k^o m^u	*hikkomu* (17)
k^i u g^i u	*kyūgyū* (11)	b^a n m^e	*bamme* (8)
j^i ts^u p^u n	*jippun* (17)	m^o r^a f^u	*morau* (13)
s^u k^u n^a sh^i	*sŭkumashi* (19)	y^u h^i n^a f^u	*yuinō* (10)
o h^o u w^o	*ōuwo* (10)	m^o t^o m^u	*motomŭ* (14)
sh^i m^a f^u	*shimau* (13)	g^e u t^a i	*gyōtai* (12)
o o j^i	*ōji* (1)	d^e u t^e ts^u	*jōtetsu* (12)
n^i u b^o	*nyūbo* (11)	o u b^u n	*ōbun* (5)
n^i u b^a u	*nyūbō* (11)	w^o k^e	*oke* (9)
e u ch^i ye n	*yōchiyen* (6)	sh^i k^a sh^i	*shĭkashi* (19)
ch^i ts^u t^o	*chitto* (17)	ch^i y^o u b^o	*chōbo* (20, 11)
k^u s^a r^i	*kŭsari* (19)	k^u w^a i sh^i y^a	*kwaisha* (18, 20)
sh^i y^u u y^a	*shūya* (20)	sh^i f^u i	*shūi* (10, 20)
n^a n b^i k^i	*nambiki* (8)	s^u h^a u	*suō* (10, 11)
h^o h^o d^a t^e	*hōdate* (10)	m^e u k^u w^a	*myōkwa* (12, 18)
j^i f^u k^i	*jŭki* (10)	i h^a u	*iwō* (10, 11)
w^o r^e r^u	*oreru* (9)	sh^i y^a u b^a i	*shōbai* (20, 11)
h^a h^e r^u	*haeru* (10)	r^i f^u r^o n	*ryūron* (10, 11)
r^i u k^i u	*ryūkyū* (11)	e u t^e u	*yōchō* (6, 12)
r^e u r^i	*ryōri* (12)	g^a k^u k^a u	*gakkō* (16, 11)
o u s^e ts^u	*ōsetsu* (5)	n^i f^u t^e u	*nyūchō* (10, 12)
ts^u k^e g^i	*tsŭkeyi* (19)	o u m^e u	*ōmyō* (5, 12)
m^o r^a f^u	*morau* (13)	j^i y^a h^a f^u	*jahō* (20, 10)
j^i y^a k^u	*jaku* (20)	w^o h^i y^o m^e	*oiyome* (9, 10)
h^i h^a r^i	*hiwari* (10)	h^e u r^i u	*hyōryū* (12, 11)
a o r^u	*aworu* (3)	k^i u r^a f^u	*kyūrō* (11, 10)
k^a k^u k^i	*kakki* (16)	o u h^o u	*ōhō* (5, 11)
f^u h^a f^u	*fuhō* (10)	e u d^o u	*yōdō* (6, 11)
e u r^a k^u	*yōraku* (6)	w^o r^i h^a	*oriwa* (9, 10)
i i y^e	*īye* (1)	r^a k^u k^u w^a	*rakkwa* (16, 18)

Part II. EXERCISES.*

A. Exercises for Translation.

1.

kashi, cake, sweetmeat.
nakanaka, very.
kōen, (public) park.
mukashibanashi, story, tale.
sŭki, fond of, liking.
dōka, please (asking favour).
goro, time, about.
tori, thoroughfare, way.
matchi, match, lucifer.
hon, book.
Igirisu, England.
umareru, to be born.
taihen, very
(*o*) *taku*, (your) house.
chabon, tea-tray.
utsŭkushii, nice, beautiful.
shōchi, knowledge.
mada (with neg.), not yet.
yōji, business, something to be done.
issho ni, together.
saisho, (at) first.
shikkari, firmly.

(A) Translate into English:—

1. *Dare ga kimashĭta ka?—Okuro san ga kimashĭta.* 2. *Dare ga ikimasŭ ka?—Watakŭshi ga ikimasu.* 3. *Kanai ga orimasŭ ka?* 4. *Niwa ye ikimashō ka?* 5. *Niwa ni hana ya ki ga arimasŭ ka?* 6. *Anata no ototsan wa go sōken de gozaimasŭ ka?* 7. *Go shisoku wa o ikutsŭ desŭ ka?—Segare wa ima nanatsŭ de gozaimasŭ.* 8. *Kono o kashi wa nakanaka ii n' desu.* 9. *Ashĭta tenki ga yokereba, kōen wo mi ni ikimashō.* 10. *Nihon-go wa Eigo yori (mo) muzukashii.* 11. *Kono mukashibanashi no uchi de dore ga ichiban omoshiroi?* 12. *Sake yori mo o cha ga sŭki desŭ.* 13. *Kono fŭtatsŭ no chawan no uchi de dochira ga o ki ni irimasŭ ka?* 14. *Itsu mairimashĭta naraba o me ni kakaru koto ga dekimasŭ ka?—Dōka myōnichi gozen no shichiji goro ni oide kudasai* (or, *kite moraitai*). 15. *Yoroshiū gozaimasŭ ka?—Yō gozaimasŭ.* 16. *Kochira ye o tōri nasai.* 17. *Matchi wa doko ni arimasŭ ka?—Koko ni arimasŭ.* 18. *Sono akai hon wo koko ye kudasai.* 19. *Ano kata wa Igirisu de o umare nasaimashĭta.* 20. *Tegami no kami ga motto irimasŭ.*

* For Key see pp. 108-112.

(B) Translate into Japanese :—

1. Are you going ?—Yes, I am (going). 2. Is the weather fine to-day ?—It is very fine. 3. Is the garden large or small ? (*translate*, Is large ? is small ?) 4. Do you like flowers ?—I like flowers very much. 5. Is that expensive ? —No, it is not expensive. 6. Is your house far ?—No, it is very near. 7. If this tea-tray is not dear, I will buy it. 8. In summer the days are longer than in winter. 9. My brother is four years younger than I. 10. Of Japanese flowers the cherry-blossom is the nicest (*trans.*, number one nice). 11. Do you know that gentleman ?—I have not yet had the pleasure of seeing him. 12. If you go to the bank now, I will go with you, as I also have some business to do there. 13. Will you go yourself ? 14. Boil some water, please. 15. Did you call me ?—No, I did not call you. 16. Please fasten the gate when you go out. 17. Will you go out with me for a while ? 18. Where shall we go first ? 19. Thank you for the flowers you brought the other day. 20. Take the books off the table. 21. Bring the lamp from upstairs. 22. I shall not return until seven o'clock.

2.

sensei, teacher.
hikiyaburu, to tear.
kuzu, scraps, pieces.
kamitsŭku, to bite.
sampo suru, to take a walk.
saifu, purse.
takasa, height.
bakari, only, about.
maiasa, every morning.
nan' doki, what time ?
mezameru, to awake.
wasureru, to forget.
satsŭ, volume.
konaida, the other day, lately.
matsŭ, pine-tree.
gejo, (maid-) servant.

(A)

1. *Anata wa mō jinrikisha ni o mori nasatta koto ga arimasŭ ka ?—Hai, watakŭshi wa Tokyō ni otta toki tabitabi notta koto ga arimasŭ.* 2. *Kore wa omae ga motte kita mono da ka ?—Hai, danna san* (see p. 81) *temae ga ichi de katta yasai dè gozaimasŭ.* 3. *Kore wa Nihon no fune desŭ ka ?—Hai, sore wa Nihon no jokisen desŭ.* 4. *Anata wa tabitabi Hiogo ye oide deshŭta ka ?—Ie, iku tabi mo mairimasen deshŭta.* 5. *Anata wa donata de gozaimasŭ ka.—Watakushi wa Tsune to mōsŭ mono*

de gozaimasŭ. 6. *Are wa dare no uchi desŭ ka?* 7. *Okkasama wa mō inaka kara o kaeri de gozaimasŭ ka?* 8. *Sensei kara uketta tegami ni sugu ni kotaemashĭta.* 9. *Kore wa kodomo no hikiyabutta tegami no kuzu desŭ.* 10. *Maiasa nan' doki ni o mezame ni narimasŭ ka?—Roku-ji ka roku-ji han ni okimasŭ.* 11. *Ano hito wa inu ni ashi wo kamitsŭkaremashĭta.* 12. *Konnichi sampo shĭta toki ni hachi ni hĭtai wo sasaremashĭta.* 13. *Jū ichī ji made de yokereba o shirase itashimashō.* 14. *Watakushi wa saifu wo doko ye ka oki-wasuremashĭta.*

(B)

1. Who is the man you brought with you?—That is my teacher. 2. What is the name of the school you attend? 3. Have you many books?—No, I have only a few volumes. 4. Have you much money?—No, I have only a little. 5. The horse I have bought is good. 6. What is it you have thrown into the water? 7. The plant I bought in the market the other day has faded (*kareru*) already. 8. I have brought the books to-day which you ordered yesterday. 9. This house is small; it has only (*shĭka arimasen*) four rooms. 10. The highest mountain in (of) Japan is Fuji; its height is over 12,000 *shaku*. 11. How many trees are there in your garden?—There are only three pine-trees and one plum-tree. 12. What time is it by (as to) your watch?—Mine has stopped. 13. Tell the servant to dress (cause to, &c.) the children at once. 14. What are you looking for?—I have lost my gloves. 15. Leave this here a little longer. 16. Lift it a little higher please. 17. I have lost my penknife; lend me yours please. 18. Listen! don't you hear something? 19. I was asleep when you knocked.

3

sendatte, recently, lately.
bonyari suru, to feel dazed; to be absent-minded.
narawashi, custom.
tagai ni, mutually.
nigiru, to grasp.
himo, string, fastening.
katai, firm, secure.
heya, room, chamber.
zehi, positively.
kembutsu suru, to go to see (sights, &c.)
tsumori, intention.
asŭko, there, that place.
ijō, more than, above.
jitensha, bicycle.

(A)

1. *Koko kara Hiogo ye yuki no ni wa nan' jikan gurai kakarimasŭ ka?* 2. *Sendatte o taku ye agarimashĭta ga, o rusu de gozaimashĭte zannen deshĭta.* 3. *Sonna ni bonyari shĭte iru, kawa ye ochiru yo.* 4. *Bangoro wa suzushii kara, machi wo sampo suru hito ga ōi.* 5. *Taitei no kuni no narawashi wa hito ni aimashĭta toki ni tagai ni te wo nigiriaimasŭ.* 6. *Konaida no tegami wa mada yaku ga dekimasen deshō ne.* 7. *Kono tsutsumi no himo wo kataku o shime nasai.* 8. *Uchi ni haitte kimashĭta toki ni ano kata wa samukute furuete orimashĭta.* 9. *Ano kata wa toki wo machigaete o hiru sugi ni irasshaimashĭta.* 10. *O demashi ni natte kara go fun hodo tachimasŭ to ano kata ga oide ni narimashĭta.* 11. *Watakŭshi ga Nippon wo tatte kyō de chōdo shichi nen ni narimasŭ.* 12. *Sampo suru ni wa go han wo tabete kara mada jūbun toki ga tatanai.* 13. *Nihon-jin no namae wa oboe-nikū gozaimasŭ.* 14. *Inaka-mono wa gwai-kokujin wo mitagarimasŭ.* 15. *Anata ga kono heya ni oide nara otonashiku shinakereba narimasen.* 16. *O sore irimasŭ ga, empitsu wo mō ichido haishaku shitō gozaimasŭ.* 17. *Kore wa machigatte-kimashita kara, hajime kara sukka ri yari-naoshi-mashō.* 18. *Kesa wa mizu wo tsukaimashō.*

(B)

1. Before (*made ni*) I return to Japan I intend positively to visit London. 2. This house has a garden at the front as well as at the back. 3. Are you now on the way back from school? 4. I got up at six o'clock this morning, and I took a walk on the top of that mountain. 5. Is there anyone here who can speak English? 6. Whom are you thinking about? 7. It is twenty minutes since he was here. 8. She goes every day to Tokio, Sundays excepted. 9. It is seven years to-day since I arrived in London. 10. She will not get back in time to go. 11. Please call me early to-morrow morning. 12. If you are going to Uzo, let us go together. 13. I wish we had our bicycles with us. 14. I have used nearly all the money I brought from the bank. 15. Please speak a little louder. 16. I am going to take a short walk. 17. I generally walk a little at mid-day. 18. I do wish that man would not whip his horse so much. 19. He is coming

some time to-day. 20. I hoped he would come early. 21. Cross that bridge, and you will come to the place. 22. It ought not to cost more than two yen.

4.

bungakushi, a history of literature.
hanarezashiki, summer-house.
kinodoku, I am sorry (for your sake).
mitsudan, a private conversation.
shibaraku, some time.
hirushoku, noon-meal.
banshoku, supper.
atsuraemono, things ordered.
teishu, master (of a house).
tabun, perhaps, probably.
dekiagaru, to get ready or finished.
zutsu, each, at a time.
inabikari ga suru, it lightens.
toshi, a year, age.
uekiya, gardener.
massugu, straight.
asu, to-morrow.

(A)

1. *Boku no heya de cha ippai nonde sugu dekakeyō.* 2. *Watakŭshi no hon* **ni wa** *Nihon bungakushi ga arimasen.* 3. *Ano* **hanarezashiki wa** *nani ni tsŭkaimasŭ ka?—Sore wa cha no yu mata wa mitsudan ni tsŭkaimasŭ.* 4. *O kinodoku desŭ ga, mō shibaraku o machi ku dasai.* 5. *Hirushoku to banshoku no aida ni cha wo nomimasŭ.* 6. *Anata no o atsuraemono wa asu made matte kudasai.* 7. *Omae wa gakkō ye yuku mae ni itsu mo shĭtayomi wo shinakereba narimasen.* 8. *Kono tsŭtsumi wo motte-itte kudaseru koto ga dekimasŭ ka?* 9. *Mō osoi kara dare mo konai darō.* 10. *Dorobō ga jōmae wo akete miru tokoro ye ie no teishu ga haitte kita.* 11. *Kono tetsŭdō ga tabun shĭchi-gatsu nakagoro made ni dekiagarimashō.* 12. *Konnichi wa tenki ga ii kara, uchi no niwa ye ikimashō.* 13. *Kaze de kami ga chira-barani narimashĭta.* 14. *Kore wo nani-ka ni tsŭkaimasŭ kara nokoshĭte oite kudasai.* 15. *Asa-ban ni san jikan* **zutsu wa** *yōji ga arimashĭte isogashŭ gozaimasŭ.* 16. *Sore de wa mō ippen yoku o wakari ni naru yō ni o hanashi itashimashō.* 17. *Inabikari ga suru toki ni wa takai ki no soba ni tatte wa arimasen.* 18. *Kono kotoba wo iidasu ya ina ya, hijō ni okotte kimashĭta.*

(B)

1. What is that man doing there? 2. Such high houses as these do not exist in Japan. 3. Have you forgotten your promise? 4. You must not say such foolish (*tsumaranai*) things. 5. Have you read the telegram that was in yesterday's paper? 6. The old gardener is here with some flowers. 7. I bought a plant yesterday to send to Mrs. Oka. 8. Has the carpenter died who fell from the roof yesterday? 9. You must not enter a person's house with such dirty clothes on. 10. I will go anywhere you please. 11. Her daughter is growing to be a handsome girl. 12. I will give you leave to go if you get your lessons done. 13. She gave me another book in the place of the one she lost. 14. Hold yourself straight when you walk. 15. Please hand me my inkstand and pen. 16. When light is not needed always turn the lamps down. 17. If anyone should call and wish to see me, say I will return at four o'clock. 18. I cannot imagine why you think so. 19. It is best not to interfere in the matter. 20. I have trodden on my pencil and broken it.

Key to Exercises.

[NOTE.—Each of the following translations of the Exercises on pp. 103-108 may also be used as an Exercise in translation with the foregoing as the Key.]

1.

(A)

1. *Who has come?—Mr. Okuro has come.* 2. *Who will go?—I will go.* 3. *Is my wife here?* 4. *Shall we go into the garden?* 5. *Are there flowers and trees in the garden?* 6. *Is your father in good health?* 7. *How old is your son?* 8. *This cake is very good.* 9. *If the weather is fine to-morrow, I will go to see the park.* 10. *Japanese is more difficult than English.* 11. *Which is the most interesting of these tales?* 12. *I like tea better than "sake."* 13. *Which of these two teacups do you like best?* 14. *When may I come to see you?—Please come to-morrow morning at seven o'clock.* 15. *It is all right.* 16. *Come*

this way, please. 17. *Where are the matches?—Here they are.* 18. *Hand me that red book, please.* 19. *He was born in England.* 20. *I must buy some more writing-paper.*

(B)

1. Anata wa ikimasŭ ka?—Hai, watakushi wa ikimasŭ. 2. Konnichi wa tenki ga ii ka?—Taihen (goku) ii. 3. Niwa wa ōkii ka chiisai ka? 4. Hana ga sŭki desŭ ka?—Hana ga goku sŭki desŭ. 5. Kore wa takai ka?—Ie, takō gozaimasen. 6. O taku wa tō gozaimasŭ ka?—Ie, goku chikō gozaimasŭ. 7. Kono chabon ga takaku nakareba kaimashō. 8. Natsŭ wa fuyu yori (mo) hi ga nagai. 9. Otōto wa watakushi yori toshi ga) yotsŭ shīta desŭ (*or*, wakai). 10. Nihon no hana no uchi de sakura ga ichiban utsŭkushii. 11. Anata wa kono o kata wo go shōchi de gozaimasŭ ka?—Mada o me ni kakarimasen. 12. Anata wa ima ginkō ye oide nasaimasŭ to, watakushi mo nani ka yōji ga arimasŭ kara, go issho ni mairimashō. 13. Anata wa go jibun de oide ni narimashō ka? 14. O yu wo wakashite o kure. 15. O yobi nasaimashīta ka?—Ie, yobimasen. 16. Anata ga o ide nasaru toki mon wo shikkari shimete kudasaimachi. 17. Anata mo go issho ni irasshīte kudasaimasen ka? 18. Doko ye saisho ni yukimashō ka? 19. Senjitsu wa hana wo arigatō gozaimashīta. 20. Dai kara hon wo totte o kure. 21. Nikai kara rampu wo motte kite o kure. 22. Shichi ji made wa kaerimasumai.

2.

(A)

1. *Did you ever ride in a jinrikisha?—Yes; when I was at Tokio I often went in one.* 2. *Are these the things you brought with you?—Yes, sir; they are the vegetables I bought in the market.* 3. *Is this a Japanese ship?—Yes, it is a Japanese steamer.* 4. *Did you often go to Hiogo?—No, I only went there a few times.* 5. *Who are you?—My name is Tsune.* 6. *Whose house is that?* 7. *Has your mother already come back from the country?* 8. *I have at once answered the letter I received from my teacher.* 9. *These are the pieces of the letter which the children have torn.* 10. *At what time do you get up every morning?—I get up at six or half-past six.* 11. *He has had his leg*

bitten by a dog. 12. *I was stung* (sasu) *on the forehead by a bee when I was taking a walk to-day.* 13. *I can let you know by eleven o'clock.* 14. *I have left my purse somewhere.*

(B)

1. Anata ga tsurete kita hito wa dare desŭ ka?—Sore wa watakŭshi no sensei desŭ. 2. Nan' to iu gakkō ye ikimasŭ ka? 3. Anata wa takŭsan no shomotsu wo motte imasŭ ka?—Ie, iku satsŭ mo arimasen. 4. Kane wo takŭsan motte imasŭ ka?—Ie, ikura mo arimasen. 5. Watakushi no katta uma ga ii. 6. Omae no (*or*, ga) mizu ni nagekonda mono wa nan' da ka? 7. Konaida ichi de katta ueki wa mō karete shimaimashĭta. 8. Sakujitsŭ o atsurae nasaimashĭta hon wo konnichi motte mairimashĭta (jisan itashimashĭta). 9. Kono ie wa chiisakute yo-ma shĭka arimasen. 10. Nippon no mottome takai yama wa Fuji desŭ; sono takasa wa ichi-man ni-sen-shaku ijo desŭ. 11. Anata no o niwa ni ki wa iku hon (nambon) arimasŭ ka?—Matsu wa sambon ume wa ippon bakari arimasŭ? 12. O tokei wa nan' ji de gozaimasŭ ka?—Watakushi no wa tomatte imasŭ. 13. Sugu gejo ni kodomo no kimono wo kisesasete kure. 14. Nani wo sagashĭte irasshaimasŭ ka?—Watakushi wa tebukuro wo nakushimashĭta. 15. Ima shibaraku koko ni o oki nasaimashi. 16. Sŭkoshi takaku mochi agete kudasai. 17. Kogatana wo nakushimashĭta kara anata no wo kashĭte kudasai. 18. Chotto o kiki nasai! nani-ka kikoemasen ka? 19. O tataki nasutta toki nemutte orimashĭta.

3.

(A)

1. *About how many hours does it take to go from here to Hiogo?* 2. *I went to your house the other day, but unfortunately you were not at home* (*absent*). 3. *You will fall into the river if you are so absent-minded.* 4. *As it is cool about nightfall, there are many people who walk about the streets.* 5. *In most countries the usual custom is to shake hands on meeting.* 6. *I suppose you have not yet translated that letter for me.* 7. *Kindly tighten the string of this parcel.* 8. *She trembled with cold when she came into the house.* 9. *He mistook the time, and came in the afternoon instead of at night.* 10, *He came five minutes after you had gone.* 11. *It is seven years to-day since I left*

Japan. 12. *It is too soon after dinner to walk.* 13. *It is difficult for me to remember the Japanese names.* 14. *Country people like to watch foreigners.* 15. *If you stay in this room, you must be quiet.* 16. *I shall have to borrow your pencil once more.* 17. *I must begin my work over again; I did not do it right.* 18. *I will bathe in cold water this morning.*

(B)

1. Watakŭshi wa zehi Nihon ye kaeru made ni Rondon no kembutsŭ wo suru tsumori desŭ. 2. Kono ie wa omote ni mo ushiro ni mo niwa ga arimasŭ. 3. Kimi wa ima gakkō no kaerimichi desŭ ka? 4. Watakushi wa kesa roku-ji ni okite ano yama no ue wo sampo shimashīta. 5. Dare ka Eigo no wakaru hito ga arimasŭ ka? 6. Dare no koto wo kangaete imasŭ ka? 7. Ano kata ga oide ni natte kara ni jippun tachimashīta. 8. Nichiyōbi no hoka wa mainichi Tōkyō ye irasshimasŭ. 9. Watakŭshi ga Rondon ni kite kara kyō de shichi nen ni narimasŭ. 10. Asuko kara ō kaeri nasute kara de wa osoku narimashō. 11. Myō-asa hayaku okoshīte kudasai. 12. Anata mo Uzo ye oide desŭ nara, go issho ni negaimashō. 13. Jitensha wo motte-kureba yokatta no ni. 14. Ginkō kara motte kita kane wo taitei tsukatte shimaimashīta. 15. Sŭkoshi koe wo takaku shīte kudasai. 16. Sŭkoshi undō ni mairimasŭ. 17. Itsu-mo o hiru ni sŭkoshi undō wo itashimasŭ. 18. Ano hito ga ano uma wo amari muchi-utanai yō ni shitō gozaimasŭ. 19. Kyō jū ni kuru no desŭ. 20. Motto hayaku kitaraba ii no ni. 21. Ano hashi wo wataru to sugu desŭ. 22. Ni yen ijō wa kakarumai.

4.

(A)

1. *Let us take a cup of tea in my room and then go at once.* 2. *There is no history of Japanese literature amongst my books.* 3. *For what purpose do you use that summer-house?—We use it for tea-parties or private conversations.* 4. *I am sorry I cannot let you enter just yet.* 5. *Between dinner and supper one takes tea.* 6. *Kindly wait until to-morrow for the articles you ordered.* 7. *Before you go to school, you must always prepare your lessons.* 8. *Can you carry these parcels for me?* 9. *It is too late now for anyone to call.* 10. *The master (of the house) entered just*

when the thief had opened the lock. 11. *This railway will perhaps be ready by the middle of July.* 12. *As it is fine weather to-day, we will go into the garden.* 13. *The wind has disarranged my papers.* 14. *Do not let this be destroyed; I want to use it for something.* 15. *Every morning and evening I am engaged for several hours.* 16. *I will try to explain it more clearly.* 17. *When it lightens you must not stand near a high tree.* 18. *Scarcely had I uttered this word when he got extremely angry.*

(B)

1. Asŭko no hito wa nani wo shīte imasŭ ka? 2. Kō iu yō na takai ie wa Nihon ni wa arimasen. 3. Anata wa o yakusoku shimashīta koto wo o wasure nasaimashīta ka? 4. Sonna tsumaranai koto wo it' cha ikemasen. 5. Sakujitsŭ no shimbun ni dete ita dempō wo mita ka? 6. Toshi totta uekiya ga hana wo motte mairimasŭ. 7. Sakujitsu Oka san ni okuru tsumori de ueki wo kaimashīta. 8. Kinō yane no ue kara ochita daiku wa shinimashīta ka? 9. Sonna ni yogoreta kimono wo kite hito no ie ni haitte wa naranŭ. 10. Doko ye demo anata no o nozomi no tokoro ye yukimasŭ. 11. Ano kata no musume san wa dan-dan utsukŭshiku narimasŭ. 12. Moshi anata no keiko ga yoku dekimashitara hoka ye yuku koto wo yurushimashō. 13. Ano kata no naku shita hon no kawari ni hoka no hon wo kudasaimashīta. 14. Anata no karada wo massugu ni shite o aruki nasai. 15. Inki-tsubo to fude wo motte-kite kudasai. 16. Akari no iranai toki ni wa shin wo zutto hikkomashīte oite o kure. 17. Dare ka tazunete mairimashītara yo ji ni kaeru to itte o kure. 18. Naze sonna koto wo osshaimasŭ. 19. Sono koto ni kankei shinai hō ga yō gozaimasŭ. 20. Ima bokuhitsu wo a'hi de fumi-tsubushimashita.

B. Reading Exercises.*

1.

1. *Nihon ni wa kane wo mōkeru tame gaikoku*
Nee-hohn nee wah kah-neh woh mo*h*-keh-roo tah-meh gahee-koh-koo
ye itte kane wo jūbun ni mōketa ato de
yeh eet-teh kah-neh woh joo-boon nee mo*h*-keh-tah ah-toh deh
kuni ye kaeru ninsoku ga ōi. 2. *Nihon wa*
koo-nee yeh kah-eh-roo neen-soh-koo gah o*h*-ee. Nee-hohn wah
chizu de mite wakaru tōri namboku ni na-
chee-dzoo deh mee-teh wah-kah-roo to*h*-ree nahm-hoh-koo nee nah-
gaku arimasŭ, kara kikō no moyō mo toko-
ngah-koo ah-ree-mahs', kah-rah kee-ko*h* noh moh-yo*h* moh toh-koh-
ro ni yotte taihen ni chigaimasŭ. 3. *Watakūshi*
roh nee yoht-teh ti-hehn nee chee-ngah-ec-mahs'. Wah-tahk'shee
wa kon-do de, Fūji[1] *ye to-san wa san-do-me desŭ*
wah kohn-doh deh, foo-jee yeh toh-sahn wah sahn-doh-meh dehs'
ga,[2] *shi-awase to itsu mo tenki-tsūgō ga yō yo-*
gah, shee-ah-wah-seh toh ee-tsoo moh tehn-kee-tsoo-ngo*h* gah yo*h* yoh-
zaimasŭ. 4. *Yama-michi de hi wa kuremashĭta ga,*[2]
zi-mahs'. Yah-mah-mee-chee deh hee wah koo-reh-mahsh'tah gah,
tsure ga ozei datta kara ki-jōbu deshĭta. 5. *Ban-*
tsoo-reh gah oh-zeh-ee daht-tah kah-rah kee-jo*h*-hoo dehsh'tah. Bahn-
koku-kōkō ga arō ga nani ga arō ga,[2] *mada*
koh-koo-ko*h*-ko*h* gah ahro*h* gah nah-nee gah ah-ro*h* gah, mah-dah
mada dōri bakari de wa katsŭ koto ga dekima-
mah-dah do*h*-ree bah-kah-ree deh wah kahts' koh-toh gah deh-kee-mah-
sen. 6. *Nihon ni hana no shurui wa takŭsan ari-*
sen. Nee-hohn nee hah-nah noh shoo-roo-ee wah tahk'sahn ah-ree-
masŭ ga, sono uchi de mo sakura wa kana no ō
mahs' gah, soh-noh oo-chee deh moh sah-koo-rah wah kah-nah noh o*h*
tō iwareru kodo de, nakanaka migoto desŭ.
to*h* ee-wah-reh-roo koh-doh deh, nah-kah-nah-kah mee-ngoh-toh dehs'.

* For translation see pp. 117-118.

[1] For the pronunciation of *fu* see p. 12. [2] *Ga*, at the end of a phrase, has an adversative force, but it is usually best translated by affixing "but" or "yet" to the succeeding phrase. Often the adversative force is modified into a mere hint of discontinuity between successive actions or conditions, in which case *ga* should be rendered by "and" or "and so."

7. *Dete kita no wa sono soma no niōbō to mi-*
Dehteh kee-tah noh wah soh-noh soh-mah noh nee-*oh*-*boh* toh mee-
yete, toshigoro wa nijū shichi hachi de, iro
yeh-teh toh-shee-ngoh-roh wah nee-*joo* shee-chee hah-chee deh, ee-roh
shiroku hana suji tōri, yamaga ni wa mare
shee-roh-koo hah-nah soo-jee to*h*-ree, yah-mah-ngah nee wah mah-reh
na onna de gozaimasŭ. 8. *Mon wo waki no momi-*
nah ohn-nah deh goh-*zi*-mahs'. Mohn woh wah-kee noh moh-mee-
ji wa rippa ni kōyō shimashĭta. 9. *Yoshino wa*
jee wah reep-pah nee ko*h*-**yoh** shee-mahsh'tah. Yoh-shee-noh wah
mukashi kara hana de yūmei de aru bakari
moo-kah-shee kah-rah hah-nah deh yoo-meh-ee deh ah-roo bah-kah-ree
de naku rekishi jō ni mata nadakai tokoro
deh nah-koo reh-kee-shee jo*h* nee mah-tah nah-dah-ki toh-koh-roh
de arimasŭ. 10. *Hirugoro ni uchi kara motte*
deh ah-ree-mahs'. Hee-roo-ngoh-roh nee oo-chee kah-rah moht-teh
kita bentō wo toridashĭte tabete izumi kara
kee-tah behn-to*h* woh toh-ree-dahsh'teh tah-beh-teh eedzoomee kah-rah
kuda mizu ippai nonde mata dekakemashĭta.
koon-dah mee-dzoo eep-*pi* nohn-deh mah-tah dehkahkeh-mahsh'tah.

2.

1. *Mono wo uru hĭto*[1] *ga ōkŭte kau hĭto ga sŭkuna-*
Moh-noh woh oo-roo sh'toh gah *oh*k'teh kah-oo sh'toh gah s'koo-nah-
kereba, sono nedan ga yasuku naru ga, uru
keh-reh-bah, soh-noh neh-dahn gah yah-soo-koo nah-roo gah, oo-roo
hito ga sŭkunakŭte kau hĭto ga ōkereba nedan
sh'toh gah s'koo-nahk'teh kah-oo sh'toh gah *oh*-keh-reh-bah neh-dahn
ga kaette takaku narimasŭ. 2. *Kesa sŭkoshi*
gah kah-eht-teh tah-kah-koo nah-ree-mahs'. Keh-sah s'koh-shee
isoide yakŭsho ye itta keredomo, yōyō tō-
ee-soh-ee-deh yahk'shoh yeh eet-tah keh-reh-doh-moh yo*h*-yo*h* to*h*-
chaku shĭta tokoro de futo bentō wo wasurete
chah-koo sh'tah toh-koh-roh deh foo-toh hehn-to*h* woh wah-soo-reh-teh
ita koto wo omoidashĭta. 3. *Sakuban, inu ga*
ee-tah koh-toh woh oh-moh-ee-dahsh'tah. Sah-koo-bahn ee-noo gah
hoete, sōzōshīkute neraremasen deshĭta. 4. *Yuki*
hoh-eh-teh so*h*-zo*h*sh'koo-teh neh-rah-reh-mah-sehn dehsh'tah. Yoo-kee

[1] In the syllable *hi* the *h* assumes, in the mouths of many speakers, the sound of the German *ch* in *ich*; but, except in the word *hĭto*, such pronunciation is considered rather vulgar.

wa kirei desŭ ga, ato no michi ni komarimasŭ.[1]
wah kee-reh-ee dehs' gah, ah-toh noh mee-chee nee koh-mah-ree-mahs'.

5. *Nikkō kara yamamichi wo ni-san-ri noboreba*
Neek-ko*h* kah-rah yah-mah-mee-chee woh nee-sahn-ree noh-hoh-reh-bah

Chūsenji to iu kosui ga ari, mata sono to-
choo-sehn-jee toh ee-oo koh-soo-ee gah ah-ree, mah-tah soh-noh toh-

chū ni wā takŭsan taki ga arimasŭ kara, kono
choo nee wah tahk'sahn tah-kee gah ah-ree-mahs' kah-rah, koh-noh

hen wa mattaku natsŭshirazu[2] *de arimasŭ.* 6. *Nikkō*
hehn wah maht-tah-koo nahts'shee-rah-dzoo deh ahreemahs'. Neek-ko*h*

wa Tokugawa ichi-dai shōgūn Ieyasŭ no ta-
wah toh-koo-ngah-wah ee-chee-di sho*h*-ngoon ee-eh-yahs' noh tah-

maya no aru tokoro de, kenchiku sōshoku tō
mah-yah noh ah-roo toh-koh-roh deh, kehn-chee-koo so*h*-shoh-koo to*h*

subete kane wo oshimazu Tokugawa jidai
soo-beh-teh kah-neh woh oh-shee-mah-dzoo toh-koo-ngah-wah jee-di

no sui wo daidai atsumeta tokoro de ari-
noh soo-ee woh di-di ah-tsoo-meh-tah toh-koh-roh deh ah-ree-

masŭ kara, Nihonjin no kembutsūnin mo nenjū
mahs' kah-rah, nee-hohn-jeen noh kehm-boots'neen moh nehn-joo

taemasen ga, natsŭ ga koto ni ōi no desŭ. 7. *Yūbe*
tah-eh-mah-sehn gah, nahts' gah koh-toh nee o*h*-i noh dehs'. Yoo-beh

kuni kara no o kyaku ga kite shūya wakai
koo-nee kah-rah noh oh kee-ah-koo gah kee-teh shoo-yah wah-ki

toki no koto wo hanashite otta kāra, kesa-hodo
toh-kee noh koh-toh woh hah-nahsh'teh oht-tah kah-rah, keh-sah-hoh-

nemukŭte tamarimasen.
doh neh-mook'teh tah-mah-ree-mah-sehn.

3.

1. *Futsŭka mikka bakari ame ga futte imasŭ toki*
Foots'kah meek-kah bah-kah-ree ah-meh gah foot-teh ee-mahs' toh-kee

ni inakamichi ga sukkari arukenaku nari-
nee ee-nah-kah-mee-chee gah sook-kah-ree ah-roo-keh-nah-koo nah-ree-

masŭ. 2. *Sekai no kuni-guni no uchi ni wa, sōmo-*
mahs'. Seh-ki noh koo-nee-goo-nee noh oo-chee nee wah, so*h*-moh-

[1] *Lit.*, "one is troubled by the after-roads." *Lit.*, "is entirely not knowing summer."

ku mo haezu,[1] *jimbutsu mo nai tokoro ga ari-*
koo moh hah-eh-zoo, jeem-boo-tsoo moh ni toh-koh-roh gah ahree-
masŭ. 3. *Kekkon no koto wa kuniguni de iroiro*
mahs'. Kehk-kohn noh koh-toh wah koonee-ngoonee deh ee-roh-ee-roh
chigaimasŭ ga, jidai de mo, mata chigaimasŭ.[2]
chee-ngah-ee-mahs' gah, jee-di deh moh, mah-tah chee-ngahee-mahs'.
Ima o hanashi shiyō to iu no wa genzai ima
Ee-mah oh hah-nah-shee shee-yoh toh ee-oo noh wah ghehn-zi ee-mah
watakŭshi no kokyō de yatte iru moyō desŭ.
wah-tahk'shee noh koh-kee-oh deh yaht-teh ee-roo moh-yoh dehs'.
4. *Kono goro ni itarimashĭte, Bukkyō to mōsu*
Koh-noh goh-roh nee ee-tah-ree-mahsh'teh, book-kee-oh toh moh-soo
mono wa, tada katō-jimmin no shinzuru tokoro
moh-noh wah, tah-dah kah-toh-jeem-meen noh sheen-zoo-roo tohkoh-
to natte, chūtō ijō de wa sono dōri wo wa-
toh naht-teh, choo-toh ee-joh deh wah soh-noh doh-ree woh wah-
kimaeteru hĭto ga sŭkunaku: shūmon to ieba
kee-mah-eh-teh-roo sh'toh gah s'koo-nah-koo; shoo-mohn toh ee-eh-bah
sōshŭki no toki bakari ni mochiiru koto no yō
sohsh'kee noh toh-kee hah-kah-ree nee moh-chee-roo koh-toh noh yoh
ni omoimasŭ. 5. *Ni-san-nen-zen kara hĭto ga fŭ-keiki*
nee oh-moh-ee-mahs'. Nee-sahn-nen-zen kah-rah sh'toh gah f'kay-kee
da to iimasŭ ga, hontō desŭ ka? 6. *Aru Nihon no to-*
dah toh ee-mahs' gah, hohn-toh dehs' kah? Ah-roo nee-hohn noh toh-
modachi to miōnichi issho ni Mukōjima ye
moh-dah-chee toh mee-oh-nee-chee ish-shoh nee moo-koh-jee-mah yeh
ikō to iu yakusoku wo itashimashĭta ga, sŭko-
ee-koh toh ee-oo yah-koo-soh-koo woh ee-tah-shee-mahsh'tah gah, s'koh-
shi yondokoronai yōji ga dekimashĭte yakusoku
shee yohn-doh-koh-roh-ni yoh-jee gah deh-kee-mahsh'teh yah-koo-soh-
wo mamoru koto ga dekimasen kara, tomo-
koo woh mah-moh-roo koh-toh gah deh-kee-mah-sen kah-rah, toh-moh-
dachi ni shirasetai to omoimasŭ ga, watakŭshi
dah-chee nee shee-rah-seh-ti toh oh-moh-ee-mahs' gah, wahtahk'shee
wa Nihongo wa sŭkoshi hanashimasŭ ga, ji wo
wah nee-hohn-goh wah s'koh-shee hah-nah-shee-mahs' gah, jee woh
kaku no wa ikkō dekimasen kara, kotowari
kah-koo noh wah eek-koh deh-kee-mah-sehn kah-rah, koh-toh-wah-ree

[1] *Haezu* is the negative gerund of *haeru* (to grow, to sprout), correlated with the present of *nai* (the negative adjective). [2] *Lit.*, "also according to the period."

no tegami wo ittsū kaite itadakitō gozaimasŭ.
noh teh-ngah-mee woh eet-tsoo ki-teh ee-tah-dah-kee-toh goh-zi-mahs'.
7. *Nani ka kaō to omotte mise ye haitta tokoro.*
Nah-nee kah kah-oh toh oh-moht-teh mee-seh yeh hi-t-tah toh-koh-roh
ga, ki ni iru mono ga nakatta kara, tsui nani
gah, kee nee ee-roo moh-noh gah nah-kaht-tah kah-rah, tsoo-ee nah-nee
mo kawazu ni uchi ye kaetta.
moh kah-wah-zoo nee oo-chee yeh kah-eht-tah.

Key to Reading Exercises.

1.

1. In Japan there are many workmen who go to foreign countries to earn money, and return home after they have earned enough. 2. As one will see from looking at a map, Japan extends a long distance from south to north, and the conditions of its climate are therefore very different, according to the position. 3. This is the third time I have made the ascent of Fuji, and each time I have been fortunate enough to have fine weather. 4. It became dark while we were on the mountain-side, but as there were several of us together, we felt no alarm. 5. We may have international law, and we may have all sorts of fine things, but we are still very far from having arrived at a social state in which right always prevails. 6. There are many kinds of flowers in Japan, but amongst them the cherry-blossom is so beautiful that it might be called the queen of flowers. 7. The person who came out was apparently the wife of the woodcutter. She was twenty-seven or twenty-eight years old, with a fair complexion and a straight nose, and was a sort of woman not often found in mountain huts. 8. The leaves of the maple-tree by the gate have become beautifully red. 9. From ancient times Yoshino is not only famous for its cherry-blossoms, but is also an historically renowned place. 10. About mid-day we took our lunch, which we had brought with us from home, drank a glass of water we had drawn from the spring, and started off again.

2.

1. If the people who sell goods are many, and those who buy are few, the prices fall; but if the people who sell are few, and those who buy are many, the prices, on the contrary,

become higher. 2. This morning I went to the office a little hurriedly, but just when I arrived there at last, I suddenly remembered that I had forgotten my lunch. 3. Last night I could not sleep on account of the barking of the dogs. 4. Snow is very pretty to look at, but it makes the roads in a fearful state afterwards. 5. If one goes from Nikko as far as two or three *ri* up the mountain-way there is a lake called Chūsenji, and, as there are many waterfalls on that way, this region is "one that does not know anything of summer." 6. Nikko is the place where there is the tomb of the first *shogun** of the Tokugawa family; Ieyasu, a place where every generation has gathered, as to buildings, decorations, &c., all the elegance of the Tokugawa period, without regretting the expense. 7. A guest came from my native country last night, and, as we were talking the whole night about the incidents of our early years, I am very tired this morning.

3.

1. If it rains for two or three days only, the country roads become entirely impassable. 2. Amongst the various countries of the world there are some where no plants or trees grow, and where no human beings live. 3. The customs connected with marriage vary in all countries, and also according to the period. What I am about to relate is the manner in which marriage is performed in my native land at the present day. 4. At the present time Buddhism has sunk to being the belief of the lower classes only. Few persons in the middle and upper classes understand its principles, most of them having the idea that religion is a thing which comes into play only at funeral services. 5. For the last two or three years people have been saying that the times are bad. Is this really the case? 6. I have made an agreement with a Japanese friend to go with him to-morrow to Mukōjima, but, having some unavoidable business to do, I cannot keep my promise, and wish to let my friend know it. Now, I can speak a little Japanese, but I cannot write at all, so I wish to have a letter of refusal written for me. 7. Wishing to buy something, I entered a shop, but, as there was nothing that pleased me, I at last returned home without buying anything.

* Formerly the title of the military rulers of Japan.

C. Additional Extracts.*

1. Uguisu.

(This Extract, which is taken from a story called "Asukagawa," is a fragment of a conversation between a young man, Takeo, and his fiancée, Shība.)

Shība.—Ima mukō no mŭmebayashi de uguisu no hatsu ne ga shĭta yō desŭ kara, kiki ni ikimashō.

Takeo.—Sayō desŭ kara. Sore wa yukai desŭ na: sā, itte kikimashō... [*A little later*] O jō san! anata wa o damashi de wa arimasenŭ ka? Chitto mo uguisu ga nakimasenŭ ne.

Shība.—Iye, sakki yoi ne wo shĭte, futa koye bakari nakimashĭta kara anata wo o yobi mōshĭta no desŭ.

Takeo.—Sō desŭ ka? Shikashi nan' da ka ate ni naranai yō na ki ga shimasŭ ne.

Shība.—Mattaku sakki naita koto wa nakimashĭta kara sŭkoshi matte ite mimashō.

Takeo.—Sonnara kore kara mō ichiji kan hodo matte nakanakattara dō nasaimasŭ.

Shība.—Sō desŭ ne. Kō shimashō. Nan' daka hinata ye detara nodo ga kawaita yō desŭ kara, kahe wo ii-tsŭke ni iku o tsukai wo shimashō.

Takeo.—Sore wa omoshiroi. Watakŭshi mo nanda ka nomi mono ga hoshiku natta tokoro desŭ kara——

Shība.—Sore de watakŭshi no o yaku wa dekimashĭta ga; moshi naitara anata wa dō nasaimasŭ.

Takeo.—Sō desŭ ne. Naitara watakŭshi mo sono o tsukai ni ikimashō.

Shība.—Sore wa ikemasenŭ yo. Sono koto wa watakŭshi ga kangaeta no desŭ kara.

Takeo.—Sonnara nan' demo o nozomi no koto wo shimashō.

Shība.—Sakki mite o ide nasatta watashi no namaerashī mono no atta ano o tegami wo o mise nasai na.

Takeo.—Yō gozaimasŭ; moshi naitara o me ni kakemashō.

Shība.—Kitto desŭ ka?

Takeo.—Kitto o me ni kakemasŭ to mo.

* For Translation see pp. 124-128.

2. Sake To Kite Wa.

Sake-zuki ga aru hi futsŭka-yoi de zutsū ga shimasŭ kara, hachi-maki wo shi-nagara nete iru to, yume ni sake wo hītotaru hirotte, ō-yorokobi de, noman saki kara shīta-uchi shīte, "Kanro; kanro! koitsu hiroi-mono wa![1] Keisatsū-sho ye todokeru no ga atarimae da ga—sake to kite wa, mi-nogasenai. Mazu ip-pai yarakasō ka?—Iya! onajikuba,[2] kan wo shīte nomu hō ga ii" to itte, kan wo tsūkeyō to suru toki, jū-ni-ji no don no oto ni odoroite, me ga samemashīta kara, zannen-gatte:

"Aa! hayaku hiya de nomeba yokatta!"

[1] Literally, "This fellow (as for), the pick-up-thing," which we have freely rendered by "This *is* a discovery," *wa* having an interjectional force in this instance. [2] "Sake," the national beverage, is generally warmed before being drunk.

3. Ha Bakari.

Mommō na ō-byakŭshō ga daikon wo tsŭkuraseru ni, nisan-nen omou yō ni dekinai[1] kara, "Okata otoko-domo no sewa no warui no darō" to,[2] jibun de hatake ye dete, tsūchi wo hotte iru tokoro ye[3]—kosaku-nin ga tōri-kakatte, "Kore wa, kore wa! Danna Sama![4] otoko-shū ni o sase nasaranai de,[5] go jishin de nasaru to wa, o habakari de gozaimasŭ" to eshaku wo suru[6] to—danna wa hara wo tatete, "Ore ga daikon wo tsūkuru ni, ha bakari to wa fū-todoki da" to[7] okoru tokoro ye, mata hītori ki-kakatte, "Kore wa! Danna Sama no go rippuku wa go mottomo. Shīkashi-nagara, kare wa nan no fumbetsu mo nashi ni mōshīta no de, ne mo ha mo nai koto de gozaimasŭ."

[1] Literally, "not fortheoming according to his manuer of thinking." [2] Add *omotte*. [3] *Tokoro*, in the middle of a phrase, especially when followed by *ye*, may usually be rendered by "whilst," "just as," "when," or "whereupon." [4] See p. 81. [5] *O ... de* = "not condescending honourably to cause to do." [6] *Eshaku wo suru*, which we have translated very freely by "politely," really signifies "to make excuses," "to beg pardon." [7] Add *itte* = "having said."

4. Do Iu Wake De?

Eigo no "Why" sunawachi *naze* to iu koto wa hanahada taisetsu de aru no ni shina ya Nihon no mukashi no hīto-bito wa metta ni kono kotoba wo tsŭkawazu, "Kōshi no setsu da" to ka, "Mōshi no jiron da" to ka iu toki wa, mohaya betsu

ni sono rikutsu wo sensaku suru koto mo naku, tada gaten shĭte shimau no ga tsūrei de ari; soko de motte, "Utagai wa bummei shimpo no ichi dai gen-in da" to iu ron mo dekita wake de, ima wa yaya mo sureba Seiyō-jin wa "Utagai wa taisetsu na mono da; bummei shimpo no gen-in da. Sono shōko ni wa, Shina-jin ya Nihon-jin wa, mono-goto wo utagau to iu koto wo shinai ni yotte, itsu made tatte mo shimpo shinai de wa nai ka?" to ronji-tateru koto de aru ga—kō iu rei nado ni hĭkareru to iu wa, o tagai sama ni[1] amari zotto itasan shidai to iwanakereba narimasen.

[1] *O tagai sama ni* = "for you and me," "mutually." A semi-polite, semi-humorous turn is imparted to the phrase by the honorific o.

5. Shinkwa-ron.

Chikagoro Seiyō ni shinkwa-ron ga sakan ni okotte, kono tenchi bambutsu ga deki, kono yo naka ga deki-agattaru hōhō wo toki-akashimasuru. Sono setsu ni yotte mireba, kono sekai ni wa hajime wa shigoku tanjun naru seibutsu shĭka arimasenanda ga—sore ga tekitō no kyōgū no hataraki wo uke, ima no fŭkuzatsu naru kono uruwashĭki sekai wo tsŭkuridashimashĭta. Kono tekitō no kyōgū to wa, sunawachi shizen-tōta to iu mono[1] ga arimasŭ. Yusho-reppai tekĭshu-seizon to iu koto ga arimasŭ. Subete kore-ra seibutsu no hattatsu, shinkwa ni tekitō naru kyōgū to iu koto wo komaka ni setsumei shitaru mono de arimasu. Ima kono kyōgū no hataraki wa, tada dō-shokubutsu[2] no nikŭtai no ue nomi narazu, mata watakŭshi-domo no chishĭki no ue ni totte kangaete mo, hanahada akiraka ni wakarimasŭ. Gakŭsha to gujin ga dekiru no mo, sono kyōgū ikan ni yotte ōi ni sadamaru koto de, ima koko ni onaji saichi onaji rikiryō wo motte oru kodomo wo totte, hĭtori wa goku inaka no shimbun wo miru koto mo nai chihō ni oki; mata hĭtori wa, kore wo totte, bummei no chushin, to iu Tōkyō ni oki, tsui ni daigaku ni irete shūgaku seshimeta naraba, go-nen ka roku-nen no nochi ni wa, kono fŭtari no chishĭki-jō hotondo ten-chi no chigai ga dekiru koto de arimasŭ.

[1] *Mono* is here equivalent to *koto* in the following sentence. [2] An abbreviation of *dōbutsu shokubutsu*.

6. Mitsu-me Nyūdō.[1]

O tera no oshō san ga aru toki go-zuki no kyaku wo yonde, ichi-men[2] uchi-hajimemasŭ to, "sŭki koso mono no jōzu nare"[3] de, kyaku wa sumi-jimeu mo doko mo kotogotoku tori-kakomimashīta kara, oshō san ga kuyashigatte, semete ip-pō dake de mo ikasō[4] to, shīkiri ni me wo koshiraeru koto ni kŭfū wo shīte orimasŭ to,—atama no ue ye hai ga takatta kara, urusagatte, go-ishi wo motta te de atama wo kaki-nagara, "Kono hen ni hĭtotsu me ga dekitara, ōkata ikiru de arō."

Atama no ue ni mata hĭtotsu me ga dekitara, "mitsu-me nyūdō"[5] desŭ.

7. Gijō no Ichi-haran.

Inoue Kakugorō Kun.—Shitsumon itashimasŭ.

Gichō.—Inoue Kun no shitsumon no shui wa?

I.K.K.—Shitsumon no shushi wa kayō de arimasŭ. Kudō Kun wa, jiyū wo omonjite, kore wo o hĭki ni naru wake ni wa ikimasen ka? Kore ga shitsumon desŭ. *(Muyō! muyō!" to yobu mono ari. "Yare! yare!" to yobu mono ari.)* Sŭkoshi shizuka ni shīte o kiki ni naranai to, wakaranai. Naruhodo, jiyū wa taisetsu na mono de aru——

Kudō Kōkan Kun.—Hīku ka hĭkanai ka to iu nara, hĭkanai. Mata go shitsumon ga aru nara——

I.K.K.—Mizukara jihaku suru nara, nanzo aete kotoba wo tsuiyashimasen. Jiyū wo shiran hĭto to anata ga iu mono ni, tare ga shitsumon wo suru mono wa nai.

K.K.K.—Shitsumon ga nakereba, yoroshii.

Gichō.—Kinkyū-dōgi to mi-tomeru ya ina ya to iu koto ni tsuite, saiketsu shiyō to kangaemasŭ. Kudō Kun no dōgi wo kiukyū-dōgi to mi-tomuru to iu koto ni dōi no shokun no kiritsu wo motomemasŭ. *(Kiritsu-sha shōsū.)* Shōsū to mi-tomemasŭ. *(Hakushu okoru.)*

[1] This anecdote illustrates the fondness of the Japanese for puns, and to fully apprehend the *jeux-de-mots* employed, an acquaintance with the principles of the game of *go* ("go-bang" or "checkers") is necessary. In the game a board and counters are used, and the principal object is to prevent one's adversary from extending his pieces over the board, which is effected by forming "eyes" (spaces enclosed by not fewer than four of one's own checkers). [2] *Lit.*, "one surface," i.e., "one game." [3] *Lit.*, "a fond person is indeed skilful at the thing he likes." [4] *Ikasō* = Prob. Fut. of *ikasu* (trans. corresponding to intrans. *ikiru* = "to live"). It therefore means "shall perhaps make alive," hence "in order to free." [5] A bogey of Japanese children.

8. Ume no Hana.

Koko ni kanete Iijima Sama ye o de-iri no isha ni Shijō to mōsu mono ga gozaimashĭte—jitsu wa o taiko-isha no o shaberi de, shonin tasŭke no tame ni saji wo te ni toranai[1] to iu jimbutsu de gozaimasŭ kara,—nami no o isha nara, chotto kami-ire no naka ni mo gwan-yaku ka ko-gusuri de mo haitte imasŭ ga,—kono Shijō no kami-ire no naka ni wa, tezuma no tane yara, hyaku-manako nado ga irete aru gurai na mono de gozaimasŭ.

Sate kono isha no chikazuki de, Shimizu-dani ni dembata ya kashi-nagaya wo mochi, sono agari de kurashi wo tatete iru rōnin no Shinzaburō to mōsu mono ga arimashĭte, ŭmare-tsŭki kirei na otoko de,—toshi wa ni-jū-ichi de gozaimasŭ ga, mada nyōbō mo motazu, goku uchiki de gozaimasŭ kara, soto ye mo demasezu, shomotsu bakari mite orimasŭ tokoro ye,—aru hi Shijō ga tazunete mairimashĭte,—"Kyō wa, tenki ga yoroshiŭ gozaimasŭ kara, Kameido no Gwaryō-bai[2] ye de-kakete, sono kaeri ni boku no chikazuki Iijima no bessō ye yorimashō,"—to sasoi-dashimashĭte, fŭtari-zure de Gwaryōbai ye mairi, kaeri ni Iijima no bessō ye tachi-yorimashĭte.

9. Kyū-yō.

Wakai otoko ga fŭtari Eri-zen no mise-saki de iki-aimashĭta tokoro ga, hĭtori wa awata-dashĭku te wo futte, "Kimi ni wa iro-iro o hanashi mo arimasŭ ga,—ima kyū-yō ga dekite, kitaku suru tokoro desŭ[3] kara, izure kinjitsu o tazune mōshimashō," to iu to,—dōmo sono yōsu ga hen da kara, hĭtori wa odoroite, "Kyūyō to wa,[4] go byōnin de mo aru n'desŭ ka?" to kikimashĭtara,—hĭtori wa, warai-nagara: "Ie! kanai ni tanomareta hayari no han-eri wo ima kono mise de kaimashĭta ga,—tochū de temadotte iru uchi ni ryūkō-okure ni naru to, taihen desŭ kara, tachi-banashi mo o kotowari mōshimashĭta no sa!"

[1] The spoon (for mixing medicine) is the Japanese doctor's emblem, and we have used the expression "write prescriptions" as the nearest equivalent to the Japanese "handling the spoon." [2] A garden at Tokio, famous for its plum-trees. [3] *Lit.*, "I am just on my road home." [4] *Lit.*, "as for (your saying) that (there is) urgent business."

Translation of Extracts.

1. The Nightingale.

Shība.—I believe I heard the first note of the uguisu[1] in the plum grove yonder: let us go and listen to it.

Takeo.—Did you? How nice! Come along, then, we will go and hear it... [*A little later*] Young lady, have you not been deceiving me? The uguisu does not sing at all.

Shība.—Yes (it does): a short time since, it sang twice with a lovely voice; that was the reason I called you.

Takeo.—Is that so? I do not, however, quite believe it.

Shība.—Indeed it really sang a short time since, so let us wait a little and see.

Takeo.—Well, then, we will stay for an hour, and if it should not sing by then, what will you do?

Shība.—Well, we will do so, and as the heat makes me thirsty, I will go and order a cup of coffee for you.

Takeo.—That is a good idea. I feel as if I should like something to drink.

Shība.—Well, we have arranged what *I* have got to do, and what will *you* do if the uguisu does sing (after all)?

Takeo.—Yes, it is (arranged), and if it does sing I will go as your messenger.

Shība.—That will not do at all: that was my intention.

Takeo.—Very well, then, I will do anything you wish.

Shība.—A short time ago you were reading a letter with something like my name in it: show me the letter.

Takeo.—Very well; if the bird sings you shall see the letter.

Shība.—You are quite sure?

Takeo.—I will really let you see it.

[1] The "uguisu" is a bird much like the nightingale, but not, scientifically speaking, identical with it.

2. The Lost Windfall.

Once upon a time a drinker suffering from headache on the day following a carousal fell asleep with a napkin tied round his head. He dreamt that he had discovered a cask of *sake*, which pleased him so much that he smacked his lips

before tasting it, and exclaimed: "How delicious! how delicious! This *is* a discovery! It should really be reported to the police, but a windfall like this *sake*—nay! I cannot allow it to go. Um! shall I have a glass?—No, no! I shall lose nothing by waiting until it is warmed." So he was about to heat it, when the noon gun[1] awoke him with a start, upon which he sorrowfully exclaimed: "Oh, what a shame that I did not at once drink it cold!"

[1] Mid-day is officially announced in Tokio by discharging a cannon.

3. Nothing but Leaves.[1]

An ignorant farmer had for two or three years grown radishes[2] with only scanty success, and, attributing the indifferent crops to the negligence of his labourers, he went out into the fields and commenced to dig himself. Whilst working, a labourer chanced to pass by, and seeing the farmer he called out politely: "Oh, master! oh, master! it is shocking to find you labouring like that yourself, instead of your men." [*Or*, "If you work like that yourself, instead of getting your men to do it, you will have only leaves." (*Ha bakari* means "only leaves"; *habakari* is a polite expression meaning "it is shocking.")]

The farmer, irritated by these words, replied: "You are an impertinent fellow for daring to say to me that when I plant radishes I shall get leaves only." Just at that moment another labourer chanced to pass, and exclaimed: "Indeed, master, you are quite right to be angry, but he did not mean what he said, so it is not worth while noticing it." [*Or*, "It is an object with neither roots nor leaves." The second man's remark would be still more irritating, since he predicts a failure, not only of roots (*ne*), but also of leaves (*ha*).]

[1] This anecdote illustrates the Japanese liking for punning expressions. It will be observed that the puns are on the word *habakari*, and on the expression *Ne mo ha mo nai* = "insignificant," but more literally, "having neither root nor leaf," as explained in the translation. [2] More literally, "having radishes grown." *Tsŭkuraseru* is the causative of *tsŭkuru* = "to make," hence "to grow" (see p. 60).

4. The Uses of Doubt.

The English term "Why?" (in our language *Naze*) is very important, although the expression was scarcely ever employed by the Chinese and Japanese in former times,

and they usually acquiesced, without enquiring further into the matter, on being informed that such and such was the doctrine of Confucius or the opinion advanced by Mencius. At the present time, therefore, when the idea has been put forth that doubt is one of the most important factors towards enlightenment and progress, and when, therefore, Europeans are prone to dwell on the importance of doubt and its benefits in the cause of civilisation, and to justify this statement of theirs by referring to the Chinese and Japanese as examples of peoples for ever unprogressive, on account of their neglect to submit all matters to the scrutiny of doubt —when we hear such theories discussed, and discover ourselves alluded to as instances, we must all confess that the condition of things is undoubtedly unpalatable.

5. The Doctrine of Evolution.

During the past few years much attention has been given in European countries to the doctrine of evolution, which demonstrates the mode by which heaven and earth and all things existing therein were formed—the manner in which the world was completed. According to this doctrine, none but the most primitive forms of life existed in the world, and these, under the influence of a suitable environment, developed into the forms now exhibited by our complicated and beauteous world. This suitable environment embraces such matters as natural selection, such points as the struggle for existence and the survival of the fittest. The doctrine demonstrates minutely the conditions of environment which are beneficial to the development and evolution of living creatures. Now, this influence of environment is exerted not on the physical frames of animals and plants only, but it can also be seen in the development of our intellects. It is the environment which principally decides whether a person will be learned or ignorant. Take two children of equal intellect and capability, and place one of them in a locality where there is not even the most inferior provincial newspaper to be had. Take the other, and place him in Tokio, the centre of civilisation; let him complete his studies at the university, and after five or six years there will exist in the intellects of these two young persons a difference as great almost as that separating heaven and earth.

6. The Three-eyed Friar.

A *bonze*[1] of a Buddhist temple once invited a friend who was fond of playing *go-bang*, and they sat down to play a game. However, as the proverb says, "fondness begets skill," and to the chagrin of the *bonze* his visitor blocked every single corner of the board. "Ah! if I could only get one side free!" exclaimed the priest, and with these words he made continuous efforts to open out some spaces [*in Japanese*, "eyes"[2]]. Just then some flies alighted on the top of his head, causing him annoyance, so he scratched his head with the hand in which he held one of the counters, muttering: "If I could only get an open space [*in Japanese*, "eye"] here, very likely the corner would be liberated!"

An extra eye on the top of his head would have changed him into a "three-eyed friar"!

7. A Parliamentary Report.

Mr. Inoue Kakugorō.—I have a question.

The President.—And the purport of Mr. Inoue's question is——?

Mr. I. K.—The purport of my question is this: could not Mr. Kudō be induced to withdraw his motion, out of regard for liberty? *That* is my question. *(Voices: "No good! no good!" Other voices: Go on! go on!")* If you do not listen a little more quietly, you will not understand me. Yes, in truth liberty is an important matter——

Mr. Kudō Kōkan.—If you wish to know if I shall withdraw or not, I may tell you I shall not. If you have any other question——

Mr. I. K.—If you really admit that you despise liberty, what is the use of my wasting any more words? If you show by what you say that you are ignorant of what liberty is, who would think of putting any questions to you?

Mr. K. K.—If you have no question, well and good.

The President.—I intend taking a vote as to whether this is to be regarded as an urgency motion. I ask those gentlemen who consider that Mr. Kudō's motion should be regarded as an urgency motion to stand up. *(A minority rose.)* I find that there is a minority. *(Clapping of hands.)*

[1] *Bonze*, Buddhist priest. [2] It must be borne in mind that *me* means both "open space" and "eye."

8. The Plum-blossoms.

Now there was a man of the name of Shijō, who for a long time had been family doctor to the Iijimas. As a matter of fact, however, he was a chatterbox and a charlatan, —one of those who write no prescriptions from regard for the safety of their patients,—one who carried in his pocket-book such materials as apparatus for sleight-of-hand tricks, or paper masks for mimicry, instead of pills or powders which are usually kept by any ordinary doctor.

Well, this doctor had a friend, an unattached *samurai*[1] named Shinzaburō, living on the proceeds arising from land and house property at Shimizu-dani. He was by nature a handsome fellow, as yet a bachelor although already twenty-one years old, and so bashful that he would not go out, but spent his whole time in reading.

Shijō called upon him one day, and said: "As the weather is so fine to-day, suppose we go and view the plum-blossoms at Kameido, and on the way back call in at the villa of my friend Iijima." So saying, he led him away, and they went together to inspect the plum-blossoms, after which, on the way home, they called in at Iijima's villa.

9. A Matter of Urgency.

Two young men having met by chance near a draper's store, one of them waved his hand hastily, exclaiming: "I have a lot to talk to you about, but as I am called home on an urgent matter, our chat must be put off for a day or two, when I will look in at your house." The other, impressed by his friend's strange agitation, enquired as to the nature of this important business—whether, for instance, any of the family had fallen ill. "Oh, no!" responded the other, with a laugh. "I have just been buying here a kerchief which my wife instructed me to obtain for her, and my reason for saying that I could not stay to talk to you just now is that it would be a terrible thing if she were to fall behind the fashion whilst I was loitering on the road."

[1] *Samurai*, a gentleman of the military caste under the feudal system.

Part III. VOCABULARIES.*

Japanese-English.

NOTE.—(1) All verbs appearing in the following Vocabulary are of the First Conjugation, unless marked (2), or, *Irregular*.

(2) It has not been deemed necessary to state the part of speech in most cases, as the English words sufficiently indicate it.

ABBREVIATIONS: (*adj.*), adjective; (*intr.*), intransitive; (*irr.*), irregular; (*neg.*), negative; (*n.*), noun; (*tr.*), transitive.

ABI

Abiru (2), *to bathe.*
abumi, *stirrup.*
abunai, *perilous.*
achi *or* achira, *there.*
agaru, *to get up, to mount; to clear (of the weather).*
ageba, *wharf.*
ageru (2), *to lift up, raise.*
ago, *chin.*
ai, *deep blue, indigo.*
aida, *time, interval, while.*
aida-gara, *relationship, connection.*
aisatsu, *answer, response, acknowledgment, salutation.*
aisatsu suru, *to answer, salute.*
aisuru (*irr.*), *to love.*
aite, *companion; party (to a transaction); opponent (in a game).*
ajiwai, *flavour, taste.*
aka-daiko, *radish.*
akagane, *copper.*
akai, *red, brown.*
aka-nasu, *tomato.*
akambō, *baby.*
akari, *a light.* [*adj.*
akarui, *light (as opp. to dark)*
ake-gata, *day-break.*
akeru (2), *to open (tr.)*

AMI

aki, *autumn.*
akinai-suru, *to deal in.*
akinai, *commerce, trade.*
akinau, *to trade.*
akindo, *merchant, dealer.*
akippoi, *changeable, fickle.*
akiraka (na), *undoubted, evident, easily understood.*
akiraka ni, *clearly.*
akke ni torareru (2), *to be astounded.* [*lence.*
akkō, *abuse, reproach, insoaku, immoral conduct, deaku, to open (intr.)* [*pravity.*
akubi suru, *to yawn.*
akŭtō, *scoundrel, rogue.*
amai, *sweet.*
amari, *too, too much; (with a neg.)—not very.*
amaru, *to surpass, exceed.*
ambai ga warui, *unwell.*
ame, *rain.*
ame ga furu, *to rain.*
ame ni naru, *to begin raining.*
Amerika, *America (or U.S.A.)*
Amerika-jin, *an American.*
Amerika no, *American (adj.)*
ami, *net.* [*(with net).*
ami wo utsu, *to catch fish*

* For rules of pronunciation and examples see pp. 11 to 15.

an, *a judgment*; *draft, bill.*
ana, *cavern, cavity, tunnel.*
anadoru, *to reproach, mock at.*
andon, *lamp (with paper sides).*
ane, *elder sister.*
ani (ki), *elder brother.*
anjiru (2), *to be anxious.*
annai, *guidance, a guide.*
annai suru, *to guide.*
ano, *that (adj.)*
ano hĭto, *he, she.*
anshin suru, *to be free from anxiety, at ease.*
an-yo, *feet.* [*ease.*
anzu, *apricot.*
aoi, *blue, green.*
aomono, *greens (vegetables).*
arai, *rough.*
arare, *hail (noun).* [*gale.*
arashi, *tempest, hurricane,*
arasoi, *argument, dispute.*
arasou, *to argue, dispute.*
aratamaru, *to be mended, altered, put in order.*
aratameru (2), *to mend, re-*
arau, *to wash.* [*adjust, alter.*
arawareru (2), *to make one's self known, appear, come forth.*
arawasu, *to disclose, reveal.*
ari, *ant.* [*you!*
arigatō (gozarimasū), *thank*
arisama, *state (condition).*
aruji, *host, master of the house.*
aruku, *to walk.*
asa, *hemp.*
asa, *morning.*
asagi, *light green, light blue.*
asa-han, *breakfast.*
asai, *shallow.*
asatte, *the day after to-morrow.*
ase, *perspiration*
ase ga deru, *to perspire.*
ashi, *foot, leg.*
ashi no yubi, *the toes.*
ashĭta, *to-morrow.* [*ing.*
ashĭta no asa, *to-morrow morn-*
asobi, *a game* [*amuse one's self.*
asobu, asubu, *to play, to*
asŭko, *there*
asuko kara, *thence*
asŭko ye, *thither* [*grant.*
ataeru (2), *to bestow, concede,*
atai, *price, worth*
atama, *head (of body).*
atarashii, *fresh, new.*
atari, *vicinity.*
atarimae, *usually, generally.*
atarimae no, *usual; suitable, convenient, proper.*
atatameru (2), *to heat (tr.).*
ate, *trust, confidence.*
ate ni naru, *to be trustworthy.*
ate ni suru, *to confide in, rely on*
ateru (2), *to hit.* [*share.*
ate-hameru, *to portion out,*
ato, *consequence, effect; afterwards; the remainder.*
atsui, *hot; thick (in dimension).*
atsŭkau, *to manage, take upon one's self.* [*ness.*
atsŭsa, *warmth, heat; thick-*
atsŭmaru, *to gather together (intr.).* [*gether (tr.).*
atsŭmeru (2), *to gather to-*
atsuraeru (2), *to order (at shop,*
au, *to meet, agree, suit.* [*&c.).*
awaseru (2), *to cause to meet, (hence) to join.* [*ened.*
awatadashii, *excited, fright-*
awateru (2), *to get excited, frightened.* [*mistake.*
ayamatsu, *to err, make a*

Bagu-ya, *saddler.*
baishū, *a purchase, something bought.*
baishū suru, *to buy.*
baka, *a foolish person.*
baka na ; baka-rashii, *foolish, ridiculous.* [*less.*
bakari, *only, about, more or*
bakageta koto, *foolishness.*
bakarashii, *foolish.*
bake (-mono), *ghost, spectre.*
bambutsu, *the established order of things, Nature.*
bam-meshi, *evening meal, (late) dinner.*
ban, *night, evening.*
ban, *sentry, watch, guard.*
banchi, *number (of a building), street-number.*
bandzuke, *playbill, programme.*
bantō, *manager, chief clerk.*
ban wo suru, *to be on guard.*
bari, *abuse, scurrilous language*
bari suru, *to abuse, slander.*
basha, *a carriage.*
bassuru, (*irr.*), *to punish.*
bata, *butter.*
bāya, *an old lady, "granny."*
bemmei, *explanation, illustration.*
bemmei suru, *to explain thoroughly, make clear.*
benjiru (2), *to argue about, discuss.*
benkō, *fluency (in speech).*
benkō no yoi, *fluent (in speech).*
benkyō, *industry, application, perseverance.*
benri, *convenience, suitableness.*
benri no yoi ; benri (na), *convenient, suitable.*
benri no warui, *inconvenient, unsuitable.*
berabō (-me), *a villain, rogue.*
bessō, *villa.* [*larity.*
betsu, *a difference, dissimi-*
betsudan no, *special.*
betsu ni, *differently, especially.*
betsu no, *different, not alike.*
bettō, *groom.*
bifu-teki, *beefsteak.* [*"beer."*
biiru, *beer (corruption of*
bijin, *a beauty (woman).*
bimbō, *indigence, want.* [*want.*
bimbō na, *needy, indigent, in*
bin, *bottle.*
birōdo, *velvet.*
bō, *a cudgel, club, stick.*
bōeki, *business, commerce.*
bōenkyō, *telescope.*
bon, *tray, salver.*
bon-yari, *weariness, (ennui).*
bon yari shīta, *stupid (dazed).*
bōshi, *hat, cap.*
botan, *button.*
botan no ana, *buttonhole.*
bōtetsu, *rod-iron.*
buchi taosu, *to fell, prostrate.*
buchōhō, *clumsiness (gaucher-*
buchōhō na, *clumsy.* [*ie.*)
budō, *grapes.*
budō-shu, *wine.*
buki, *weapon.*
bummei, *civilisation, refinement of manners, &c.*
bummei na, *enlightened, civilised, cultured.* [*deal out.*
bumpai suru, (*irr.*) *to allot,*
bun, *a part.*
burei, *discourtesy, incivility.*
burei na, *impertinent, rude, vulgar.*

bushō, (na), *lazy, slovenly.*
buta, *pig.*
buta no niku, *pork.*
butsu, *to thrash, hit.*
byō, *tack (small nail).*
byōki, *a disease.*
byōki (na), *ill, sick.*
byōnin, *a sick person, a patient.*

Cha, *tea.*
cha-ba-take, *tea-plantation.*
chabukuro, *tea-chest.*
cha-ire, *tea-caddy.*
chakŭsuru (*irr.*), *to arrive.*
cha-nomi-jawan, *tea-cup.*
chanto, *quietly.*
chanto shĭta, *quiet.*
cha-saji, *teaspoon.*
chashi, *tea-grower.*
cha-shōnin, *tea-dealer.*
chawan, *tea-cup, basin.*
cha wo ireru, *to make tea.*
cha-ya, *tea-house.*
chi *blood.*
chi ga deru, *to bleed (intr.).*
chichi, *a father.*
chichi, *milk.*
chie, *wisdom, sagacity.*
chigai, *an error, difference.*
chigau, *to be mistaken.*
chiisai ; chiisa na, *small.*
chikagoro, *of late, recently.*
chikai, *near.*
chikai uchi, *soon.*
chikara, *strength.*
chikaro wo tsŭkusu, *to strive earnestly, try hard.*
chikazuki, *a near friend ; friendship.*
chikushō, *a (lower) animal, a brute.*
chinsen, *fare (charge).*
chiri, *dust.*
chizu, *a map.*
chō, *butterfly.* [*120 yds.*)
chō, *a measure or length (about*
chō, *a million.*
chōai, *love.*
chōai suru, *to love.*
chōbatsu, *punishment.*
chōbatsu suru, *to punish.*
chōchaku suru (*irr.*), *to thrash.*
chōchin, *lantern.*
chōdo, *exactly, just.*
chōhō, *usefulness, convenience.*
chōhō na, *useful, convenient.*
chokki, *waistcoat.*
chō tsugai, *a hinge, joint.*
chōzu-bachi ; chōzu-darai, *a wash-hand basin.*
chūi, *helpfulness, care.*
chūi suru, *to pay attention.*
chūmon, *a command, an order (at a shop, &c.).*
chūshi, *a discontinuance, a stoppage.*
chūshin, *centre.*

Dai (*in compounds*), *large, great, very.*
dai, *table.*
dai, *a generation, reign.*
Dai-Buritania, *Great Britain.*
daibu, *a large quantity, much.*
daichi, *the floor, ground.*
dai-chō, *ledger.*
dai-dokoro, *a kitchen.*
daidzu, *haricot-beans.*
dai-gennin, *lawyer.*
daigen-nin, *attorney.* [*place.*
dai ichi ni, *firstly, in the first*
daiji, *importance.* [*quence.*
daiji na, *important, of conse-*
daiji ni suru, *to tend carefully.*

daikai, *the open sea.*
daiku, *joiner, carpenter.*
dairi-nin, *agent.* [*fond.*
dai sŭki, *liking much, very*
dajaku (na), *idle.*
damaru, *to be silent.*
damasu, *to cheat.* [*tion.*
dampan, *consultation, delibera-*
dan, *a step, pace.*
dan-dan, *gradually.* [*sel.*
dangi, *oration, sermon*; *coun-*
dangō, *consultation.*
dangō suru, *to take counsel.*
danjiru (2), *to consult.*
danki, *warmth, heat.*
danna, *a master.*
darake, *covered, smeared with.*
dasu, *to place outside, take out.*
de-au, *to meet, come across.*
de-guchi, *an outlet, way out.*
de kakeru, *to go forth, go out.*
de-kakeru (2), *to set out, start*
dempō, *telegram.* [*away.*
denki, *electricity.*
denki-to, *electric light.*
denshin - kyoku, *telegraph-office.*
denwa, *telephone.* [*out.*
deru (2), *to issue forth, come*
de shabaru, *to jut out (intr.).*
deshi, *student, pupil.*
do, *an occasion, a time, as* ichi-do, *once.*
dō, *how?*
dō de mo, *anyhow.*
dobu, *ditch.*
dōbutsu, *animal.*
dochi? *or* dochira? *where?*
dōgu, *utensil.*
dōgu-ya, *a second-hand store*; *a keeper of second-hand goods.*

Doitsu, *Germany.*
Doitsu-jin, *a German.*
Doitsu no, *German (adj.).*
doko? *where?*
dokoera? *whereabouts?*
doko kara? *whence?*
doko made? *how far?*
doku, *poison.* [*some.*
doku ni naru, *to be unwhole-*
domburi, *basin (small).*
donata? *who?*
dono? *which? (adj.).*
dono kurai? *how much?*
dore? *which? (pron.).*
dore-dake? *what amount?*
dorobō, *thief.*
dōsuru (*irr.*), *to be agitated.*
dote, *slope, embankment.*
doyōbi, *Saturday.*

E, *picture, sketch.*
e, *handle (of tool).*
eda, *a bough, branch.*
efu, *label (tag).*
egaku, *to paint (pictures).*
Eigo, *English (language).*
Ei (koku), *England.*
ekaki, *an artist, painter.*
eki-chō, *station-master.*
eki-fu, *railway-porter.*
empitsu, *pencil, crayon.*
empō, *at a great distance.*
empō na, *far away, distant.*
engin-mame, *French-beans.*
ennichi, *a fair*; *festive day.*
enryo, *bashful, diffident.*
enryo suru, *to be bashful, diffident.*
ensoku, *picnic, excursion.*
enzetsu, *oration, lecture.*
enzetsŭ suru, *to make a speech, lecture.*

erabu, *to select.*
eru, *to choose.*
eshaku, *bow ; apology.*
eshaku wo suru, *to bow ; to apologise.*
Fu-annai, *unacquainted with, ignorant of.*
fuben, *inconvenience.*
fuben na, *inconvenient.*
fuda, *ticket.*
fudan no, *general, common, usual.*
fuda wo tsukeru, *to label.*
fude, *pen.*
fueru (2), *to increase (intr.).*
fujin, *a lady.*
fūkai, *deep.*
fūku, *to wipe.*
fūkumu, *to enclose within, to include, to contain.*
fūkuro, *a bag.*
fumi-hazusu, *to stagger, stumble.*
fu-mimochi, *evil, vice, wicked-ness.*
fumi-shimeru, *to walk firmly, press.*
fumu, *to step on.*
fun, *fraction ; tenth part ; a minute.*
funadzumi-shōsho, *bill-of-lading.*
funa-watashi, *ferry.*
fune, *ship, boat (any kind).*
funinjō, *unkindness, harsh treatment.*
furaneru shatsŭ, *flannel-shirt.*
Fŭransu, *France.*
Fŭransu-jin, *Frenchman.*
Fŭransu no, *French (adj.).*
fureru (2), *to touch.*
furi, *a downpour of rain ; fall of snow.*
furi, *demeanour ; gait.*
furo, *bath.*
furu, *to wave, brandish.*
furueru (2), *to shake, tremble.*
furui, *old (used of things only).*
furukusai, *stale.*
furute, *second-floor.*
furuu, *to shake (tr.).*
fŭsagaru, *to be full up, obstructed.*
fŭseru (2), *to recline, retire to bed.*
fūsetsu, *report (rumour).*
fŭ-shi-awase na, *sad, unhappy.*
fŭshigi na, *miraculous, strange, curious.*
fŭshin, *doubt.*
fŭshin, *erection, building.*
fŭshin ni omou, *to doubt.*
fŭ-shinsetsu(na), *cruel, unkind.*
fŭshōchi, *objection, dissent.*
fŭshōchi wo iu, *to object.*
fŭsuru, *to submit, surrender (tr.).*
fŭto, *all at once, suddenly ; accidentally.*
fŭtotta, *stout, obese.*
futsū (no), *common, general.*
fuyasu, *to augment (tr.).*
fuyu, *winter.*
fuzai, *away from home, absent.*

Gakkō, *college, school.*
gakkwa, *subject of study, branch of learning pursued.*
gaku, *learning, science.*
gakumon, *study, application.*
gakumon suru, *to study.*
gakūsha, *savant, learned man.*
gakŭtai, *band (of musicians).*
gaman, *patience.*
gaman suru, *to be patient.*
garasu, *glass.*
gehin (na), *low (vulgar).*
gejo, *a female servant.*
genan, *a male servant.*
gen-in, *origin, source*

genkin, *cash, ready money.*
genkwa (n), *porch, entrance.*
genron, *discussion, speech.*
genzai, *now, at present.*
geppu, *monthly instalment.*
geshiku-ya, *boarding-house.*
getsuyōbi, *Monday.*
gimu, *obligation, duty.*
gin, *silver.*
ginen, *suspicion, doubt.*
ginkō, *bank (for money).*
ginkō no shinyō-hoshō-jō, *letter of credit.*
ginkō-sha, *banker.*
ginkō shihei, *bank-note.*
gin-zaiku, *silverware.*
giron, *argument.*
giyaman, *glass (noun).*
go, *five.*
gochisō, *a feast.*
gogo, *afternoon.*
go-gwatsu, *May (month).*
gohan, *food; rice.*
gōhon-ginkō, *jointstock bank.*
go-jū, *fifty.*
goke, *widow.*
goku, *extremely, very.*
gozen, *forenoon.*
gu, *stupid, dull.*
gujin, *blockhead, dull person.*
gurai, *roughly, approximately.*
gururi, *around.*
gutto, *suddenly.*
gwaikoku, *abroad, foreign parts.*
gwaikoku-jin, *foreigner.*
gwaikoku no, *foreign.*
gwaitō, *great coat, surtout.*
gyō, *occupation, work.*
gyosha, *driver of a carriage.*
gyū (-niku), *beef.*

Ha, *leaf (of plant).* [*toothache.*
ha, *tooth;* ha ga itai, *I have*
haba, *width.*
haba no hiroi, *wide.* [*fear.*
habakaru, *to be ashamed; to*
habikoru, *to spread (intr.).*
hachi, *bee; wasp.*
hachi, *eight.*
hachi-gwatsu, *August.*
hachi-jū, *eighty.*
haeru (2), *to grow (intr.).*
hagaki, *post-card.*
hagane, *steel.*
hai, *a fly (insect).*
hairi kŭchi, *entrance, way in.*
hairu, *to enter.*
haitatsu nin, *postman.*
hai-tō-kin, *dividend (on shares).*
haji, *the end, edge, ledge of any object.*
hajimari, *the commencement.*
hajimaru, *to commence (intr.).*
hajimeru (2), *to commence (tr.).*
hakujō suru, *to acknowledge (confess).*
hako, *a box.*
hakobu, *to carry, convey.*
haku, *to sweep.*
hakurai, *brought from abroad.*
hakurai-hin, *an imported*
han, *meal (food), rice.* [*article.*
hana, *flower; blossom.*
hana-fŭki, *pocket-handkerchief.*
hanahadashii, *extreme, ex-*
hana-ike, *flower-vase.* [*cessive.*
hana-muko, *bridegroom.*
hana-yome, *bride.*
hana, *nose.*
hanashi, *story, tale.*
hanasu, *to tell, say, speak.*
hane, *feather; wing.*

hara, *a moor.*
harai, *a payment.*
harai-nin, *payer (of money-order, &c.).*
hara-obi, *saddle-girth.* [*temper.*
hara wo tateru, *to get into a*
hari, *pin; needle.*
hasami, *scissors.*
hasan-nin, *a bankrupt.*
hashi, *a bridge.*
hashiru, *to run.*
hataraku, *to work.*
hateru (2), *to finish, end (intr.).*
hato, *pigeon.*
hau, *to creep.*
hayai, *early, soon; quick.*
haya-tsūkegi, *a match (for*
hei, *hedge, fence.* [*striking.*
heishi, *soldier.*
heizei (no), *usual, common.*
hen na, *curious, strange.*
hen, *vicinity, locality.*
henji, *a reply.*
henkyaku suru, *to repay.*
hentō, *a reply.*
hentō suru, *to reply.* [*tr.*)
herasu, *to lessen, make smaller*
heru, *to lessen, grow smaller*
hi, *the sun; a day.* [*intr.*)
hi no de, *sunrise.*
hi no iri, *sunset.*
hi, *fire.*
hidoi, *severe, unkind.*
hidoi me ni awaseru, *to treat*
higashi, *east.* [*unkindly.*
hige, *the beard.*
hiji, *elbow.* [*dinary.*
hijō (na), *uncommon, extraor-*
hikaru, *to sparkle, shine.*
hiki-fuda, *advertisement, notice (circular, &c.).*
hikkuri-kaesu, *to overturn, upset.*
hiku, *to draw, pull, drag.*
hikui, *low (not lofty).*
hima, *interval, spare time.*
hima wo yaru, *to send away, dismiss.*
himo, *lace (of boot).*
hineru, *to twist (tr.).*
hinkō, *behaviour.*
hinkō no ii, *well-behaved, moral, upright.*
hinoshi, *(smoothing-)iron.*
hin-shitsū, *quality (of goods).*
hirattai, *flat.*
hira-ya, *bungalow (one storied house).*
hiroi, *broad.*
hiromaru, *to spread (intr.).*
hiromeru (2), *to spread (tr.).*
hirou, *to pick up, find.*
hiru (2), *to dry (intr.).*
hiru, *noon; daytime.*
hiru sugi, *afternoon.*
hisashii, *long (of time).*
hissori to, *tranquil; deserted.*
hisuru (*irr.*), *to compare.*
hitai, *brow, forehead.*
hito, *person, human being.*
hito me, *public notice.*
hito-sashi-yubi, *fore-finger.*
hitsuji no choppu, *mutton chop.*
hitsuji no niku, *mutton.*
hitsuyō (na), *indispensable.*
hiya, *cold.*
hiyori, *the weather.*
hiza, *knee.*
hizuke, *date (time).*
hō, *a law, custom, rule.*
hō, *cheeks.*
hōbō, *everywhere, on all sides.*

hōchō, *knife.*
hoeru (2), *to bark.*
hōken-ryō, *premium of insur-*
hoko, *fork.* [*ance.*
homae sen, *sailing-ship*
home, *praise.*
homeru (2), *to praise.*
hon, *true*; *quite* (*generally used*
hone, *a bone.* [*with the affix* no)
honō, *a flame.*
hontō, *truth.*
hon-ya, *bookshop*; *bookseller.*
hon-yaku, *translation.*
hon-yaku suru, *to translate.*
hori, *canal, ditch.*
horo, *hood* (*of jinrikisha*).
horobiru (2), *to be ruined.*
horobosu, *to ruin or overthrow.*
horu, *to dig*; *to carve.*
hōru, *to throw.*
hoshii, *wishful, desirous.*
hoshō-nin, *guarantee* (*person*).
hoshō-ryō, *guarantee* (*money*).
hosoi, *fine* (*slender*).
hosoi, *narrow.*
hoso-nagai, *slim, slender.*
hossuru (*irr.*), *to wish.*
hosu, *to dry* (*tr.*).
hotondo, *almost, nearly* (*with*
hōyū, *friend.* [*neg.*), *scarcely.*
hōzu, *termination*; *limit.*
hyakushō, *a farmer*; *rustic,*
countryman.
hyōban, *report, rumour.*
hyōban wo suru, *to gossip.*

Ichiban-yoi, *first-rate.*
ichigo, *strawberry.*
ie, *house.*
ie no uchi, *indoors.*
Igirisu, *England.*
Igirisu-jin, *Englishman.*
Igirisu no, *English.*
ii-wake, *an excuse.*
ijiru, *to interfere, annoy.*
ikioi, *strength, power, force.*
ikiru (2), *to live.*
ima, *now.* [*time.*
ima ni itatte, *by now, by this*
ima-imashii, *unpleasant, dis-*
agreeable.
imashimeru (2), *to find fault*
imo, *potato.* [*with*; *warn.*
inaka, *country* (*as opp. to*
inki-tsubo, *inkstand.* [*town.*
inochi, *life.*
inshi, *postage-stamp.*
inu, *dog.* [*versal.*
ippan (no), *widespread, uni-*
ireru (2), *to insert*; *to make*
tea.
iri-kunda, *intricate, involved.*
iro, *colour.*
iro-iro (no), *all kinds.*
ironna, *various*; *every kind.*
iru, *to enter.*
iru (2), *to shoot.*
irui, *clothing, apparel.*
isha, *doctor* (*medical*).
ishi, *stone* (n.).
ishi-bei, *stone wall.*
isogashii, *occupied, busy.*
isogu, *to hurry.*
issakujitsu, *the day before*
isu. *chair.* [*yesterday.*
itai, *painful* (*physically*).
itameru (2), *to cause pain, to*
hurt (*physically*).
itami, *pain* (*phys.*).
ito, *a string, thread, filament.*
itou, *to avoid, to shun.*
itsuwari, *a falsehood.*

iwashi, *sardines.*
iyagaru, *to hate, dislike.*
iye-nushi, *landlord (of house).*
izumi, *spring of water; foun-*
[*tain.*

Jama, *hindrance, obstruction.*
jama suru, *to interfere.*
jami, *jam (preserves).*
ji, *earth, ground.*
ji, *hour, time.*
jibiki, *dictionary.*
jihaku suru, *to confess, to own.*
jijitsu, *a fact.*
jiki (ni), *immediately.*
jimen, *a plot of land.*
jin, *human being, person.*
jinka, *a house for human beings.*
ji-nushi, *landlord (ground-).*
jinryoku suru (*irr.*), *to do one's best, try earnestly.*
jisuru (*irr.*), *to refuse.*
jitensha, *bicycle.*
jitsu, *truth.*
jitsu no, *true.*
jiyū, *liberty, freedom.*
jiyū na, *free.*
jō, *a lock (fastening).*
jō wo orosu, *to lock.* [*robust.*
jōbu (na), *jiru, strong;*
jōbukuro, *an envelope.*
jōdan, *droll story, joke.*
jōdan wo iu, *to joke.*
jōki, *vapour, steam.*
jōkisen, *steam-vessel.*
jōkisha, *railway.*
jōmae, *lock (on box, door, &c.).*
jōmae-ya, *locksmith.*
jorei ni hansoku suru, *to infringe (regulations).*
jōzu (na), *clever, skilful.*
juban, *shirt.*
jūbun, *quite; ample, sufficient.*
jū-gwatsu, *October.*
jū-ichi-gwatsu, *November.*
jūkazei, *ad valorem duty.*
juku shita, *ripe (of fruit).*
juku tetsū, *wrought-iron.*
jumoku, *tree.*
jū-ni-gwatsu, *December.*
jungo, *order, turn, sequence.*
junsa, *policeman.*
junsui na, *pure (unadulterated).*
jūrai, *up to the present,* [*hitherto.*

Kaban, *portmanteau.*
kabe, *a mud wall.*
kabeji, *cabbage.*
kabu, *turnip.*
kado, *corner; gate.*
kado-guchi, *gateway.*
kaeru, *to return, go away (intr.)*
kaeru (2), *to change, exchange* [*(tr.).*
(*tr.*). [*(tr.).*
kaesu, *to return, give back*
kagami, *looking-glass.*
kage, *shadow, reflection;*
kagi, *key.* [*influence.*
kagi-hana, *keyhole.*
kahe, *coffee.*
kai, *a shell.* [*facing sea).*
kaigan-dōri, *Bund (street*
kaijō-hoken, *marine insurance.*
kaijō-no, *marine (adj.)*
kaimono, *a purchase, something*
kakamono, *hardware.* [*bought.*
kakaru, *to hang (intr.).*
kakato, *the heel.* [*fragment.*
kake, *a portion broken off,*
kake-au, *to arrange about, bargain, discuss.*
kakeru (2), *to run; to hang (tr.); to put.*

kaki-tsŭke, *note, account, memorandum.*
kaku, *to write.*
kakureru (2), *to hide (intr.).*
kakŭshi, *pocket.*
kakŭsu, *to hide (tr.).*
kaku-zatō, *loaf-sugar.*
kami, *hair of head;* kami-yui, *hair-dresser.*
kami, *above, upper.*
kami, *paper.*
kami-ire, *pocket-book.*
kami-maki-tabako, *cigarette.*
kampeki, *natural disposition;* [*temper.*
kamu, *to bite.*
kanadzuchi, *hammer.*
kanadzuchide utsu, *to hammer.*
kanarazu, *without doubt, certainly.*
kanau, *to agree, correspond with; to succeed.*
kane, *money; metal.*
kane-ire, *purse.*
kane-mochi, *a wealthy man.*
kane, *bell.*
kaneru (2), *to be unable.*
kangae, *deliberation, thought; intention.*
kangaeru (2), *to consider, deliberate upon.*
kanjō-bi, *pay-day.*
kanjō, *bill, note (account).*
kannin, *patience.*
kannin suru, *to have patience.*
kanshaku-mochi, *irritable, easily angered.*
kanshin, *amazement, wonder; admiration.*
kanshin suru, *to wonder at;*
kanzashi, *hair-pin.* [*admire.*
kao, *the countenance, face.*
kara, *a collar.*
kara (na), *empty, void.*
karada *body (of any living*
karashi, *mustard.* [*being.*
karasu-mugi, *oats.*
karei, *plaice (fish).*
kari-nushi, *debtor.*
kariru (2), *to hire; to borrow.*
kari suru, *to hunt; to shoot.*
karui, *light (not heavy).*
karuko, *a light porter.*
kasa, *parasol, umbrella, broad sun-hat.*
kasa, *amount, quantity.*
kasabatta, *bulky.*
kasanaru, *to be repeated; to be heaped up.* [*up.*
kasaneru (2), *to repeat, heap*
kashi-kin, *a loan.*
kashira, *the head, chief; a*
kashi (wa), *oak-tree.* [*superior.*
kassai, *encouragement, applause.*
kasu, *to lend, let (on hire).*
kata, *shoulder.*
katachi, *form, shape.*
kata-gata, *simultaneously, at the same time as.*
katai, *firm, stiff, hard; honest, strict, severe.*
katō, *plebeian; third class (on railway, &c.).*
katsu, *to win, vanquish.*
katte, *will, choice; convenience; kitchen.*
kau, *to buy.*
kawa, *hide (skin).*
kawa, *bark, rind, skin, peel; leather.*
kawaite iru, *to be dry.*
kawaku, *to dry, get dry.*

kawaru, *to change (intr.).*
kawase tegata, *draft, bill of exchange.*
kayou, *to go to and fro; to attend.*
kazari, *an ornament.*
kazariya, *jeweller.*
kaze, *the wind.*
kaze wo hĭku, *to take cold.*
kazoeru (2), *to reckon, count.*
kazu, *a number.*
kazu-ji, *figure (number).*
ke, *a hair (human); wool.*
kega, *a cut, wound.*
kega suru, *to be wounded, to injure one's self.*
keiko, *practice.*
keiko wo suru, *to practise.*
keikwaku, *design, intention.*
keisatsŭsho, *police-station.*
keisatsŭkwan, *police-officer.*
kekkō (na), *magnificent.*
kekomi, *seat (of jinrikisha).*
kembun suru, *to inspect.*
kemmaku, *the face, features.*
kemuri, *smoke.*
kenkwa, *a dispute, quarrel.*
kenkwa suru, *to quarrel.*
kenkyū, *enquiry, research.*
kenkyū suru, *to enquire into, investigate.*
kennon, *peril, danger.*
kennon na, *perilous, dangerous.*
kenri, *privilege, right.*
kensa-nin, *inspector.*
keru (2), *to kick; to outstrip.*
kesa, *this morning.*
keshĭkaran, *ridiculous, absurd.*
kesshĭte, *undoubtedly, certainly (with neg.) never.*
kessuru (*irr.*) *to decide.*
kesu, *to extinguish.*
ketto, *rug, blanket.*
ki, *tree; wood (the substance).*
kibishĭo, *teapot.*
kibō, *a wish, desire.*
kibō suru, *to request, desire.*
kibun ga warui, *to feel ill.*
kido, *small door, wicket.*
ki iroi, *yellow.*
kiito, *silk (raw).*
kikai, *a machine.*
kikaseru (2), *to inform.*
kiki ni yaru, *to send to enquire.*
kiki-tsŭkeru, *to notice, observe.*
kikō, *temperature; climate.*
kiku, *to pay heed, hear.*
kiku-gurushii, *disagreeable (to hear.*
kimaru, *to be fixed.*
kimeru (2), *to decide, fix.*
kimi, *feelings.*
kimi ga warui, *to feel ill; to be frightened.*
kimono wo kiru, *to dress, put on clothes.*
kin, *gold, money.*
kin, *pound (weight.)*
kinchaku, *purse.*
kinjiru (2), *to prohibit.*
kinki, *joy.*
kinō, *yesterday.*
ki no kiita, *to be sharp-witted.*
ki no mi, *berry; a fruit.*
kinsatsu, *paper money.*
kinsen; kinsu, *money.*
kinu, *silk.*
kinu-ito, *silk thread.*
kin-yōbi, *Friday.*
ki-ō (no), *former, of old, past.*
kippu, *ticket.*
kippu no uridokoro, *booking-office.*
kirau, *to detest, have an aversion to.*

kirei (na), *clean* ; *neat* ; *pretty*.
kireru (2), *to cut, snap (intr.)*.*
kiri, *fog*.
kiru, *to cut* ; *to kill*.
kiru (2), *to wear, to don*.
kīseru, *pipe (smoking)*.
kisha no ni-guruma, *luggage-van (on railway)*.
kita, *north*.
kitai (na), *odd, curious*.
kitanai ; kitanarashii, *dirty*.
kitte, *stamp, ticket*.
kitto, *without fail, positively*.
ki wo tsūkeru, *to pay attention*.
ki-yō (na), *skilful, clever*.
kizu, *damage (injury)*.
kizukai, *anxiety*.
kōbe, *the head*.
koboshi, *slop-basin*.
kobosu, *to spill (tr.)*.
kobune, *boat*.
kochi ; kochira, *here*.
kōdai (na), *immense, huge*.
kōdan, *a lecture*.
koe, *the voice*.
koe wo kakeru, *to cry out*.
ko gatana, *penknife*,
kogitte, *cheque*.
kogoto wo iu, *to scold*.
kōhei (na), *equitable, fair*.
koi, *firm, strong* ; *thick (of liquids)*.
ko-ishi, *a small stone*.
kojiki, *beggar*.
koko, *here*.
kōkoku, *an advertisement*.
kokoro-mochi, *the feelings*.
kokoro-zuku, *to observe*.
kōkwai, *regret, remorse*.
kōkwai suru, *to regret*.

komakai ; komaka (na), *small, minute*.
komaka ni, *in detail*.
kōman, *conceit, pride*.
kōman na, *conceited, proud*.
komaru, *to be nonplussed, in a fix*.
komban, *to-night*.
komeru (2), *to cram into*.
komori, *nurse, governess*.
komoru, *to be enclosed, shut in*.
kon, *deep blue*.
kona, *flour, fine powder*.
konaida, *a short time ago, recently*.
kondate, *menu, bill of fare*.
konnichi, *to-day*.
kono, *this (adj.)*.
kono nochi, *henceforth, hereafter*.
konomu, *to be fond of, to like*.
koppu, *glass, tumbler*.
koraeru, *to bear, support, endure*.
kōre-furaoru, *cauliflower*.
kōri, *ice*.
korobasu, *to roll (tr.)*,
korobu, *to roll (intr.)* ; *to fall down*.
korosu, *to kill*.
kōru, *to freeze (intr.)*.
kōseki, *merit, efficiency*.
kōseki no aru, *efficient*.
koshi wo kakeru, *to sit down*.
koshiraeru (2), *to prepare*.
koshō, *pepper*.
koshō wo iū, *to object*.
kōshū, *the public*.
kosui, *a lake*.
kosuru, *to rub*.
kotae, *answer, reply*.
kotaeru (2), *to reply*.
kotoba wo kaesu, *to retort*.

* As in "this wood cuts easily." Such constructions are much more frequent in Japanese than in English.

kotogotoku, *completely, all*
kotoshi, *this year.* [(*adv.*).
kotowari, *a denial*; *an excuse.*
kotowaru, *to refuse, make an*
kotozuke, *a message.* [*excuse.*
ko-uri, *retail.*
ko-ushi-no-niku, *veal.*
kowagaru, *to be alarmed, afraid.*
kowai, *afraid*; *frightful.*
kowareru (2), *to break (intr.).*
kowasu, *to break (tr.).*
ko-yubi, *the little finger.*
kubi, *the neck.*
kūchi, *the mouth*; *an aperture.*
kūchibue wo fuku, *to whistle.*
kūchi-fūki, *serviette, napkin.*
kūchi-nūki, *corkscrew.*
kūchi-yakusoku, *a verbal*
kuchibiru, *the lips.* [*promise.*
kudaru, *to descend.*
kudoi, *dull, tedious*; *verbose.*
kugi, *a nail.*
ku-gwatsu, *September.*
kūki, *the air.*
kumo, *a cloud.*
kura, *saddle.*
kurabu, *club (society).*
kurai, *dark.*
kurasa, *darkness.*
kureru (2), *to give.*
kurō, *trouble (pains).*
kuroi, *black.*
kuru (*irreg.*) *to come.*
kuru, *to twist, wind up.*
kuruma-ebi, *lobster.*
kurumu, *cream.*
kurushii, *painful, in pain.*
kūsa, *herb, plant.*
kūsai, *evil-smelling.*
kūsari, *a chain.*

kūsaru, *to putrefy.*
kūshami, *a sneeze.*
kūshami wo suru, *to sneeze.*
kūshi, *comb.*
kūsuri, *medicine.*
kūsuri-ya, *chemist (apothecary).*
kūtabireru (2), *to become tired.*
kutsu, *boot, shoe.*
kutsu-ya, *boot-store*; *boot-*,
kuu, *to eat.* [*shoe-maker.*
kui-tsūku, *to bite (of animals).*
kuwaeru (2), *to add.*
kuwashii, *exact, minute.*
kwai, *a society, association, assembly.*
kwaiin, *member (of club, &c.).*
kwaikei-kata, *cashier.*
kwairaku, *pleasure, joy.*
kwaisha, *Company.*
kwaiwa, *conversation.*
kwan-in, *an official.* [*cipal.*
kwanshu, *head of firm, prin-*
kwa-sai hoken, *fire insurance.*
kwayōbi, *Tuesday.* [*patron.*
kyaku, *customer*; *guest*;
kyō, *to-day.*
kyōiku, *education.* [*time to-day.*
kyō-jū, *before to-night, some-*
kyonen, *last year.* [*religion).*
kyōshi, *a teacher*; *minister (of*
kyujitsu, *a holiday.*
kyūkin, *salary, wages.*
kyū (na), *sudden.*
kyū na, *urgent.*

Ma, *interval, space*; *a room.*
mabushii, *dazzling.*
machi, *a street*; *the commercial part of a town.*
machigai, *a misunderstanding, mistake.*

machigau, *to make a mistake.*
machigatta, *incorrect.*
mada, *still (at present); (with neg.) not yet.*
mado, *window.*
mado-kake, *window-curtain.*
mado no to, *window-shutters.*
mae, *before, in front.*
mae-kake, *apron, pinafore.*
mae kara, *beforehand.*
magaru, *to bend (intr.).*
magatte iru, *to be bent, contorted.*
mageru (2), *to bend (tr.).*
mai-nen, *yearly.*
mainichi, *daily.*
majiwaru, *to mix among, associate with.*
makanai-kata, *steward (ship's).*
makeru (2), *to lose; to be vanquished; to yield.*
maki, *firewood.*
maki-tabako, *ciyar.*
makoto, *truth.*
makoto no, *true.*
makoto ni, *positively, really.*
makura, *pillow.*
mama, *way, manner.*
mamoru, *to guard, keep watch.*
maneku, *to invite.*
ma ni au, *to arrive in time.*
mannaka, *the centre.* [*ment.*
manzoku, *satisfaction, content-*
manzoku suru, *to be contented.*
mare ni, *seldom.*
mari, *ball (toy).*
maru de, *quite.*
marui, *round, spherical.*
massugu (na), *straight.*
masu, *to augment (tr.).*
masu-masu, *more and more.*

mata, *again, (with neg.), no more.*
matsu, *to wait.*
mattaku, *quite.*
mawaru, *to turn (intr.).*
mawasu, *to turn (tr.).*
mazeru (2), *to mix (tr.).*
mazui, *distasteful.*
me, *the eyes; an open space.*
me ni tsŭkanai, *not to observe.*
me no chikai, *short-sighted.*
me no tama, *the eyeballs.*
me wo mawasu, *to swoon.*
megane, *spectacles.*
mei, *niece.*
meigen suru, *to state clearly.*
meijiru (2), *to order.*
meiwaku, *trouble, perplexity.*
meiwaku suru, *to be in trouble, in a quandary.*
mekata, *weight.*
mekura, *blind.*
mendō, *trouble.*
mendō na, *troublesome.*
men-sha, *muslin.*
messō (na), *extravagant.*
mezurashii, *curious, amazing.*
mi-ataru, *to find.*
mi-awaseru, *to put off.*
michi, *a way, road.*
mi-dasu, *to discover.*
mienaku naru, *to become invisible, disappear.* [*to seem.*
mieru (2), *to appear, be visible,*
migaku, *to brush (boots); to brighten (tr.).*
migoto (na), *beautiful, superb, lovely.* [*sight).*
migurushii, *displeasing (to the*
mi-harashi, *prospect, view.*
mijikai, *short.*
mi-komu, *to estimate.*

mimi, *ears* (*of the head*).
mimi no tōi, *deaf.*
minami, *south.*
minashigo, *orphan.*
minato, *port, harbour.*
mi-otosu, *to overlook.*
miru (2), *to look, regard, see.*
mise, *shop.*
mise-saki, *shop window.* [*sider.*
mi-tomeru, *to observe; to con-*
mizu, *water* (*fresh—not salt—and cold*).
mizu-gwashi, *fruit.*
mō, *still, yet, already, more*; (*with neg. verb*), *no more.*
mō hĭtotsu, *one more.*
mochi-ageru, *to lift.*
mochiiru (2), *to employ.*
mochimono, *possessions, effects.*
mochi-nushi, *owner, possessor.*
mochiron, *certainly* (*of course*).
modosu, *to give back, return.*
moegi, *deep green.*
mōke, *gains, profit.*
mokuroku, *a list, catalogue.*
mokŭteki, *an object, purpose.*
mokuyōbi, *Thursday.*
momen, *cotton.*
mommō (na), *ignorant.*
momu, *to rub; to knead.*
mon, *gate.*
mondai, *a query, problem.*
moppara, *chiefly.*
mori, *wood* (*forest*).
mōshi-bun, *an objection.*
mōshi-wake, *an apology, excuse.*
mōshi-ukeru, *to receive into one's keeping, to take in charge.*
mōsu, *to say.*
moto, *source, cause.*
motode, *capital* (*money*).
motomeru (2), *to seek, ask for*; *to obtain.*
motsu, *to hold, have, possess*; *to last, wear* (*intr.*).
motte iku, *to carry off.*
motte kuru, *to bring* (*things*).
moya, *fog, mist.*
moyō, *a pattern.*
muda (na), *useless.*
mugaku, *ignorance.* [*rant.*
mugaku na; mugaku no, *ignomukaeru* (2), *to welcome*; *to send for*; *to wed.*
mukashi, *ancient times, antiquity.*
muko, *son-in-law*; *bridegroom.*
muku, *pure, unadulterated*; *solid.*
mune, *the breast.* [*solid.*
mura, *village.*
murasaki, *purple, lilac.*
muri, *unreasonable.*
muryō, *incalculable, unbounded, infinite.*
musai (no), *unmarried man, bachelor.*
musŭko, *son, boy.*
musŭme, *daughter, girl.*
muyami (na), *hair-brained, reckless.*
muyami ni, *recklessly.*
muyō (no), *futile, useless.*
mu-zei, *duty-free.*
muzukashii, *difficult.*
myōchō, *to-morrow morning.*
myō (na), *marvellous, odd, queer.*
myō-nen, *next year.*
myōgonichi, *the day after to-morrow.*
myōnichi, *to-morrow.*

Nabe, *saucepan.*
nabe-gane, *cast-iron.*
nadakai, *noted, famous.*
nakagai, *broker.*
nadameru (2), *to pacify.*
naderu (2), *to stroke.*
nagai, *long.* [*fixedly.*
nagameru (2), *to regard*
nagasa, *length.*
nageru (2), *to cast, hurl.*
naguru, *to thrash, castigate.*
nagusameru (2), *to comfort, console.*
nai-nai, *secret, private.* [*mate.*
nakama, *companion, crony,*
naku, *to sing; to cry.*
naku naru, *to die.*
nama, *raw; unmanufactured.*
namae wo kaku, *to sign.*
nama-gawa, *raw-hide.*
nama-iki (na), *vain, conceited.*
namari, *lead (metal).*
nameshi-gawa, *tanned-hide.*
naoru, *to recover, get well again; to amend, cure, change.*
nara, *oak-tree.*
narai, *a custom, habit.*
narasu, *to ring (tr.).*
narau, *to learn.*
narete iru, *to be accustomed.*
nari-kawaru, *to replace.*
naru, *to ring (intr.); to become; to ripen.*
nashi, *pear.*
nasu, *to do.*
natsu, *summer.*
nawa, *rope.*
naze? *why?*
ne, *cost, price.*
ne-beki, *deduction, discount.*
nebeya, *bedroom.*
ne-biki, *reduction (in price).*
nedai, *bed (European).*
nedoko, *bed (native).*
negai, *desire, request.* [*beg.*
negau, *to desire, supplicate,*
negi, *onion.*
negiru, *to bargain.*
neji, *screw.*
neji-mawashi, *screw-driver.*
nejiru, *to twist (tr.).*
neko, *cat.*
nema, *bedroom.*
nempu, *yearly instalment.*
nemui, *sleepy, weary.*
neru (2), *to sleep; to retire,*
nete iru, *to be asleep.* [*go to bed.*
netsubyō, *fever.*
nesshin, *zeal, industry.*
ne-uchi, *cost, value.*
nezumi, *rat.*
nezumi-iro, *grey.*
nichiyōbi, *Sunday.*
nigai, *bitter.*
nigeru (2), *to escape, run away.*
nigiru, *to grasp.* [*sprightly.*
nigiyaka (na), *animated,*
ni-gwatsu, *February.*
Nihon; Nippon, *Japan.*
Nihon-go, *the Japanese language.*
Nihon jin, *a Japanese (person).*
Nihon no, *Japanese (adj.).*
ni-kai, *first-floor.*
nikki, *journal (diary).*
niku, *meat, flesh.*
niku no shiru, *gravy.* [*with.*
nikŭ-sashi, *a fork for eating*
niku-ya, *butcher's shop; butcher.*
nimotsŭ, *freight (goods).*

ninjin, *carrot.*
nioi, *a smell, whiff.* [*water*).
niru (2), *to boil (food, not*
nishi, *west.*
nishin, *herring.*
niwa, *garden; courtyard.*
nobasu, *to elongate, stretch (tr.), to put off.*
noberu (2), *to relate; to give an opinion.*
nobe-tetsu, *sheet-iron.*
noboru, *to ascend, climb.*
nochi, *after, afterwards.*
nodo, *the neck, throat.*
nodo ga kawaku, *to be thirsty.*
nokosu, *to leave behind.*
nomi, *only.*
nomi narazu, *not only.*
nomu, *to drink.*
nori, *starch.*
nori-ai basha, *omnibus.*
noru, *to ride (on horseback, &c.); to drive (in vehicle); to be conveyed (by water).*
nozomi, *a desire, wish.*
nozomu, *to expect, look for-*
nuguu, *to wipe.* [*ward to.*
nuibari, *needle.*
nuimono, *needlework.*
nuku, *to extract, withdraw.*
nusumu, *to rob.*
nuu, *to sew.*
nozoku, *to peep.*

Oba, *aunt.*
obāsan, *old lady; grandma.*
obi, *belt, sash, girdle.*
oboe-gaki, *memorandum.*
oboeru (2), *to learn; to remember; to feel.*
odayaka (na), *tranquil, calm.*
odokasu, *to terrify.*
odoru, *to caper, dance.*
ōfūku-gippu, *return-ticket.*
ō-hei, *impertinence, insolence, haughtiness.*
ōi, *numerous, plentiful.*
oi, *nephew.*
oi-oi, *gradually, little by little.*
oishii, *pleasant to eat, tasty.*
oi-yaru, *to drive away, repel.*
oji, *uncle.* [*pa.*
ojiisan, *old gentleman; grand-*
ōjiru, *to correspond, to answer; to suit.*
oka, *land (as opp. to water).*
okashii; okashi na, *foolish, laughable.*
okiru (2), *to get up, rise.*
ōkisa, *size.*
okkakeru (2), *to chase.*
okonai, *personal demeanour, behaviour.*
okoru, *to become angry.*
oku, *to place; to lay aside.*
okuri-kin, *remittance.*
okuri-mono, *a gift (to an inferior).*
okuru, *to give; despatch; accompany; see off; spend*
omocha, *toy.* [*time.*
omoi, *weighty; important.*
omoi, *thought; affection.*
omoi no hoka, *unexpectedly.*
omoi-gake-nai, *unexpected.*
omonjiru (3), *to hold in great honour.* [*interesting.*
omoshiroi, *entertaining,*
omoshirosa, *amusement, interest, jollity.*
omotai, *weighty, ponderous.*
omou, *to think.*

omoi-dasu, *to call to mind, recollect.*
omoi-kiru, *to make up one's mind.*
omoi-tatsu, *to purpose, resolve.*
omoi-yaru, *to sympathise.*
on, *kindness.* [*gratitude.*
on wo shiranai, *to show in-*
ōrai-dome, "*no thoroughfare.*"
oreru (2), *to break (intr.).*
ori-ori, *from time to time.*
oriru (2), *to descend.*
oroshi, *wholesale.*
orishi-ya, *wholesale-dealer.*
orosu, *to lower, let down.*
oru, *to break (tr.).*
osameru (2), *to pacify; to govern, guide; to put on one side.* [*how.*
oshieru (2), *to instruct, show*
oshi-gami, *blotting-paper.*
oshimu, *to grudge*; *to regret.*
osoi, *late.*
osoreru (2), *to fear.*
osoroshii, *horrible, terrible.*
osu, *to push.*
oto, *sound, noise.*
otona, *an adult (person).*
otoroeru, *to become weak and*
otosu, *to omit.* [*feeble.*
otosu, *to let fall.*
ototoi, *the day before yesterday.*
ototoshi, *the year before last.*
ou, *to chase.* [(*tr. and intr.*).
owaru, *to finish, terminate*
oyobu, *to reach (intr.).*
oyogu, *to swim.*
ōzei, *a crowd.*

Pan, *bread.* [*baker.*
pay-ya, *a bakery, baker's shop;*
penshiru, *pencil.*

Raida (na), *idle.*
rampu, *lamp.*
rampŭ no shin, *lamp-wick.*
rasha, *woollen cloth.*
reisŭ, *lace (needlework).*
renga, *brick.*
ressha, *railway-train.*
rettasŭ, *lettuce.*
rieki, *gain, advantage.*
ringo, *apple.*
rinjin, *neighbour.*
rippa (na), *superb, magnificent.*
rippuku, *temper (anger).*
rippuku suru, *to get into a temper.*
ri-soku, *interest (on money).*
rōka, *passage, corridor.*
roku-gwatsu, *June.*
ron, *argument, opinion.*
ronjiru (2), *to argue.*
rōseki, *marble (the stone).*
rōsoku, *candle.*
ryōgae-ya, *a money-changer's shop; a money-changer.*
ryōji, *consul.*
ryokō, *journey.*
ryokō-hi, *travelling-expenses.*
ryokō suru, *to travel.*
ryōri-nin, *a cook.*
ryōri wo suru, *to cook.*
ryōri-ya, *restaurant.*

Saba, *mackerel.*
sabishii, *dull, lonely.*
sadamaru, *to be settled, fixed.*
sadameru (2), *to settle, to fix.*
sagaru, *to descend, to go away.*
sagasu, *to seek.*
sai-chi, *intelligence; wisdom.*
saiku, *workmanship.*
saiuyū, *income.*

saisho, *the commencement, beginning.*
saisoku suru, *to urge on, incite.*
saiwai, *prosperity, good luck.*
saji, *spoon.*
sakan (na), *prosperity.*
sakan (ni), *greatly.*
sakana-ya, *fishmonger.*
sakarau, *to resist.* [*down.*
sakasama, *inverted, upside*
sakate, *tip (fee).*
sakazuki, *wineglass.*
sake, *rice-beer, alcoholic liquors*
sake, *salmon.* [*in general.*
sakebu, *to scream out, yell.*
saki, *in front, ahead; before (of place); further.*
saki-hodo, *a short time ago; previously.*
saku, *to bloom.*
saku, *to tear, rend (tr.).*
sakura, *cherry-tree.*
samasu, *to cool (tr.).*
samatage, *an impediment, obstruction.* [*hinder.*
samatage wo suru, *to impede,*
sameru (2), *to cool (intr.); to fade.* [*own feelings*).
samui, *cold (weather, or one's*
samusa, *coldness (degree of).*
samushii, ***dull,*** *solitary.*
san-gwatsu, *March.*
san-kai, *second-floor.*
sao-tetsu, *bar-iron.*
sappari, *quite: (with neg.), not at all.*
sara, *plate (dish).*
saradō, *salad.*
saru, *to leave (a place).*
sasai, *a trifle.* [*insignificant.*
sasai na; sasai no, *trifling,*
sasayaku, *to whisper.*
sashi-hiku, *to deduct.* [*ter*).
sashimono-ya, *joiner (carpen-*
sasshiru (2), *to guess.*
sassoku, *immediately.*
sato, *village.*
satō, *sugar.*
satsu, *a volume; paper money.*
satsu-ire, *pocket-book.*
sawagasu, *to stir up, disturb.*
sawagi, *a commotion, row.*
sawaru, *to touch; to strike or collide with.*
sazo, *doubtless, indeed, surely.*
sebone, *backbone, spine.*
sei, *stature.*
sei no hikui, *short (in stature).*
sei no takai, *tall.*
sei, *manufacture, make (noun).*
seibutsu, *a living creature.*
seigen, *a boundary, limit.*
seigen suru, *to limit.*
seiryoku, *strength.*
sei-shitsu, *character, disposition, nature, bearing.*
seisuru, *to fabricate, manufacture.*
sei-tetsu-jo, *iron-foundry.*
seizō-ba, *manufactory.*
seizon, *existence.*
seizon suru, *to exist.*
seizō-nin, *manufacturer.*
seji, *flattery.*
seki, *cough.*
seki ga deru, *to cough.*
sekitan, *coal.*
sekinin, *liability.*
sekken, *thrift, economy.*
semai, *narrow; limited; small.*
senaka, *back (of body).*
sendō, *boatman.*

senjitsu, *the other day.*
senkoku, *a short time ago.*
senro, *a line of railway.*
sentaku suru, *to wash* (*garments*).
seri, *parsley.*
seri-uri, *auction.*
setsu, *a time, an occasion.*
setsu, *an opinion.*
setsumei, *an explanation.*
setsumei suru, *to explain.*
sha, *a society, company, firm.*
shaberi, *prattle, a prattler, chatterer.*
shaberu, *to prattle, chatter.*
shabon, *soap.*
sha-chō, *guard* (*on train*).
shain, *partner* (*in a firm*); *member* (*of a society*).
shakkin, *a debt.*
shaku, *a foot* (*measure*).
shakuba-ya, *livery-stable.*
shakuri, *hiccough.*
shakuya-nin, *tenant.*
shakuyō-oboe, *I.O.U.*
shappo, *hat, cap.*
sharei, *a fee, wages.*
shashin, *a photograph.*
shashin-kyō, *photographic instruments.*
shashin-ya, *photographer.*
shatsu, *shirt.*
shiba, *grass, turf.*
shiba-ebi, *shrimps.*
shibaru, *to tie, fasten.*
shǐchi-gwatsu, *July.*
shidzuka ni, *slowly.*
shiga, *the teeth.*
shigoku, *extremely, very.*
shi-gwatsu, *April.*
shihon, *capital* (*funds*).
shiite, *violently, urgently.*
shiiru, *to incite; endeavour; compel.*
shijū, *continually.*
shǐkaru, *to reprove.*
shǐkashi-nagara, *but, nevertheless.*
shikkari, *tight, firm.*
shikkari shǐta, *firm, immovable.*
shikkei, *rudeness, discourtesy.*
shikkei na, *discourteous, rude.*
shimbun, *newspaper; news.*
shimbun-ya, *newspaper shop; newsman.*
shimeppoi, *moist, damp.*
shimeru (2), *to close, fasten.*
shimo, *below.*
shimpai, *anxiety, sorrow.*
shimpai suru, *to be in suspense, to be troubled.*
shimpo, *progress.*
shimpo suru, *to progress.*
shin, *the heart; wick.*
shin (no), *true, real, not artificial.*
shin ni, *really.*
Shina, *China.*
Shina-jin, *Chinaman.*
shina-gaki, *list* (*catalogue*).
shinchū, *brass.*
shindai, *an estate, possession* (*property*).
shindai-kagiri ni naru, *to become bankrupt.*
shinjiru (2), *to believe.*
shinki (na), *new.*
shinri, *truth.*
shinrui, *relative, kinsman.*
shinsetsu, *kindness.*
shinsetsu na, *kind.*
shiraberu (2), *to enquire into, examine.*
shirase, *an announcement, notice.*
shiraseru (2), *to inform.*

shireta, *self-evident.*
shiroi, *white.*
shiroi-jiban, *white shirt.*
shiromono, *merchandise.*
shirosa, *whiteness.*
shiro-uri, *vegetable-marrow.*
shiru, *to know.*
shirushi, *a symbol, sign, mark.*
shishō, *a teacher.*
shĭta, *the tongue.*
shita, *below.*
shĭtagau, *to obey, follow.*
shita-jiban, *under-shirt.*
shĭtaku wo suru, *to prepare.*
shĭtashii, *friendly, intimate.*
shĭtate-ya, *tailor.*
shĭta-zara, *saucer.*
shitsumon, *a question.*
shitsurei, *impertinence, insolence.*
shitsurei na, *impertinent, rude.*
shiwaketchō, *journal (office account-book.*
shiwo-ire, *salt-cellar.*
shizuka (na), *quiet.*
shizumu, *to sink (intr).*
shōbai, *business, trade.*
shobun, *punishment, treatment.*
shōchi, *assent, consent, comprehension.*
shōchi suru, *to consent.*
shōchū, *spirits (liquor).*
shō-gwatsu, *January.*
shōjiki, *honesty, integrity.*
shōjiki na, *honest, upright.*
shoji suru, *(irr.) to possess.*
shōken-inchi, *revenue-stamp.*
shoken suru, *to read.*
shōkin, *indemnity.*
shōko, *a proof, testimony.*
shōko-nin, *a witness.*
shokubutsu, *a plant.*
shokuma, *dining-room.*
shokumotsu, *food.*
shokunin, *an artificer, workman.*
shomotsu, *a book.*
shōnin, *merchant, dealer.*
shosei, *student.*
shōsen, *merchant-vessel.*
shōsho, *certificate.*
shote, *the beginning.*
shotoku-zei, *income-tax.*
shōyu, *sauce.*
shui, *meaning, intention, tenour.*
shūkan, *a week.*
shūki, *a bad odour.*
shūsen, *help, aid.*
shūsen wo suru, *to help, aid.*
shushi, *intention, aim.*
shusu, *satin.*
shuttatsu, *setting out, departure.*
shuttatsu suru, *to set out.*
soba, *alongside.*
sōba, *the market price, current rate.*
sochi; sochira, *there.*
sōda-mizu, *soda-water.*
sode, *sleeve.*
sōdō, *a tumult, uproar.*
sō-kei, *gross amount.*
sōken (na), *robust, stalwart, sturdy.*
sokonau, *to ruin; to fail.*
sō-mekata, *gross weight.*
someru (2), *to dye.*
sonaeru (2), *to provide.*
soppu, *soup.*
sora, *the sky, the heavens.*
sora-iro, *azure blue.*
sora-mame, *broad-beans.*
soroeru (2), *to arrange, set in order.*
soro-soro, *slowly, leisurely, without hurry.*

soru, *to shave.*
sōshi, *magazine, journal.*
sōtai (no), *whole.*
soto, *the outside, out of doors.*
sōtō (na), *fit, suitable.*
sōzen, *tumult, row, uproar.*
sōzōshii, *riotous, noisy.*
su, *vinegar.*
suberu, *to slide, slip.*
sube-sube shīta, *smooth, even.*
subete, *all, altogether.*
sue, *the tip, end.*
sueru (2), *to place, set.*
sugi, *past, after.*
sugiru (2), *to exceed.* [*diately.*
sugu ni; sugu to, *imme-*
suifu, *sailor, seaman.*
suiyōbi, *Wednesday.*
sukkari, *completely, quite;* (*with neg.*), *not at all.*
sŭkoshi, *a piece, a little.*
sumai, *a residence.*
sumau, *to dwell, reside.*
sumasu, *to finish,* (*tr*).
sumi-kitta, *pure* (*clear*).
sumpō, *dimensions.*
sumu, *to reside, live.*
sumu, *to conclude.*
sŭna, *sand.*
suppai, *sour.*
surıbi, *match, lucifer.*
suru, *to do; to make; to rub.*
surudoi, *sharp.*
susugu, *to cleanse.*
susumeru (2), *to incite; recommend; offer.* [(*intr.*).
susumu, *to go forward, advance*
sŭtensho, *railway station.*
sŭteru (2), *to throw away.*
suu, *to suck.*
suzu, *tin.*
suzume, *sparrow.*
suzushii, *fresh, cool.*

Tabako, *tobacco.*
tabako-ire, *tobacco-pouch.* [(*tr.*)
tabako wo nomu, *to smoke*
tabemono, *food.*
taberu (2), *to eat.*
tabe ye deru, *to go on a journey.*
tabi, *journey.*
tabi-bito, *traveller.*
tabi-tabi, *frequently, often.*
tachi-kaeru, *to go back.*
tada, *only, simply.*
tadaima, *immediately.*
tadashii, *just, exact, correct.*
tadasu, *to investigate; warn; correct.* [*bear.*
taeru (2), *to suffer, support,*
taira (na), *flat.*
taisetsu, *importance.*
taisetsu na, *important.*
taisō, *greatly, much, very.*
taitei, *generally, for the most*
taiyō, *the sun.* [*part.*
takai, *high; loud; costly, dear.*
take, *length, stature.* [*a fire*).
taku, *to cook* (*rice*); *to light*
tama, *jewel, bead, ball.*
tamago, *egg.*
tamesu, *to taste; to try.*
tam-mono, *piece-goods.*
tamotsu, *to keep* (*tr.*).
tana, *a shelf.*
tana-oroshi hyo, *inventory.*
tana-ukesho, *lease.*
tanomu, *to trust to, rely on; apply to, ask; hire; engage.*
tanoshimi, *pleasure, joy.*
tara, *cod.*
tarai, *wash-basin.*

taru, *barrel, cask.*
tashĭka (na), *sure, positive.*
tashĭka ni, *certainly.*
tashĭkameru (2), *to verify; ascertain.*
tassha na, *healthy.*
tasshiru (2), *to reach, attain.*
tasŭkeru (2), *to aid; to save.*
tataku, *to knock.*
tatamu, *to heap up.*
tate-fuda, *notice-board.*
tateru (2), *to build; set up.*
tatoeru (2), *to compare.*
tatsu, *to rise, stand up; to depart.*
tazuneru (2), *to enquire, ask; to visit.*
te, *handle (of teapot, basket, &c).*
te, *hand; arm; handwriting.*
te-arai, *rough, violent.*
teberu kake, *tablecloth.*
tebukuro, *glove.*
tegami, *letter (correspondence).*
tegami-no-kami, *letter-paper.*
tegarui, *easy; slight.*
teinei (na), *courteous.*
tekitō (na), *suitable, fit.*
ten, *sky, heaven.*
tenjō, *ceiling.*
tenki, *the weather.*
tenugui, *towel.*
teppō, *gun.*
teppō-kaji, *gunsmith.*
teppō no tsutsu, *gun-barrel.*
teppō wo utsu, *to discharge (a weapon).*
teru, *to shine.*
te-shoku, *candlestick.*
tetsu, *iron.*
tetsubin, *kettle.*
tetsudō, *railway.*
tetsudau, *to assist.*
tetsudō-basha, *tram, street-car.*
tetsudō no ren-raku-eki, *junction (railway).*
to, *door.*
tobu, *to fly; to jump.*
tōchaku, *arrival.*
tōchaku suru, *to arrive.*
todana, *cupboard.*
todoku, *to reach (intr.).*
todomaru, *to stop, stay (intr.).*
todomeru (2), *to stop (tr.).*
toga, *fault, blame.*
togameru (2), *to blame.*
togatta, *pointed (sharp).*
togi-kawa, *razor-strop.*
tohōmonai, *unreasonable, extortionate.*
tōi, *far, distant.* [*close (tr.).*
tojiru (2), *to bind (books); to*
tokei, *clock, watch.*
tokeiya, *watch-maker.*
tokeru (2), *to melt (intr).*
toki, *time.*
toki-doki, *often.*
toki-ori, *occasionally.*
toki suru, *to speculate (in stocks, &c).*
toki to shĭte, *sometimes.*
tokoro-gaki, *a written address.*
toku, *to loosen; to explain.*
toku, *advantage, profit.*
toku, *to melt (tr.).*
tokui, *customer.*
tombi, *a low Yokohama broker.*
tome-bari, *pin (for fastening dress, &c.).*
tō-megane, *telescope.*
tomeru (2), *to stop (tr).*
tomodachi, *friend, companion.*
tōnen, *this year.*

toraeru (2), *to arrest, seize.*
toru, *to take.*
tori ni iku, *to go for.*
tori ni kuru, *to come for.*
tori ni yaru, *to send for.*
tori-chigaeru, *to confuse.*
tori-isogu, *to be in a hurry.*
torikaeru, *to exchange.*
tori-motsu, *to arrange.*
tori-shiraberu, *to enquire into.*
tōtō, *at last.*
totte, *handle (of a drawer).*
tou, *to ask.*
tōzen, *fit, proper.*
tsubo, *a jar.*
tsŭchi yaki, *earthenware.*
tsue, *stick, staff.*
tsugu, *to join (tr).; to follow.*
tsuiyasu, *to spend extravagantly.*
tsūjiru (2), *to comprehend; to speak (a language).*
tsŭkaeru (2), *to serve.*
tsŭkai, *message; messenger.*
tsŭkamaeru (2), *to catch.*
tsŭkasadoru, *to direct, control.*
tsŭkau, *to employ, use.*
tsŭkawasu, *to send; to give.*
tsŭkegi, *a match (for striking).*
tsŭke-mono, *pickles.*
tsŭkeru (2), *to fix, affix; add; set down in writing.*
tsŭki, *the moon; a month.*
tsŭkiru (2), *to come to an end, to be exhausted.*
tsŭku, *to push, shove.*
tsŭku-zŭku, *attentively.* [*less.*
tsumaran (ai), *trifling, worth-*
tsumari, *at last, in the long run.*
tsumazuku, *to trip, stumble.*
tsumbō (no), *deaf.*
tsumeru (2), *to cram, stuff into.*
tsumetai, *cold (to the touch).*
tsume-yoru, *to draw near.*
tsumi no nai, *innocent.*
tsumi suru, *to punish.*
tsumoru, *to be piled up.*
tsumu, *to pick.*
tsumuri, *the head.*
tsunagu, *to fasten, tie up.*
tsunoru, *to collect (tr.).*
tsuri-ito, *fishing-line.*
tsuri-bari, *fish-hook.*
tsuri-zao, *fishing-rod.*
tsutsumi (-mono), *parcel.*
tsutsumu, *to wrap up.*
tsuyoi, *strong.*

Ubau, *to rob, take by force.*
uchi, *the inside; a house.*
uchi-guruma no jōkisen, *screw-steamer.*
ude, *the arm.*
udonko, *meal, flour.*
ueki, *a (garden) plant.*
ueki-bachi, *flower-pot.*
ueki-ya, *gardener.*
ueru (2), *to plant.*
ugokasu, *to move (tr).*
ugoku, *to move (intr.).*
ukagau, *to ask, enquire; visit; listen to.*
ukeru (2), *to receive.*
uketori, *a receipt.*
uketori-chō, *receipt-book.*
uketori-kata, *payee.*
ŭma (*pronounced* 'm-ma), *a horse.*
ŭmai (*pron.* 'm-mai), *tasty,* [*agreeable.*
ŭmaya, *stable.*
ŭme (*pron.* 'm-meh), *plum-*
umi, *the sea.* [*tree.*

umi-be, *the beach; sea-shore.*
umi-tate, *fresh (of eggs).* [*office.*
un, *luck.*
un no yoi, *lucky.*
un no warui, *unlucky.*
unjō, *a tax, tariff.*
unsō-ten, (*parcels*) *express*
uragaeshi, *inside-out.*
uragaki, *endorsement.*
uragaki wo suru, *to endorse.*
ureshii, *joyful.*
uru, *to sell.* [*beautiful.*
uruwashii, *lovely, charming,*
ushi, *bull, cow; beef.*
ushinau, *to lose.*
uso, *falsehood, lie.*
uso-tsūki, *a liar.*
uso wo iu, *to lie, tell lies.*
usu-akai, *pink (colour).*
usu-gurai, *dusk.*
usui, *light (in colour); thin (of liquids); insufficient.*
utau, *to sing.*
utsu, *to hit, strike.*
uttōshii, *dull, overcast, cloudy.*
uwa-gaki, *address (on letter,*
uwagi, *coat, overcoat.* [*&c.*).
uwagutsu, *a slipper.*
uwo, *a fish.*
uwo wo tsuru, *to angle.*

Wa, *wheel.*
wabi, *apology.* [*lament.*
wabiru (2), *to apologise;*
wakai, *young.*
wakari, *understanding.*
wakari no hayai, *sharp, quick-witted.*
wakari-nikui, *difficult to comprehend.* [*hend.*
wakari-yasui, *easy to compre-*
wakaru, *to comprehend.*
wakasu, *to boil (water).*
wake, *cause, reason.* [*out.*
wakeru (2), *to share, portion*
wakete, *specially.*
waku, *to boil (intr.).*
wan, *bowl.*
wara, *straw.*
warai, *laughter.*
warau, *to laugh.*
wari-barai, *instalment.*
wari-bike wo suru, *to discount.*
warui, *bad; ugly.*
waruku iu, *to blame.*
wasureru (2), *to forget.* [*pose.*
waza to; waza-waza, *on pur-*

Yabuku, *to tear, rend (tr.).*
yado, *dwelling-place, hotel.*
yagu, *bedclothes.*
yahari, *also.*
yakedo, *a burn.*
yakeru (2), *to burn (intr).*
yakimochi, *jealously.*
yaki-mono, *earthenware.*
yaki-pan, *toast.*
yaku, *to burn (tr); to bake, roast, toast.*
yaku, *usefulness; service.*
yakujō, *a contract.*
yakujō suru, *to make a contract.*
yakunin, *an official.*
yakŭsha, *actor.* [*promise.*
yakŭsoku, *an agreement; a*
yakŭsoku suru, *to agree; to promise.*
yakwai, *an evening party.*
yama, *hill, mountain.*
yameru (2), *to put an end to.*
yamome, *widow.*
yaoya, *green-grocer.*

yaru, *to give; to send.*
yasai (-mono), *vegetables.*
yasashii, *gentle; easy.*
yaseru (2), *to grow thin.*
yaseta, *thin.*
yasete iru, *to be thin.*
yashoku (*late*) *dinner; supper.*
yasui, *easy; cheap.*
yasumi-bi, *a holiday.*
yatoi-nin, *employee.*
yatou, *to engage, hire.*
yatte shimau, *to give away.*
yawarakai; yawaraka na, *soft.*
yo, *the night; the world.*
yo-ake, *day-break.*
yobi-dasu, *to summon.*
yobi-kaesu, *to recall.*
yobō, *precaution.*
yobu, *to call.*
yohodo, *a lot, plenty, very.*
yoi, *good; handsome.*
yōi (na), *easy.*
yōji, *tooth-brush.*
yokei, *superfluity,* (*with neg.*) *not very, not much.*
yōki, *the weather.*
yomeru (2), *to read* (*intr.*).*
yomi-yasui, *legible.*
yomu, *to read* (*tr.*).
yo-naka, *midnight.*
yo ni iru, *to become dark.*
yoppite, *all night long.*
yorokobi, *pleasure, joy.*
yorokobu, *to rejoice.*
Yōroppa, *Europe.*
yoroshii, *good.*
yoru, *the night.*
yoru, *to rely; lean on; depend.*
yoru, *to select; to assemble.*
yoseru (2), *to collect* (*tr*).
yoso, *elsewhere.*
yosu, *to abstain from; leave off; omit; put an end to.*
yotte, *for that reason, owing to that.*
yowai, *weak.*
yōyaku; yōyō, *at last; with difficulty; barely.*
yu, *hot water; a bath.*
yūbe, *yesterday evening.*
yubi, *toe; finger.*
yūbin, *the post* (*for letters &c.*).
yūbin kaiite, *postage-stamp.*
yūbin-kawase, *post-office-order.*
yūbin-kyoku, *post office.*
yubi-nuki, *thimble.*
yūbin-zei, *postage.*
yue ni, *therefore.*
yūgata, *dusk; evening.*
yuge, *steam.*
yūgen-sekinin-kwaisha, *Limited Company.*
yuka, *the floor.*
yuki, *snow.*
yukkuri, *slowly; leisurely.*
yūkyō, *pleasure.*
yume, *dream.*
yume wo miru, *to dream.*
yūmeshi, (*late*) *dinner; supper.*
yunyū shoshiki, *import forms.*
yureru (2), *to shake* (*intr*).
yurui, *loose.*
yurusu, *to grant; permit.*
yushutsu, *export* (*noun*).
yushutsu menjō, *export permit.*
yushutsu shoshiki, *export form* or *blank.*

* As in "this poem reads well" (v. footnote, p. 141).

yushutsu suru, *to export.*
yuu, *to do (bind up) the hair.*
yuzu, *lemon.*

Zannen, *regret (for own sake).*
zannen-garu, *to regret.*
zappi, *petty expenses.*
zashiki, *a room.*
zasshi, *magazine; review.*
zei, *impost, tariff.*
zeikwan, *custom-house.*
zen, *virtue.*
zeni, *coppers; coin.*
zenryō (na), *good, moral, virtuous.*
zōkin, *a duster.*
zoku na, *low, vulgar.*
zonjiru (2), *to know.*
zonji-yori, *an opinion.*
zubon, *trousers.*
zuibun, *much, a great deal; very; pretty (adv).*
zutsū, *headache.* [*ache.*
zutsū ga suru, *to have head-*
zutto, *quite; straight; much, a great deal.*

English-Japanese.

NOTE.—Even in so short a Vocabulary as the following it has occasionally been found impossible to supply *exact* equivalents for the English words; but those given will prove to be generally intelligible throughout Japan.

ABL

Able (can), *dekiru.*
about (approximately), *kurai*
above, *no ue.* [(*gurai*) *hodo.*
absence, *rusu.*
absent, to be, *rusu da; inai.*
absurd, *bakarashii; tonde-monai.*
accept, to, *ukeru.*
according to, *ni yotte.*
account (invoice, &c.), *kanjō.*
acknowledge (admit), to, *shōchi suru.*
acknowledge (confess), to, *hakujo suru.*
acquire (obtain), to, *eru.*
across, *no mukō ni.*
add to, *kuwaeru; awaseru.*
address (written). *tokoro-gaki;* (on envelope, &c.), *uwa-gaki.*
admit(allow to enter), to, *ireru.*
advance (go forward), to, *susumu.* [*suru.*
advance (progress), to, *shimpo*
advantage, *toku; rieki.*
advertisement, *kōkoku;* (in newspaper) *hŭki-fuda.*
afraid, *kowai.*
after, *no nochi ni.*
afternoon, *hiru-sugi.*
afterwards, *nochi ni.*
again, *mata.*
agent, *dairi-nin.*

ARR

ago, *mae.*
air (atmosphere), *kūki.*
alive, to be, *ikite iru.*
all, *nokorazu; mina.*
allow, to, *yurusu.*
almost, *hotondo.*
alone, *hŭtori.*
already, *mohaya; sude* **ni.**
also, *mo, yahari.*
always, *itsudemo.*
America, *America.*
among, *no uchi ni.*
amuse one's-self, to, *asobu.*
amusing, *omoshiroi.*
ancestor, *senzo.*
angry, to be, *hara wo tateru;* *rippuku suru.*
another, *hoka no; mō hŭtotsŭ.*
answer (noun), *henji; hentō.*
answer, to, *hentō suru; kotaeru.*
anxious, to be, *shimpai suru.*
anybody, *dare de mo.*
anyhow, *dō de mo.*
anything, *nan de mo.*
any time, *itsu de mo.*
anywhere, *doko de mo.*
apple, *ringo.*
April, *shi-gwatsu.*
arm (of body), *ude; te.*
around, *no mawari ni.*
arrange (put in order), to, [*soroeru.*
arrival, *tōchaku.*
arrive, to, *tōchaku suru.*

article (object), *shinamono.*
artizan, *shokunin.*
ashamed, to be, *haji wo kaku.*
ashes, *hai.*
ask, to, *kiku ; tou.*
assist, to, *tetsudau.*
assistance, *shūsen.*
at, *ni.*
attention, to pay, *ki wo tsŭkeru.*
attorney (lawyer), *daigen-nin.*
attorney, "power of," *dairi-nin-jō.*
auction, *seri-uri.*
August, *hachi-gwatsu.*
aunt, *oba.*
autumn, *aki.*
awkward, *heta* (*na*).

Baby, *akambo.*
back (of body), *senaka.*
bad, *warui.*
bag, *fŭkuro.*
baggage, *nimotsu.*
bake, to, *yaku.*
baker, *pan-ya.*
ball (toy), *mari ; tama.*
bamboo, *take.*
band (musicians), *gakŭtai.*
bank (establishment), *ginkō.*
banker, *ginkō-sha.*
bank-note, *ginkō-shihei.*
bankrupt, a, *hasan-nin.*
bankrupt, to become, *shindai-kagiri ni naru.*
barber, *kami-yui.*
bargain, to, *negiru.*
bark (of tree), *kawa.*
bark, to, *hoeru.*
barrel (cask), *taru.*
barrel (gun), *teppō no tsutsu.*
basin (small), *domburi.*
basin (slop-), *koboshi.*
basin (wash-), *tarai.*
bath *furo.*
bath-room, *furo-ba.*
bath-tub, *furo-oke.*
beach (sea), *umibe ; hamabe.*
beans, *mame.*
beans (broad), *sora-mame.*
beans (haricot), *daidzu.*
beans (French), *engin-mame.*
beard, *hige.*
beat, to, *butsu* (more polite, *utsŭkushii*; [*utsu*).
beautiful, *kirei* (*na*); *utsŭkushii*;
because, *kara.* [*migoto* (*na*).
become, to, *naru.*
bed, *nedai ; nedoko.*
bed-clothes, *fŭton ; yagu.*
bedroom, *nema ; nebeya.*
bee, *hachi.*
beef, *ushi ; gyūniku.*
beefsteak, *bifu-teki.*
beer, *biiru.*
before, *saki ; no mae ni.*
beggar. *kojiki.*
begin, to (*tr.*), *hajimeru.*
begin, to (*intr.*), *hajimaru.*
behind, *no ura ni ; no ushiro ni.*
believe, to, *shinjiru ; omou.*
bell, *kane.*
below, *shita.*
belt (girdle), *obi.*
bend, to (*tr.*), *mageru.*
bend, to (*intr.*), *magaru.*
beneath, *no shŭta ni.*
berth (on ship), *ne-doko.*
besides, *no hoka ni.*
between, *o aida ni.*
beyond, *no mukō ni : no saki ni.*
big, *ōkii ; ōki* (*na*).
bill (account), *kanjō.*
bill of exchange, *kawase-tegata.*
bill of fare, *kondate.*

bill-of-lading, *funadzumi-*
bird, *tori.* [*shōsho.*
bit (small quantity), *kire; sŭkoshi; kake.*
bite, to, *kui-tsŭku; kamu.*
bitter, *nigai.*
black, *kuroi.*
blind, *mekura* (*no*).
blood, *chi.*
blotting-paper, *oshi-gami.*
blow, to, *fŭku.* [(*no*).
blue, *ai; aoi; asagi; sora-iro*
boarding-house, *geshiku-ya.*
boat, *fune, kobune.*
body, *karada.*
boil, to, (water), *wakasu.*
boil, to, (food), *niru.*
boiling water, *ni-tatta yu.*
bone, *hone.*
book, *hon; shomotsu.*
booking-office, *kippu no uridokoro.*
bookseller, *hon-ya.*
boot, *kutsu.*
borrow, to, *kariru.*
both, *dore mo; ryōhō.*
bottle, *tokkuri.*
bottom, *shŭta* (*no hō*).
bow, to, *o jigi wo suru.*
box, *hako.*
boy, *musŭko; otoko no ko.*
branch, *eda.*
brass, *shinchū.*
bread, *pan.*
break, to (*tr.*), *kowasu; oru.*
break, to (*intr.*), *kowareru;* [*oreru.*
breakfast, *asa-han.*
brick, *renga.*
bride, (*hana-*) *yome.*
bridegroom, (*hana-*) *muko.*
bridge, *hashi.*
bridle, *tazuna.* [*kuru.*
bring, to, (an object), *motte*
bring, to (a person), *tsurete*
broad, *hiroi.* [*kuru.*
broker, *nakagai;* (low Yokohama broker, *tombi*).
bronze, *karakane.*
brother (elder), *ani.*
brother (younger), *otōto.*
brown, *akai; kuri-iro* (*no*).
build, to, *tateru.*
building (edifice), *tate-monò.*
bulky, *kasabatta.*
Bund (street facing sea), *kaigan-dōri.* [*hira-ya.*
bungalow, (one-storied house),
business, *shōbai; yō; yōmuki.*
busy, *isogashii.*
butcher, *niku-ya.*
butter, *bata.*
button, *botan.*
button-hole, *botan no ana.*
buy, to, *kau.*
by, *ni; de.*

Cabbage, *kabeji.*
cake, *kwashi.*
calculate, to, *kanjō suru.*
call, to, *yobu.*
call, to, (waken), *okosu.*
can (able), *dekiru.*
canal, *hori.*
candle, *rōsoku.*
candlestick, *te-shoku.*
capital (funds), *shihon; motode.*
capital (city), *miyako.*
card playing), *karuta.*
card (visiting), *nafuda; meishi.*
care, to take, *ki wo tsŭkeru.*
carpenter, *daiku.*
carpet, *shŭki-mono.*

carriage, *basha.*
carry, to, *hakobu.* [*kiri-dasu.*
carve, to, (meat), *niku wo*
cash (money), *genkin.*
cashier, *kwaikei-kata.*
cat, *neko.*
catch, to, *tsŭkamaeru.*
cauliflower, *kōre-furaoru.*
cause, *gen-in ; wake.*
ceiling, *tenjō.*
certain, *tashŭka* (*na*).
certainly (without doubt), certificate, *shōsho.* [*mochiron.*
Chamber-of-Commerce, *Shōgyō-kwaigi-sho.*
chain, *kŭsari.*
chair, *isu.* [*kaeru.*
change, to, (*tr.*), *kaeru ; tori-*
change, to, (*intr.*), *kawaru.*
change, (a), *henkwa ; kawari* ; (money) *tsuri.*
character (nature), *seishitsu.*
charge (price), *nedan.*
cheap, *yasui.*
cheat, to, *damasu.*
cheeks, *hōpeta ; hō.* [*ya.*
chemist (apothecary), *kusuri-*
cheque (bank-), *kogitte.*
cherry-tree, *sakura.*
chest (of body), *mune.*
chicken, *niwa-tori.*
child, *ko ; kodomo.*
chin, *ago.*
China, *Shina ; Kara.*
choose, to, *erabu.*
cigar, *ha-maki* (*tabako*).
cigarette, *kami-maki-tabako.*
circumstance, *koto ; baai ; kotogara.*
civilisation, *bummei ; kaikwa.*
class (first), *jōtō.*
class (second), *chūtō.*
class (third), *katō.*
clean, *kirei* (*na*).
clever, *rikō* (*na*).
climb, to, *noboru.*
clock, *tokei.*
cloth (woollen), *rasha.*
clothes, *kimono ; ifŭku.*
cloud, *kumo.*
club (association), *kurabu.*
coal, *sekitan.*
coat, *uwagi.*
cod (-fish), *tara.*
coffee, *kahe ; kōhi.*
cold (of weather), *samui ;* (to the touch), *tsumetai.*
cold, to catch, *kaze wo hīku.*
collar, *eri ;* (dog-), *kubi-wa.*
collect (*tr.*), *yoseru ; atsumeru.*
collect (*intr.*), *tamaru ;* [*atsumaru.*
college, *gakkō.*
colour, *iro.*
comb, *kŭshi.*
come, to, *kuru.*
come in, to, *hairu.*
common (ordinary), *nami no.*
company (firm), *kwaisha ; shōkwai.*
company (visitors), *o-kyaku.*
confusion, *ō-sawagi ; konzatsu.*
consent, to, *shōchi suru.*
consul, *ryōji.*
consulate, *ryōji-kwan.*
consult, to, *sōdan suru.*
contained, to be, *haitte iru.*
contented, to be, *manzoku suru.*
contract, to make a, *yakujō*
contract, a, *yakujō.* [*suru.*
convenient, *tsugō no yoi* ; *benri* (*na*).
cool, *suzushii.*

copper, *akagane.*
corkscrew, *sen-nuki.*
corn, *mugi; ko-mugi.*
corner, *kado.*
cotton, *momen.*
cough, to, *seki ga deru.*
count, to, *kazoeru.* [*inaka.*
country (as opp. to town),
course, of, *mochiron; motoyori.*
cow, (*me-*)*ushi.*
cream, *kuriimu.*
creditor, *kashi-nushi.*
crooked, to be, *magatte iru.*
crowd, *ōzei.*
cry, to, *naku.*
cucumber, *ki-uri.*
cup, *chawan.*
cupboard, *todana.*
curtain, *mado-kake.*
cushion, *zabuton.*
custom, *shĭ-kitari; fūkoku.*
customer, *tokui: kyaku.*
custom-house, *zeikwan.*
cut, to, *kiru.*

Daily, *mainichi.*
damage (injury), *kizu.*
damage (loss), *son.*
damp, *shimeppoi.*
dance, to, *odoru.* [*abunai.*
dangerous, *kennon* (*na*);
dark, *kurai.*
date, *gwappi; hizuke; tsŭki-hi.*
daughter, *mŭsume.*
dawn, *yo-ake.*
day, *hi.*
day after to-morrow, *myōgonichi:* (less polite), *asatte.*
day before yesterday, *issakujitsu;* (less polite), *ototoi.*
day-time, *hiru.*
dead, to be, *shinde iru.*
deaf, *tsunbō* (*no*).
deal in, to, *akinai suru.*
dear (expensive), *takai.*
debt, *shakkin.*
debtor, *kari-nushi.*
December, *jū-ni-gwatsu.*
decide, to, *kimeru; kettei suru.*
deduct, to, *sashi-hiku.*
deduction (price), *ne-beki.*
deep, *fŭkai.*
dentist, *ha-isha.*
depend, to, *yoru; kwankei suru.*
dictionary, *jibiki: jisho.*
die, to, *shinuru.*
different, *chigatta; betsu* (*no*).
difficult, *muzukashii.*
dig, to, *horu.*
dining-room, *shokudō; shokuma.* [*meshi.*
dinner (late), *yūshoku; bam-*
dirty, *kitanai: kitanarashii.*
dirty, to, *yosogu; dainashi ni suru.*
disappear, to, *mienaku naru.*
discount, *wari-bike.*
discount, to, *wari-biki wo suru.*
discount (*noun*), *wari-biki.*
dish, *ōzara.*
dislike, to, *kirau.*
dismiss, to, *hima wo yaru.*
dispose of (sell), to, *uru.*
distance, *michi-nori; risū.*
distant, *empō* (*na*); *tōi.*
dividend (on shares). *hai-tō-kin.*
do, to, *suru; nasu; itasu.*
doctor, *isha.*
document, *kaki-tsŭke.*
dog, *inu.*
door, *to.*

doubt (a), ***utagai; ginen.***
doubt, to, ***fūshin ni omou;***
down, ***shĭta (ye).*** [***utagau.***
downstairs, ***shĭta.***
draft (bill), ***kawase-tegata.***
draught (current of air), *sūkima-kaze.*
drawer, *hĭki-dashi.*
drawing-room, *kyakuma.*
dream, to, *yume wo miru.*
drink, to, *nomu.*
drive (in a vehicle), *noru.*
driver, *gyosha.*
drop (globule), *shizuku; teki.*
drop, to, (*tr.*), *otosu.*
drop, to, (*intr.*), *ochiru.*
dry, to, (*tr.*), *hosu.*
dry, to be, *kawaite iru.*
duck, *ahiru.* [*uttōshii.*
dull (of weather), *kumotta;*
dust (which settles), *gomi.*
dust (raised by wind), *hokori.*
duster, *zōkin.*
duty, (impost), *zei.*
duty, (obligation), *gimu.*
duty (ad valorem), *jūkazei.*
duty-free, *mu-zei.*
dye, to, *someru.*

Ear, *mimi.*
early, *hayai.*
earth, *tsŭchi.*
earthenware, *yaki-mono.*
east, *higashi.*
easy, *yasashii; zōsa mo nai.*
eat, to, *taberu.*
egg, *tamago.*
elbow, *hiji.*
electricity, *denki.*
electric-light, *denki-tō.*
employ (hire), to, *yatou.*
employee, *yatoi-nin.*
empty, *kara (na).*
end, *owari; shimai.*
endorse, to, *uragaki wo suru.*
endorsement, *uragaki.*
engage, to, *tanomu;* (less polite), *yatou.*
England, *Igirisu; Eikoku.*
English (language), *Igirisu no kotoba; Eigo.*
enough, to be, *tariru.*
envelope, *jō-bukuro.*
Europe, *Yōroppa; Seigō.*
even (*adv.*), *sura; sae; de mo.*
even (smooth), *taira (na).*
evening, *yūgata; ban.*
everybody, *dare de mo.*
every day, *mainichi.*
every time, *maido.*
everywhere, *doko de mo; hōbō.*
examine (enquire into), *tadasu; ayatameru; shiraberu.*
except, *no hoka ni.*
exchange, to, *tori-kaeru.*
exchange money, to, *ryōgae suru.*
expense, *nyūhi.*
expense, *nyūyō; nyūhi.*
expenses, petty, *zappi.*
expenses, travelling, *ryokō-hi.*
explain, to, *toki-akasu.*
export (*n.*), *yushutsu.*
export form (blank), *yushutsu shoshiki.*
export permit, *yushutsu menjō.*
export, to, *yushutsu suru.*
express office (parcels), *unsō-ten.*
express (train), *kyūkō resha.*
eye (organ of sight), *me.*
eye (of needle), *medo.*

Face, *kao.*
fail, to, *sokonau ; hazureru.*
fail, without, *kitto ; machigai naku.* [*kizetzu suru.*
faint, to, *me wo mawasu ;*
fair, a, *ichi ; ennichi.*
fall, to, *ochiru.*
false, *hontō de nai ; uso* (*no*).
famous, *nadakai.*
far, *tōi ; empō* (*na*).
fare (charge), *chinsen.*
farmer, *hyakŭshō.*
fashion, *hayari ; ryōkō.*
fast (speedy), *hayai.*
fat, to be, *fŭtotte iru.*
feast, *gochisō.*
feather, *hane.*
February, *ni-gwatsu.*
feel, to, *kanjiru ; oboeru.*
female, *mesu.*
festival, *matsuri.*
fetch, to, *totte kuru.*
fever, *netsubyo.*
figure (number), *kazu-ji.*
figure (form), *katachi.*
fill, to, *ippai ni suru.*
find, to, *mi-ataru ; mi-dasu ; mi-tsŭkeru.* [*na*).
fine (in quality), *yoi ; rippa*
fine (slender), *hosoi.*
fine (minute), *komaki.*
fine (beautiful, etc.), *kirei na.*
finger, *yubi.*
finger (fore-), *hito-sashi-yubi.*
finger (middle-), *naka-yubi.*
finger (ring-), *kusuri-yubi.*
finger (little-), *ko-yubi.*
finish, to, *shimau.*
fire (flame), *hi.*
fire (conflagration), *kwaji.*
fire insurance, *kwa-sai hoken.*
firewood, *maki.*
first-rate, *ichiban yoi.*
fish [for food (dead)], *sakana.*
fish (alive), *uwo.*
fish-hook, *tsuri-bari.*
fishing-line, *tsuri-ito.*
fishing-rod, *tsuri-zao.*
fishmonger, *sakana-ya.*
fish, to, *uwo wo tsuru ;* (with net), *ami wo utsu.*
flame, *hi ; honō.*
flat, *taira* (*na*) ; *hirattai.*
flesh, *niku.*
floor, *yuka.*
floor (first-), *ni-kai.*
floor (second-), *san-kai.*
floor (ground-), *shita.*
flour, *kona ; udonko.*
flow, to, *nagareru.*
flower, *hana.*
flower-pot, *ueki-bachi.*
flower-vase, *hana-ike.*
fly, to, *tobu.*
fly (insect), *hai.*
follow, to, *tsuite iku.*
food, *tabemono ; shokumotsu.*
foolish, *bakarashii.*
foolishness, *bakageta koto.*
foot, *ashi.*
for, *no tame ni.*
forbid, to, *kinjiru.*
forehead, *hŭtai.*
foreign, *gwaikoku* (*no*).
foreigner, *ijin ; gwaikokujin.*
forget, to, *wasureru.*
forgive, to, *yurusu.*
fork (for eating), *nikŭ-sashi.*
fowl, *tori.*
France, *Fŭransu ; Futsŭkoku.*
free, *jiyū* (*na*).
freight (goods), *nimotsŭ.*

FRE

Frenchman, *Furansu-jin.*
frequently, *tabi-tabi.*
fresh (of eggs), *umi-tate.* [*na.*
fresh (new), *atarashii; shinki*
fresh (cool), *suzushii.*
Friday, *kin-yobi.*
friend, *hōyū; tomodachi.*
frightful, *osoroshii.*
from, *yori; kara.*
front, *omote.*
fruit (growing), (*ki no*) *mi.*
fruit (for eating), *mizu-gwashi.*
fry, to, *ageru.*
full, *ippai* (*na*)
funny, *omoshiroi; okashii.*
furniture, *kazai: dōgu.*

Gain, to, *mōkeru.*
gain (*noun*), *mōke.*
game, a, *asobi.*
garden, *niwa.*
gardener, *ueki-ya.*
gate, *mon.*
gateway, *kado-guchi.*
general (customary), *ippan no; futsū no.*
Germany, *Doitsu.*
get (receive), to, *morau.*
get in, to, *hairu.*
get out, to, *deru.*
get up, to, (rise), *okiru.*
girl, *musume; onna no ko.*
give, to, *yaru.*
give away, to, *yatte shimau.*
give back, to, *kaesu.*
give in, to, *makeru.*
give up, to, (cease), *yosu.*
glad, *ureshii.*
glass (the substance), *giyaman.*

GUN

glass (a), *koppu.*
glove, *te-bukuro.*
go, to, *iku.*
go away, to, *itte shimau; kaeru.*
go down, to, *kudaru; oriru.*
go in, to, *hairu.*
go out, to, *deru.*
go up, to, *noboru.*
gold, *kin.*
good, *yoroshii: ii; yoi.*
good (to eat), *umai.*
goodbye, *sayōnara.*
goods, *shina-mono.*
gradually, *dan-dan.*
grand (splendid), *rippa* (*na*).
grandchild, *mago.*
grandfather, *ojiisan.*
grandmother, *obāsan.*
grass (turf), *shiba.*
gravy, *niku no shiru.*
grease, *abura.*
Great Britain, *Dai-Buritania.*
green, *midori: aoi: moegi.*
green-grocer, *yaoya.*
greens (vegetables), *aomono.*
grey, *hai-iro* (*no*); *nezumi-iro* (*no*).
grocer, *tōbutsu-ya.*
groom, *kettō.*
gross amount, *sū-kei.*
gross-weight, *sō-mekata.*
guarantee (person), *hoshō-nin.*
guarantee (money), *hoshō-ryō.*
guard, to, *mamoru.*
guard (of train), *sha-chō.*
guest, *kyaku.*
guide, *annai* (*no mono*).
gun, *teppō.*
gunpowder, *kwayaku.*
gunsmith, *teppō-kaji.*

Hair, *ke*; (of the head), *kami*; *kami no ke*.
hairdresser, *hami-yui*.
hairpin, *kanzashi*.
half, *han*; *hambun*.
hammer, *kanadzuchi*. [*utsu*.
hammer, to, *kanadzuchi de*
hand, *te*.
handkerchief, *hankechi*; *hanafŭki*.
handle (of tool), *e*. [&c.), *te*.
handle, (of teapot, basket,
handle (of a drawer), *totte*.
hang, to (*tr*.), *tsuru*; *kakeru*; *tsuri-ageru*.
hang, to (*intr*.), *kakaru*.
hard (solid), *katai*.
hard (difficult), *mudzukashii*.
hardware, *kanamono*.
hat, *bōshi*; *shappo*.
have, to, *motsu*; *motte iru*.
he, *ano otoko*; *ano hŭto*.
head, *atama*.
head (manager of a Company), *shihai-nin*.
head (principal of firm), *kwanshu*.
headache, *zutsū*.
healthy, *tassha na*.
hear, to, *kiku*.
heart, *kokoro*.
heat, *danki*; *atsŭsa*.
heat, to, *atatameru*.
heavy, *omoi*, *omotai*.
heel, *kakato*. [*tetsudau*.
help, to, *sewa wo suru*;
hemp, *asa*.
hen, *mendori*.
here, *koko*; *kochi* (*ra*).
herring, *nishin*.
hesitate, to, *chū-chū suru*.
hiccough, *shakuri*.
hide, to, *kakusu*.
hide, to, one's-self, *kakureru*.
hide (skin), *kawa*.
hide (raw-), *nama-gawa*.
hide (tanned-), *nameshi-gawa*.
high (of both height and price), *takai*.
high, *takai*. [*saka*.
hill, *yama*; (rise in road),
hinge, *chō-tsugai*.
hire, to (a servant), *yatou*.
hire, to (a house, &c.), *kariru*.
hit, to, *butsŭ*.
hitherto, *kore made*; *ima made*.
hold, to, (retain, possess) *motsu*; *te ni motsu*.
hold, to, (contain), *hairu*.
hole, *ana*.
holiday, *kyūjitsu*; *yasumi-bi*.
home, *uchi* (dwelling); *kuni*,
honest, *shōjiki* (*na*). [country.
horse, *ŭma* (pron., '*m-ma*).
hospital, *byōin*.
host (master), *aruji*.
hot (as mustard), *karai*.
hot (not cold), *atsui*.
hotel, *yadoya*.
hotel-keeper, *yadoya no teishu*.
hour, *jikan*; *toki*.
house-rent, *ya-chin*.
house, *uchi*; *ie*; *taku*.
how? *ikaga?* *dō?* *dō shŭte?*
how long? *itsu made?*
how many? *iku mai?* *ikutsu?*
how often? *iku tabi?*
hungry, to be, *haraga heru*; *o naka ga sŭku*.
hurry, to be in a, *isogu*.
hurt, to (*intr*.), *itamu*. [*suru*.
hurt one's-self, to, *kega wo*

Ice, *kōri.*
idle, to be, *namakete iru.*
ignorant of (unacquainted with), *fu-annai.*
ignorant (not learned), *mugaku na.*
ill (in bad health), *byōki* (*na*).
illness, *yamai; byōki.* [*ni.*
immediately, *sassoku; sugu*
impertinence, *burei; shitsurei.*
import, to, *yunyū suru.*
import forms, *yunyū shoshiki.*
impossible, *dekinai.*
in, *ni.*
included, to be, *haitte iru.*
income, *sainyū.*
income-tax, *shotoku-zei.*
inconvenient, *futsugō* (*na.*); *fuben* (*na.*); *tsugō no.*
incorrect, *machigatta.*
indemnity, *shōkin.*
India, *Indo; Tenjiku.*
indeed, *jitsu ni.*
indeed! *naruhodo!*
indoors, *ie no uchi.*
infringe (regulations), to, *jōreі ni hansoku suru.*
ink (Indian), *sumi.*
ink-stand, *inki-tsubo.*
inn, *yadoya.*
insect, *mushi.*
inside, *ni; no naka.*
inside-out, *uragaeshi.*
inspect, to, *kensa suru; kem-*
inspector, *kensa-nin.* [*bun suru.*
instalment, *wari-barai.*
instalment (yearly), *nempu.*
instalment (monthly), *geppu.*
instead, *no kawari ni.*
interest (on money), *ri-soku.*
interesting, *omoshiroi.*
interfere, to, *jama suru.*
interpret, to, *tsūben wo suru.*
interpreter, *tsūben; tsūji.*
into, *ni; no naka ye.*
introduction, letter of, *shōkwai-jō.*
invalid, *byōnin.*
inventory, *tana-oroshi-hyō.*
investigate, to, *tori-shiraberu.*
invite, to, *maneku.*
invoice, *okuri-jō.*
I.O.U., *shakuyō-oboe.*
iron, *tetsu.*
iron (bar-), *sao-tetsu.*
iron (cast-), *nabe-gane.*
iron (rod-), *bōtetsu.*
iron (sheet-), *nobe-tetsu.*
iron (smoothing-), *hinoshi.*
iron (wrought), *juku tetsū.*
iron-foundry, *sei-tetsu-jo.*

Jam (preserves), *jami.*
January, *shō-gwatsu.*
Japan, *Nippon; Nihon*
jar, a, *tsubo.* [(*politer*).
jealousy, *netami; yakimochi.*
jeweller, *kazariya.*
jinrikisha-apron, *mae-kake.*
jinrikisha-hood, *horo.*
jinrikisha-seat, *kekomi.*
join, to (*tr.*), *tsugu; awaseru.*
joiner, *sashimono-ya.*
Jointstock Bank, *gōhon-ginkō.*
Jointstock Company, *gōhon-kwaisha.*
joke, *jōdan.*
journal (office account book), *shiwaketchō.*
journal (diary), *nikki.*
journey, *ryokō.*
journey, to, *ryokō suru.*

jug, *mizu-tsugi.*
July, *shĭchi-gwatsu.*
junction (railway), *tetsudō no ren-raku-eki.*
June, *roku-gwatsu.*
just (exactly), *chōdo.*
just (equitable), *tadashii; kōhei na.*

Keep, to, (things), *tamotsu; motte iru.* [*katte oku.*
keep, to (animals as pets),
kettle, *tetsubin.*
key, *kagi.*
key-hole, *kagi-hana.*
kick, to, *keru.*
kill, to, *korosu.*
kind (species), *yō; shurui.* [*na*).
kind (good-natured), *shinsetsu*
kitchen, *dai-dokoro; katte.*
knee, *hiza.*
knife, *hōchō.*
knock, to, *tataku.*
knock down, to, *buchi-taosu.*
know, to, *shiru; shitte iru.*

Label (tag), *efu.*
label, to, *fuda wo tsukeru.*
lace (of boot), *himo.*
lace (needlework), *reisŭ.*
lacquer, *urushi.*
lacquer-ware, *nuri-mono.*
lady, *okŭsan.*
lame, *chimba; bikko.*
lamp, *rampu.*
lamp-wick, *rampu no shin.*
land, *riku; oka.*
land, to (*tr.*), *riku-age suru.*
land, to (*intr.*), *jōriku suru.*
landlord (of ground), *ji-nushi.*
landlord (of hotel, inn), *teishiŭ.*
landlord (of house), *iye-nushi.*
language, *kotoba.*
lantern, *chōchin.*
last, at, *yōyaku; tsui ni.*
last, the, *ato-no; sue no.**
last, to, *motsu.*
late, *osoi.*
laugh, to, *warau.*
law, *hōritsu; kisoku.*
lawyer, *daigen-nin.*
lazy, to be, *namakeru.*
lead, to, *hĭku; annai suru.*
lead (metal), *namari.*
lead-pencil, *empitsu.*
leaf (of plant), *ha.*
learn, to, *manabu; narau.*
lease, *tana-ukesho.*
least, at, *sŭkunakute mo.*
leather, *kawa.*
leave off, to, (cease), *yosu; yameru.*
leave (departure), *tatsu.*
leave (of absence), *hima.*
leave out, to, *habuku; yosu.*
ledger, *dai-chō.*
lecture, *enzetsu.*
left (-hand), *hidari.*
leg, *ashi.*
legible, *yomi-yasui.*
lemon, *yuzu.*
lemonade, *ramune.*
lend, to, *kasu.*
length, *take; nagasa.*
let, to, (house), *kasu.*
let, to, (permit), *saseru; yurusu.*
letter (missive), *tegami.*
letter (of alphabet), *moji.*
letter of credit, *ginkō no shinyō-hoshō-jō.*

* Both approximate only.

letter-paper, *tegami-no-kami.*
lettuce, *rettasŭ.*
liability, *sekinin.*
license (permit), *menjo.*
lid, *fūta.*
lie down, to, *neru.* [*wo iu.*
lie, to (tell falsehoods), *uso*
life, *inochi.*
lift, to, *mochi-ageru.*
light, a, *hikari; akari.*
light (colour), *usui-iro.*
light (in weight), *karui.*
light (not dark), *akarui.*
lightning, *inabikari.*
light, to, (a fire), *hi wo taku.*
light, to, (a lamp), *rampu wo tsŭkeru.*
like, to, *konomu; sŭki.*
lilac, *murasaki (no).*
lily, *yuri.*
lime, *ishi-bai.*
Limited Company, *yūgen-sekinin-kwaisha.*
line, *suji.*
lion, *shishi.*
lips, *kuchibiru.*
list, *mokuroku.*
list (catalogue), *shina-yaki.*
little, a, *sŭkoshi.* [*chiisai.*
little (small), *chiisa (na);*
live, to, (reside), *sumau.*
lively, *nigiyaka (na).*
loan, a, *kashi-kin.*
lobster, *kuruma-ebi.*
lock, to, *jō wo orosu.*
lock (on box, door, &c.), *jōmae.*
locksmith, *jōmae-ya.*
lonely, *sabishii.*
long, *nagai.*
look at, to, *miru.*
look for, to, *sagasu.*
looking-glass, *kagami.*
loose, *yurui.*
lose, to, (an article), *nakusu; ushinau.*
lose, to (not to win), *makeru.*
loss (money), *son; sonshitsu.*
loud, *takai; ōki (na).*
low, *hikui.*
lucky, *un no yoi.*
luggage, *nimotsu.*
luggage-van (on railway), *kisha no ni-guruma.*
luncheon, *hiru-gozen.*

Mackerel, *saba.*
maid-servant, *gejo;* (more polite), *jochū.*
make, to, *koshiraeru.*
male, *osu.*
man, *otoko.*
manage, to, *tori-atsŭkau.*
manager (chief clerk), *bantō.*
manager (of an establishment), *shihai-nin.*
manufactory, *seizo-ba.*
manufacture, to, *seizō-suru.*
manufacturer, *seizō-nin.*
many, *ōku no; ōi.*
marble (*noun*), *rōseki.*
March, *san-gwatsu.*
mark, *shirushi; ato.*
market, *ichiba.*
market-price, *sōba.*
marine (*adj.*), *kaijō-no.*
marine insurance, *kaijō-hoken.*
master (of the house), *aruji.*
mat, *tatami.*
match (for striking), *hagatsŭkegi.*
May (the month), *go-gwatsu.*
meaning, *imi.*

meanwhile, *sono uchi.*
measure, to, *sumpō wo toru.*
meat, *niku.*
mechanic, *shoku-nin.*
medicine, *kūsuri.*
meet, to, *au.*
meeting, a, *kwai ; shūkwai.*
member (of an association), *kwai-in.*
memorandum, *oboe gaki.*
mend, to, *naosu ; tsŭkurou.*
merchant, *akindo ; shōnin.*
message, *kotozuke.*
messenger, *tsŭkai no mono.*
middle, *mannaka.*
midnight, *yonaka.*
milk, *chichi.*
mirror, *kagami.*
mist, *moya ; kiri.*
mistake, *machigai.*
mix, to (*tr.*), *mazeru.*
mix, to (*intr.*), *mazaru.*
Monday, *getsuyōbi.*
money, *kane ; kinsu.*
money (paper-), *shihei.*
money-changer, *ryō-gae-ya.*
month, *tsŭki.*
moon, *tsŭki.*
more, *motto.*
morning, *asa.*
mountain, *yama.*
mouth, *kŭchi.*
move, to (*tr.*), *ugokasu.*
move, to (*intr.*), *ugoku.*
much, *takūsan.*
mud, *doro.*
muslin (*noun*), *men-sna.*
mustard, *karashi.*
mutton, *hitsuji-no-niku.*
mutton-chop, *hitsuji-no-choppu.*

Nail (of metal, &c.), *kugi.*
nail (finger-), *tsume.*
naked, *hadaka.*
napkin (serviette), *kŭchi-fuki.*
narrow, *semai.*
nasty (to taste), *mazui.*
near, *chikai.*
nearly, *mo sŭkoshi de.*
necessary, *hitsuyō na.*
neck, *nodo.*
needle, *hari ; nui-bari.*
needlework, *nuimono.*
neighbour, *kinjo no hŭto.*
neighbourhood, *kimpen ; kinjo.*
nephew, *oi.*
new, *atarashii ; shinki (na).*
news, *shimbun.*
newspaper, *shimbunshi.*
next, *tsugi no.*
niece, *mei.*
night, *ban ; yoru.*
noise, *oto.*
noisy, *sōzōshii.*
noon, *hiru.*
north, *kita.*
nose, *hana.*
notwithstanding, *ni kamawazu.*
November, *jū-ichi-gwatsu.*
number, *kazu.*
numerous, *ōi.*

Oak, *kashiwa ; nara.*
object (aim), *mokuteki.*
object, to, *koshō wo iū.*
oblige (compel), to, *shiite saseru.*
obscure, *bon-yari shŭto.*
observe, to, *mi-ukeru ; ki ga tsŭku.*
October, *jū-gwatsu.*
of, *no.*
offer, to, *susumeru.*
office, *jimusho ; yakūsho.*

official, *shikwan ; yakunin*
often, *tabi-tabi.*
oil, *abura.*
old (of things), *furui.*
old (of persons), *toshiyori (no).*
omit, to, *otosu.*
omnibus, *nori-ai basha.*
onion, *negi.*
only (*adv.*), *tada ; bakari.*
open, to (*tr.*), *akeru*
open, to be, *aite iru.*
opinion, *ryōken ; zonjiyori.*
opposite, *no mukō ni.* [*junjo.*
order (arrangement), *jun ;*
order, to, *ii-tsŭkeru ; meijiru.*
other, *ato no ; hoka no.*
out, to go, *deru.* [*soto.*
out-of-doors; outside, *omote ;*
over, *no ue ni.*
overcoat, *gwaitō.*
owner, *mochi-nushi.*

Pack, to, *ni-zukuri wo suru.*
package, *tsutsumi.*
pain, *itami.*
painful, *itai.*
paint, *penki.*
paint, to, (pictures), *egaku.*
painter, *ekaki.*
pale, *ao-zameta.*
paper, *kami.*
parasol, *higasa.*
parcel, *ko-zutsumi.*
parent, *oya.*
parsley, *seri.*
particulars, *kuwashii.*
partner (in a firm), *shain.*
party (pleasure), *kyakurai.*
passage (corridor), *rōka.*
passenger, *noi-kyaku.*
passport (*ryokō-*), *menjō.*
patient (invalid), *byōnin.*
patient, to be, *gaman suru.*
pattern, *moyō.*
pay, to, *harau.*
pay-day, *kanjō-bi.*
payee, *uketori-kata.*
payer, *harai-nin.*
payment, *harai.*
pear, *nashi.*
peas, *endō-mame.*
pen, *fude.*
pencil, *empitsu.*
penknife, *ko-gatana.*
pepper, *koshō.*
permit, to, *shōchi suru.*
person, *hito ; jin.*
perspiration, *ase.*
photograph, *shashin.*
photographic instruments, *shashin-kyō.*
photographer, *sha-shin-ya.*
physician, *isha.*
pick, to, *tsumu.*
pick up, to, *hirou.*
pickles, *tsŭke-mono.*
piece-goods, *tan-mono.*
pierce, to, *tsūki-tōsu.*
pig, *buta.*
pigeon, *hato.*
pill, *gwan-yaku.*
pillow, *makura.*
pin, *tome-bari ; hari.*
pink, *momo-iro no.*
pipe (for smoking), *kŭseru.*
place, *basho ; tokoro.*
plaice (fish), *karei.*
plank, *ita.*
plant, to, *ueru.*
plant (in general), *kŭsa.*
plant (in garden), *ueki.*
plate (dish), *sara.*

play, to, *asobu.*
play-bill, *bandzuke.*
pleasure, *tanoshimi.*
plenty, *jūbun.*
pocket, *kakŭshi ; fŭtokoro.*
pocket-book, *kami-ire.*
pointed (sharp), *togatta.*
policeman, *junsa.*
police-station, *keisatsŭ-sho.*
polish, to, *migaku.*
polite, *teinei* (*na*).
poor, *binbō* (*na*).
pork, *buta no niku.*
porter (railway-), *eki-fu.*
porter (light), *karuko.*
portmanteau, *kaban.*
post (letter), *yūbin.*
postage, *yūbin-zei.*
postage-stamp, *yūbin-gitte ;*
post-card, *hagaki.* [*inshi.*
postman, *haitatsu-nin.*
post-office, *yūbin-kyoku.*
post-office-order, *yūbin-kawase.*
potato, *imo ;* (sweet), *Satsuma-imo.*
pour, to, *tsugu.* [*wo suru.*
powder, *ko ; kona.*
praise, to, *homeru.*
premium (of insurance), *hōken-ryō.*
prepare, to, *koshiraeru ; shŭtaku*
present (gift), *shinjō-mono ; okuri-mono ; miyage.*
pretty, *kirei* (*na*) ; *utsŭkushii.*
prevent, to, *samatageru ; sasenai.* [*atai ; ne.*
price (cost, value), *nedan ;*
prison, *rōya.*
probably, *tabun.*
profit, *rieki ; mōke.*
programme (concert, &c.), *ban-dzuke.*
promise, a, *yakusoku.*
promise, to, *yakŭsoku suru.*
proper, *sōtō* (*na*) ; *sōō* (*na*).
property, *mochimono ; fudōsan.*
proportion, *wari-ai.*
provide, to, *sonaeru.*
pudding, (*o*)*kurashi.*
pull, to, *hŭku.* [*suru.*
punish, to, *bassuru ; tsumi*
pupil, *deshi.*
purchase, *motomeru.*
pure (clear), *sumi-kitta.* [*na.*
pure (unadulterated), *junsui*
purple, *murasaki.*
purpose, on, *waza-waza.*
purse, *kane-ire ; kinchaku.*
push, to, *osu.*
put, to, *oku ; sueru.*
put away, to, *katazukeru.*
put in, to, *ireru.*
put off, to, *nobasu.*
put on, to (don), *kiru.*
put out, to (extinguish), *kesu.*
put up with, to, *koraeru.*

Quality (of goods), *hin-shiusŭ.*
quantity, *taka ; kasa.*
quarrel, *kenkwa.*
queer, *kitai* (*na*).
question, *gimon ; toi.*
quick, *hayai.*
quiet, *shizuka* (*na*).
quilt, *futon.*
quire (of paper), *jō.*
quite, *jūbun ; mattaku.*

Rabbit, *usagi.*
radish, *aka-daiko.*
railroad, *tetsŭdō.*
railway carriage, *kisha.*
rain, *ame.*

raise, to, *ageru.*
rare, *mare* (*na*).
rascal, *herabō; waru-mono.*
rat, *nezumi.*
rather (otherwise), *'kaette*; (somewhat), *zuibun.*
raw, *nama* (*na*).
razor, *kamisuri.*
razor-strop, *togi-kawa.*
reach, to (*intr.*), *oyobu*;
read, to, *yomu.* [*todoku.*
ready, to be, *shĭtaku shite oru.*
ready money, *genkin.*
real, *hontō* (*no*); *makoto* (*no*).
reason (explanation), *wake*;
receipt, *uke-tori.* [*dōri.*
receipt-book, *uketori-chō.*
receive, to, *uke-toru.*
recently, *konaida.*
recommend, to, *susumeru.*
red, *akai.*
reduce in price, to, *makeru.*
reduction (in price), *ne-biki.*
refuse, to, *kotowaru.*
register (a letter), to, *kaki-tomeru.*
registered letter, *kaki-tomi tegami.*
relations (kinsmen), *shinrui.*
remain, to, *nokoru*; *amaru.*
remainder, *nokori.*
remember, to, *oboeru.*
remittance, *okuri-kin.*
repay, to, *henkyaku suru.*
rest, to, *yasumu.*
retail, *ko-uri.*
restaurant, *ryōri-ya.*
return, to (*tr.*), *kaesu.*
return, to (*intr.*), *kaeru.*
rice (boiled), *gozen*; *meshi*; *o mamma*; *gohan.*
rice (growing), *ine.*
rich, *kane-mochi* (*no*).
ride, to, *noru.*
ridiculous, *okashii.*
right (proper), *honto* (*no*); *ii.*
right (hand), *migi.*
ring, to (*tr.*), *narasu.*
ring, to (*intr.*), *naru.*
ring (finger), *yubi-wa.*
ripe (of fruit), *juku shita.*
river, *kawa.*
road, *michi.*
roast, to, *yaku.*
rock, *iwa.*
roll, to (*tr.*), *korobasu.*
roll, to (*intr.*), *korobu.*
roof, *yane.*
room, a, *heya*; *zashiki.*
root (*ki no*), *ne.*
rope, *nawa.*
rough, *arai.*
round, *marui.*
rub, to, *kosuru.*
rub out, to, *kesu.* [(*na*).
rude, *shitsurei* (*na*); *shikkei*
rug, *ketto.* [*fūsetsu.*
rumour, *hyōban*; *uwasa*;
run, to, *kakeru*; *hashiru.*
run away, to, *nigeru.*
rust, to, *sabiru.*

Sad, to be, *kanashimu.*
saddle, *kura.*
saddlegirth, *hara-obi.*
saddler, *bagu-ya.*
safe, *daijōbu* (*na*). [*hako.*
safe (for money, &c.), *kane-*
salad, *saradō.*
salary, *gekkyū.*
salt, *shio.*
salt-cellar, *shiwo-ire.*

same, *onaji.*
sample, *mihon*
sand, *sŭna.*
sardine, *iwashi.*
sash (girdle), *obi.*
satin, *shusu.*
Saturday, *Doyōbi.*
sauce, *shōyu.*
saucepan, *nabe.*
saucer, *shĭta-zara.*
save, to, *tasŭkeru.*
say, to, *hanasu; iu.*
school, *gakkō.*
scissors, *hasami.*
screw, *neji.*
screw-driver, *neji-mawashi.*
sea, *umi.*
second-hand, *furute.* [*(no).*
secret, *himitsu (na); naisho*
see, to, *miru.*
seed, *tane.*
seem, to, *mieru.*
seldom, *mare ni.*
self, *onore; jibun; jishin.*
sell, to, *uru.*
send, to, *yaru; tsŭkawasu.*
separately, *hanarete; betsu-betsu-ni.*
September, *ku-gwatsu.*
servant, *hōkōnin; meshi-*
sew, to, *nuu.* [*tsŭkai.*
shade (shadow), *kage.*
shape, *katachi.* [*suru.*
share, to, *wakeru; bumpai*
shave, to, *hige wo suru; hige wo soru.*
she, *ano hĭto; ano onna.*
shelf, *tana.*
shine, to, *teru.*
ship, *fune.*
ship (merchant-), ***shōsen.***
ship (sailing-), *homae-sen.*
ship (screw-), *uchi-guruma no*
ship (steam-), *jōkisen.* [*jokisen.*
shirt, *shatsu.*
shirt (flannel), *furaneru shatsŭ.*
shirt (under-), *shita-jiban.*
shirt (white), *shiroi jiban.*
shoe, *kutsu; han-gutsu.*
shoe-brush, *kutsŭ-bake.*
shoemaker, *kutsu-ya.*
shoot, to (with firearm), *teppō*
shop, *mise.* [*wo utsu.*
shopkeeper, *akindo.* [*hĭkui.*
short (of stature), *sei no*
short (in length), *mijikai.*
shoulder, *kata.*
show, to, *miseru.*
shower (of rain), *yūdachi.*
shrimps, *shiba-ebi.*
shut, to (*tr.*), *shimeru.*
sick, to feel, *mune ga warui.*
side, *hō; kata.*
sign, *shirushi.*
sign, to, *namae wo kaku.*
sign (board), *kamban.*
silent, to be, *damaru.*
silk, *kinu.*
silk (raw), *kiito.*
silk-thread, *kinu-ito.*
silly, *baka (ni).*
silver, *gin.*
silver-ware, *gin-zaiku.*
simple, *wakari-yasui; tegarui.*
since, *kara.* [birds), *naku.*
sing, to (of persons), *utau;* (of
sister (elder), *ane.*
sister (younger), *imōto.*
sit, to, (as Europeans), ***koshi wo kakeru.***
sit, to, (as Japanese), ***suwaru.***

size, *ōkisa.*
skin, *kawa.*
sky, *sora.*
sleep, to, *neru.*
sleepy, *nemui.*
sleeve, *sode.*
slide, to, *suberu.*
slipper, *uwa-gutsu.*
slow, *osoi.*
slowly, *shidzuka ni.*
small, *chiisai; chiisa (na).*
smell, a, *nioi.*
smoke, to, *tabako wo nomu.*
smoke, *kemuri.*
sneeze, to, *kūshami wo suru.*
snow, *yuki.*
so, *sonna ni; sō.*
soap, *shabon.*
soda-water, *sōda-mizu.* [*ni).*
soft, *yawarakai; yawaraka*
soil (earth), *tsuchi.* [*su.*
soldier, *heitai; heishi; heisot-*
solid (*adj.*), *katai.*
somebody, *dare ka.*
something, *nani ka.*
sometimes, *toki-ori; ori-fūshi.*
somewhere, *doko ka.*
son, *musūko.*
son-in-law, *muko.*
song, *uta.*
soon, *jiki ni.* [*zannen.*
sorry (for one's own sake),
sorry (for another), *kinodoku.*
sound (*noun*), *oto.*
soup, *soppu.*
sour, *suppai.*
south, *minami.*
sow, to, *maku.*
sparrow, *suzume.*
spectacles, *megane.* [*tōki suru.*
speculate, to (in stocks, &c.),
speech, to make a, *enzetsŭ suru.*
spend, to, *tsuiyasu; tsŭkau.*
spider, *kumo.*
spirits (liquor), *shōchū.*
spoil, to, *sonjiru.*
spoon, *saji.*
spoon (tea-), *cha-saji.*
spring, to (leap), *tobu.*
spring (-time), *haru.*
spring (water), *izumi.*
springs (of a vehicle), *bane.*
square, *shŭkaku (na).*
stable, *ūmaya.*
stable (livery-), *shakuba-ya.*
staircase, *hashigo-dan.*
stale, *furukusai.*
stamp (postage-), *yūbin-kiite.*
stamp (revenue), *shōken-inshi.*
stand, to (*intr.*), *tatsu.*
star, *hoshi.*
starch, *nori.* [*suru; tatsu.*
start, to (set out), *shuttatsu*
state (condition), *yōsu; ari-*
station, *teisha-ba.* [*sama.*
station-master, *eki-chō.*
steal, to, *nusumu.*
steam, *yuge; jōki.*
steamer, *jōkŭsen.*
steel, *hagane.* [*kata.*
steward (on ship), *makanai-*
stick, to (adhere), *kuttsūku.*
stiff, *katai.*
still (yet more), *motto.*
still (tranquil), *shizuka (na).*
still (yet), *nao; mada.*
stirrup, *abumi.*
stone, *ishi.*
stop, to (*tr.*), *tomeru.*
stop, to (*intr.*), *tomaru.*
store (shop), *mise.*

story (tale), *hanashi.*
straight, *massugu (na).*
strange, *fŭshigi (na).*
stranger, *shiranai hĭto.*
straw, *wara.*
strawberry, *ichigo.*
street, *tōri; machi.*
strength, *chikara.*
string, *ito.*
strong, *tsuyoi.*
student, *shosei.* [*ji.*
stuff (for garments, &c.), *kire-*
stumble, to, *tsumazuku; fumi-*
stupid, *baka (ni).* [*hazusu.*
suck, to, *suu.*
sugar, *satō.*
suit, to, *kanau; ki ni iru.*
sum (total), *shime-daka.*
summer, *natsu.*
sun, *hi; taiyō.*
Sunday, *dontaku; nichiyōbi.*
sunrise, *hi no de.*
sunset, *hi no iri.*
supper, *yūmeshi.*
sweep, to, *haku.*
sweet, *amai.*
swim, to, *oyogu.*

Table, *dai; tsŭkue; teifuru.*
table (writing-), *kaku-dai.*
table-cloth, *teberu-kake.*
tack (small nail), *byō.*
tail, *shippo.*
tailor, *shĭtate-ya.*
take, to, *toru.*
take time, to, *tema-doru.*
talk, to, *hanasu; hanashi wo*
tall, *sei no takai.* [*suru.*
taste, *ajiwai.*
tax, *nengu; zei.*
tea, *cha.*
tea-caddy, *cha-ire.*
tea-chest, *chabukuro.*
tea-cup, *cha-nomi-jawan.*
tea-dealer, *cha-shōnin.*
tea-grower, *chashi.*
tea-house, *chaya.*
tea-kettle, *tetsŭ-bin.*
tea-plantation, *cha-ba-take.*
tea-pot, *kibisho.*
tea-spoon, *cha-saji.*
teach, to, *oshieru.*
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Money, Weights and Measures.

NOTE.—With the exception of the *hiro* and the *tsubo*, all the names of the measures, weights, &c., given in the following tables are of Chinese origin, and are accompanied by the Chinese numerals only.

1. MONEY.

The CURRENCY IS DECIMAL; the unit is the *yen*, a silver coin equivalent to about two English shillings (50 cents. American), which has taken the place of the Mexican dollar, formerly used in Japan but now obsolete. One yen = 100 sen: one sen = 10 rin.

GOLD PIECES of 2, 5, 10 and 20 yen are also coined.

COPPER COINS vary from $\frac{1}{10}$ of a sen (1 rin) to 2 sen.

There is also a PAPER CURRENCY, consisting of notes of from 5 *sen* up to 10 and 20 *yen*. Not only in the towns, but throughout Japan generally, paper money, and especially that of the Bank of Japan, is regarded with more favour than gold or silver coin.

BANKING TRANSACTIONS, and indeed commercial transactions in general are framed on English models. Thus, ordinary and telegraphic money orders are issued; there is a Post Office Savings Bank; and Letters of Credit, Bills of Exchange and Bankers' Orders are all in constant use.

2. WEIGHTS.

10 rin	= 1 fun	=	5.8 grs.
10 fun	= 1 momme	=	58 ,,
100 momme	= 1 hyaku-me	=	about $\frac{3}{4}$ lb. (av.)
160 ,,	= 1 kin	=	1.325 lbs.*
1000 ,,	= 1 kamme	=	8.28 ,,

* Usually reckoned 1¼ lb. avoirdupois in transacting business with foreigners.

3. Long Measure.

10 rin	= 1 bu ...	=	.1193 in. ($\frac{1}{8}$ in.)
10 bu	= 1 sun ...	=	1.193 ,, ($1\frac{1}{8}$ in.)
10 sun	= { 1 shaku *or* kaneshaku }	=	11.93 in. (nearly 1 foot)
6 shaku	= 1 ken ...	=	71.58 ,, (nearly 2 yds.)
10 ,,	= 1 jō ...	=	119.3 ,, (nearly 10 ft.)
60 ken	= 1 chō (*nearly*)	=	119.3 yds. (about 120 yds.)
36 chō	= 1 ri ...	=	2.44 miles.

For nautical measurements the *kai-ri* which equals 1 European geographical mile, is now in general use; whilst for indicating the depth of water, the *hiro* (about 5 feet) is employed.

4. Superficial or Land Measure.

30 tsubo	= 1 se	=	118.6 sq. yds.
10 se	= 1 tan	=	1186 ,, (over $\frac{1}{4}$ acre)
10 tan	= 1 chō	=	2.45 acres (2 a. 1 r. 32 p.)

The *tsubo*, the common unit of measurement, is 6 *kaneshaku* square, i.e., about 3.95 square yards.

5. Dry Goods Measure.

In measuring dry goods a *shaku* (termed *kujiraku*) of 14.913 inches is employed. Silk and cotton goods are generally made up into pieces measuring a little more than $10\frac{3}{4}$ yards (*tan*) and also into pieces of double that length (*hiki*).

The English yard is now becoming generally known in the towns.

6. Measure of Capacity.

10 sai	= 1 shaku	=	$\frac{1}{31}$ pint
10 shaku	= 1 gō	=	about $\frac{1}{3}$ pint
10 gō	= 1 shō	=	,, $3\frac{1}{8}$ pints
10 shō	= 1 to	=	,, 4 gals.
10 to	= 1 koku	=	,, 39.7 ,,

This measure is employed for grain and liquids. The *shō* equals .397 (about two-fifths) of a gallon. The *koku* is employed for measuring junks, and is equal to about 4·27ths of a ton (nearly 3 cwt.), or $2\frac{1}{2}$ piculs. (1 picul = 100 kin.)

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PREFACE

TO THE

FOURTH EDITION.

This Edition has been thoroughly rewritten. It is also much enlarged, and is almost completely a new work.

More exclusive attention has been paid in it to the Tokio dialect, which now bids fair to become the language of the upper classes of Japan generally.

At the suggestion of a friend, a literal interlinear translation of the examples has been added. No translation, however, has ordinarily been given of the particles which occur in them. Their meaning can be found in the chapter on particles.

The author takes this opportunity of acknowledging the assistance which he has derived from the writings of Mr. E. M. Satow and Mr. B. H. Chamberlain. He is also indebted for some hints to Dr. Imbrie's Japanese Etymology.

Tokio, November, 1888.

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A GRAMMAR

OF

THE

JAPANESE SPOKEN LANGUAGE.

CHAPTER I.

THE SYLLABARY—PRONUNCIATION.

§1. In Japanese, every syllable is supposed to end in a vowel, and generally does so, e.g. *sa-yō de go-za-ri-ma-sŭ*. The exceptions occur mostly in foreign words, or are owing to contractions. There being no final consonants, the number of syllables is necessarily small, and is reckoned by the Japanese at forty-seven according to one arrangement, and by another, at fifty. There are, however, modifications of some of them, by which the number is increased to seventy-five.

There are in Japanese no means of writing separate letters as in European languages, and each syllable is therefore represented by a single character, *n* final, which has a character to itself, being an exception. But *n* is supposed to represent an older *mu*.

The following table shows the syllables of the Japanese language arranged according to what is called the *Go-jiu-on*, or fifty sounds.

JAPANESE SYLLABARY.

a	i	u	e	o
ka *ga*	ki *gi*	ku *gu*	ke *ge*	ko *go*
sa *za*	shi *ji*	su *zu*	se *ze*	so *zo*
ta *da*	chi *ji*	tsu *dzu*	te *de*	to *do*
na	ni	nu	ne	no
ha *ba* *pa*	hi *bi* *pi*	fu *bu* *pu*	he *be* *pe*	ho *bo* *po*
ma	mi	mu	me	mo
ya	i	yu	ye	yo
ra	ri	ru	re	ro
wa	i	u	ye	wo

It will be seen that there are a number of irregularities and repetitions in the above Table. These are owing to the circumstance that there are certain sounds which a Japanese cannot, or at any rate, does not pronounce. For *si*, he says *shi*, for *hu*, *fu*; for *yi*, *wi*, *wu* and *we*, *i*, *i*, *u* and *ye*, and so on. These irregularities play an important part in the conjugation of verbs, and ought therefore to be carefully noted.

§ 2. *a* is pronounced like *a* in fat, father.
e ,, ,, *ay* in say.
i ,, ,, *ee* in meet.
o ,, ,, *o* in more.
u ,, ,, *oo* in fool.

I and *u* are frequently almost inaudible. In such cases they have been written *ĭ*, *ŭ*. Thus, *shĭta*, 'below,' is pronounced very nearly *shta*; *tatsŭ*, 'a dragon,' almost *tats*. Long or double vowels are distinguished by a line drawn above them thus, *ī*, *ō*, *ū*. The distinction between *ī* and *i*, *ō* and *o*, *ū* and *u*, must be carefully attended to, as the meaning often depends upon it. *Kōshi* for instance means 'an ambassador,' while *koshi* means 'the loins.' *Sōtō* means 'suitable,' but *soto*, 'outside;' *kūki*, 'the atmosphere,' *kuki*, 'the stem of a plant.'

§ 3. The consonants are pronounced as in English, except *r*, *h*, *f*, *n*, *d*, *t*, and *g*, which differ somewhat from the corresponding English sounds. The true pronunciation of these letters must be learnt from a Japanese, but the following hints may be found useful.

R before *i* is the most difficult of Japanese sounds for a European to reproduce correctly. It is then pronounced nearly like *d*, except that the tip of the tongue touches the roof of the mouth farther back. Some Japanese make it nearly *j* in this position. Before other vowels the Japanese *r* more resembles the English sound. There is never anything in Japanese like the rough pronunciation given this

letter in French and Italian. *R* is often omitted before *i* in the words *gozaimasŭ*, *nasaimasŭ*, for *gozarimasŭ*, *nasarimasŭ*.

H and *f* are considered the same letter in Japanese and their pronunciation is not very different. The under lip does not touch the teeth in pronouncing *f*; it only approaches them as in pronouncing *wh* in *which*. In the vulgar Tokio dialect the syllable *hi* is undistinguishable from *shi*.

In pronouncing the Japanese *d* and *t* the tip of the tongue is pressed forward against the teeth instead of only touching the gum as in English. Little or no distinction is made by most Japanese between *dzu* and *zu*.

G at the beginning of a word is pronounced like the English *g* hard; in any other position like the German (not the English) *ng* in 'finger.'

In the syllable *ye* the *y* is in most words silent, or nearly so, and is often omitted in romanized Japanese.

In the case of double consonants, both must be sounded. Thus *amma*, 'a shampooer,' must be pronounced differently from *ama*, a 'fisherwoman;' *katta*, 'bought,' from *kata*, 'side.'

§4. The *nigori*.

The syllables *ga*, *gi*, *gu*, *ge*, *go*, *za*, *ji*, *zu*, *ze*, *zo* etc., printed in small italic type in the above table, all begin with soft consonants and are considered by the Japanese not as different syllables but simply as modifications of the syllables beginning with hard consonants in the lines immediately above them. This distinction is indicated in writing by a small mark, which is often omitted. *Ka* for instance with a diacritic mark is read *ga*, *shi*, *ji* and so on.

The formation of compounds and derivatives is often accompanied by the modification of a hard into the corresponding soft consonant, so that it is important to take note of this change, which, with the mark by which it is indicated, is called in Japanese *nigori*, or 'impurity.'

CHAPTER II.

PARTS OF SPEECH.

§ 5. The words 'Noun,' 'Adjective' and 'Verb' have two meanings in ordinary grammars of European languages. The term 'noun' is sometimes applied to a class of words inflected in a particular way, with cases and number, and it also means anything capable of being made the subject of a proposition. In other words it means one thing for etymological purposes and another in syntax, one thing in respect to changes within itself, another in its relations to other words. 'Verb' and 'Adjective' have double significations of a similar kind. This mode of classifying words according to two distinct principles viz. (1) the form of inflection and (2) their syntactical relations, is not without inconvenience even in European grammars, where it has led to the introduction of the awkward term 'participle,' meaning a word which is partly a verb and partly an adjective or noun. But such forms are after all the exception in European languages, where it is the general rule that words which as regards their declension or conjugation are nouns, adjectives or verbs are also nouns, adjectives or verbs for purposes of syntax. In Japanese, however, this is by no means the case. Here it is rather the rule than the exception that a word with or even without a change of inflection can be converted at pleasure into a verb, an adjective or a noun. *Iku*, 'to go,' for instance, looking to its conjugation is a verb, but if we consider its position in such sentences as *sugu ni iku*, 'he goes at once,' *iku ga yoroshī*,

'the going is good,' i.e. 'he had better go,' *iku hito ga aru*, 'a going person is,' i.e. 'there is somebody going,' it is only in the first case that it plays the part of a verb in the sentence, in the second it is a noun, and in the third an adjective.

The Japanese grammarians have avoided this ambiguity by classifying words as *na* or 'names,' i.e. 'uninflected words,' *kotoba* or *hataraki-kotoba*, 'words' or 'inflected words,' including the verb and adjective, and *teniwoha* or 'particles.' But this is not the place to attempt to introduce a more scientific English terminology. It will be sufficient to retain the familiar words, noun, verb and adjective, taking care to use them in such a way as to prevent confusion between these two significations.

§ 6. The noun is uninflected. All Chinese words in the Japanese language are uninflected, and are therefore strictly speaking nouns, but most of them, by the help of Japanese terminations are made to do duty as verbs, adjectives, or adverbs.

Along with the noun or uninflected word are classed the pronoun and numeral adjective, which in Japanese have no inflection. They have some peculiarities however which make it convenient to consider them separately.

There is no article. Prepositions and conjunctions are included mainly under the head of particles. Adverbs do not form a separate class of words. A particular form of the adjective does duty as an adverb, and other words which must be rendered as adverbs in English are in Japanese nouns, or parts of verbs.

The verb and adjective have a substantially similar mode of inflection in Japanese and should be considered as really forming only one part of speech.

CHAPTER III.

THE NOUN.

§ 7. In Japanese nouns have no inflections to distinguish masculine from feminine or neuter, singular from plural, or one case from another, but they are preceded or followed by particles which serve these and other purposes.

§ 8. *Gender.*—With the exception of a few common words such as *musŭko*, 'son;' *musŭme*, 'daughter;' *chichi*, 'father;' *haha*, 'mother,' no distinction is ordinarily made between the masculine and feminine. Thus *ushi* is either 'bull' or 'cow'; *mŭma* is either 'horse' or 'mare.'

When necessary, gender is distinguished by prefixing *o* or *on* for the masculine, *me* or *men* for the feminine. Thus *o ushi* is 'a bull;' *me ushi*, 'a cow;' *on dori*,' a cock;' *men dori*, 'a hen.' These are really compound nouns. Such phrases as *otoko no ko*, 'a male child;' *onna no ko*, 'a female child' are also in use, *otoko* meaning 'man' and *onna* 'woman.'

§ 9. *Number.* As a general rule the plural is not distinguished from the singular, but a plural idea can be expressed whenever necessary by the addition of one of the particles *ra*, *gata*, *domo*, *tachi*, or *shiu*, which will be found more particularly described in Chapter IX.

Examples.

Yakunin gata.	Officials.
Ninsoku domo.	Coolies.
Kodomo ra or	
Kodomo shiu.	Children.
Neko domo.	Cats.

Some nouns have a kind of plural formed by reduplication. But these forms correspond rather to the noun preceded by 'every' than to the ordinary plural. Thus *shina* is 'an article,' *shina jina*, 'all sorts of articles;' *kuni*, 'a country,' *kuni guni*, 'every country;' *tokoro* 'a place,' *tokoro dokoro*, 'different places.' The first letter of the second half of these forms almost invariably takes the *nigori*. (See § 4.)

§ 10. *Case.* Properly speaking, Japanese nouns have no cases, but a declension can be made out for them by the help of certain particles, as follows:—

TORI, 'A BIRD.'

Nominative.	*Tori* or *tori ga*, a bird.
Genitive.	*Tori no* or *tori ga*, of a bird or a bird's.
Dative.	*Tori ni* or *tori ye*, to a bird.
Accusative.	*Tori* or *tori wo*, a bird.
Vocative.	*Tori* or *tori yo*, O bird!
Ablative.	*Tori kara* or *tori yori*, from a bird.
Locative.	*Tori ni*, at, to or in a bird.
Instrumental.	*Tori de*, with or by means of a bird.

The plural terminations come between these particles and the noun, as:

Yakunin gata	*ni*	*menjō wo*		I showed my passport to the officials.
Official	to	passport		
misemashita.				
showed				

The student is referred to Chapter IX for an account of these particles.

§ 11. *Compound nouns.* Compound nouns are formed 1*st*—From two nouns. Ex. *Kazaguruma* 'a wind-mill,'

from *kaze*, 'wind,' and *kuruma*, 'a wheel;' *hanazono*, 'a flower-garden,' from *hana*, 'a flower,' and *sono*, 'a garden;' *kobune*, 'a boat,' from *ko*, 'a child,' 'something small,' and *fune*, 'a boat;' *honya*, 'a book-seller,' from *hon*, 'a book,' and *ya*, 'a house.'

2*nd*—From the stem of an adjective and a noun. Ex. *Akagane*, 'copper,' from *aka*, stem of *akai*, 'red,' and *kane*, 'metal;' *Nagasaki*, 'long cape,' the name of a place, from *naga*, stem of *nagai*, 'long,' and *saki* 'a cape.'

3*rd*—From a noun and the stem of a verb. Ex. *Mono-shiri*, 'a learned man,' from *mono*, 'a thing,' and *shiri*, stem of *shiru*, 'to know'; *jibiki*, 'a dictionary,' from *ji*, 'a character,' and *hiki*, stem of *hiku*, 'to draw.'

4*th*—From the stem of a verb and a noun. Ex. *Urimono*, 'a thing for sale,' from *uri*, stem of *uru*, 'to sell,' and *mono*,' a thing.'

5*th*—From the stem of an adjective and the stem of a verb, as *Supensuru no maru-nomi*, 'a man who swallows Herbert Spencer whole,' where *maru* is the stem of *marui*, 'round,' and *nomi*, the stem of *nomu*, 'to swallow.'

6*th*—From two verbal stems, as *hikidashi*, 'a drawer,' (lit., 'a pull-out') from *hiki*, stem of *hiku*, 'to pull,' and *dashi*,' stem of *dasu*, 'to bring out;' *kigaye*, 'a change of clothing,' from *ki*, stem of *kiru*, 'to wear,' and *kaye*, stem of *kayeru*, 'to change.'

The first letter of the second part of a compound noun generally takes the *nigori*. (See § 4.) Thus the *k* of *kane* is changed into *g* in the compound *akagane*, the *f* of *fune* into *b* in *kobune*.

The final vowel of the first part of a compound is often modified, the most common change being from *e* to *a*. Thus from *sake*, 'Japanese rice-beer' and *te*, 'hand,' is

formed *sakate*, 'drink money;' from *shiro*, the stem of *shiroi*, 'white,' and *ke*, 'hair,' is formed *shiraga*, 'grey hairs.'

The prefixes denoting gender and the honorific prefixes *o*, *mi* and *go* (for which see Chap. XII) must be considered as forming compounds with the nouns to which they belong.

§ 12. *Derivative nouns.* Abstract nouns are formed from adjectives by adding *sa* to the stem, as *takasa* 'height' from *takai*, 'high.' It is occasionally added to words of Chinese derivation as *fubinsa*, 'pitiableness.' The adjective followed by *koto*, 'thing,' is also used in a nearly similar signification, as in the following examples. It denotes however rather the degree of a quality than the abstract quality itself.

Takasa wa iku-ken desŭ ka? height how many ken is ?	How many ken is it in height?
Takai koto! dōmo! high thing some how	What a height!
Ima no wakasa ni. present youthfulness at	At your young time of life.

Many nouns are simply the stems of verbs without any change of form, as *nokori*, 'remainder,' stem of *nokoru*, 'to be left over;' *kakushi*, 'pocket,' stem of *kakusu*, 'to conceal;' *watashi*, 'ferry,' stem of *watasu*, 'to make to cross over.' A few stems of adjectives are used in the same way, as *shiro*, 'white,' a dog's name, stem of *shiroi*, 'white.' There is here however a slight change of meaning, *nokori*, *kakushi*, *watashi*, and *shiro* having a more concrete signification than the verbs or adjective from which they are taken.

It will be seen later that for purposes of syntax, certain parts of the verb and adjective must be considered as nouns.

CHAPTER IV.

THE PRONOUN.

§ 13. *Watakŭshi*, 'I' (plural *watakŭshi domo*, 'we'), is the ordinary word for the pronoun of the first person. *Ore* (plural *orera*) is less respectful, and is the word mostly used by coolies, etc., to each other. To inferiors it is a somewhat haughty word. Students and soldiers say *boku* for 'I', *waga hai* for 'we'.

Temaye is a humble word for 'I,' much used by the lower classes of Tokio in addressing their superiors. It is also used as a pronoun of the second person. Some people use their surname instead of the personal pronoun of the first person.

Other words for 'I' are *watashi* (familiar), *watai* (by women), *washi* (very familiar), *wattchi* (rustic), *sessha* (formal), *oira* (familiar), *jibun* (properly 'self').

Examples.

Watakŭshi wa zeikan no
I customhouse
yakunin de gozarimasŭ.
officer am
I am a customhouse officer.

Ore mo ikō.
I too will go
I'll go too.

O yama no taishō ore
(hon.) mountain of general I
hitori.
alone
I'm the king of the castle. (in the children's game.)

Nanda ore ga yotteru — What! I drunk? Not a bit of it.
what is I being drunk
(for *yotte iru*) *mono ka.*
thing ?

Watakŭshi wa go dōyō — It is just the same with me.
I (hon.) same
desŭ.
is

Watakŭshi wa sore wo sukŭ — I like them, but I am afraid they wont fit me.
I them like
keredomo, dōmo watakŭshi
although somehow me
ni wa aimasu mai.
to fit (polite) will not

Watakŭshi wa Tekurada — I am Tekurada Futoshi. I have the honour of meeting you for the first time.
I
Futoshi de gozarimasŭ.
Hajimete o me ni
for the first time (hon.) eyes on
kakarimashĭta.
have hung

Sennen iro-iro go — In former times I was much indebted for your kindness.
former year all kinds (hon.)
kō-on ni adzukarimashĭta.
great favours have experienced

Iye! watakŭshi koso..... — On the contrary, it was I who...
No, I (emph. part.).....

Ōkiku nattara — I too, when I grow big, intend to be a naval officer.
big when I have become
boku mo kaigun no shikan ni
I too navy officer
naru tsumori desŭ.
become intention is

§ 14. The personal pronoun of the second person differs according to the rank of the person addressed.

Anata, for *ano kata* 'that side,' (plur. *anata gata*) is properly a pronoun of the third person but like the German *Sie* has come to be used for the second. It is sometimes a noun as in the phrase *kono anata* 'this gentleman.' *Anata* is used when speaking to superiors or equals, or in fact, to any one who has a claim to be addressed with civility. *Omaye*

(plural *omaye gata*) is familiar and condescending, and is the word used in addressing servants, workmen, the members of one's own family, etc. *Omaye san* is almost the same as *anata*, but more familiar, and is used chiefly by women. *Kisama* and *temaye* are used in addressing coolies and other persons of the lowest class in a familiar way. *Kimi* is much used among soldiers and students; *sensei* in addressing men of learning; a servant says *danna* (master), *danna-san* or *danna-sama* (rarely *anata*) in addressing his master.

Other words for 'you' are *konata* (for *kono kata*, 'this side'), *sonata*, (for *sono kata*, 'that side,' familiar) *sono hō* (by magistrates to prisoners or witnesses), *sochi* (to inferiors), *nushi* ('master', very contemptuous), *o nushi* (very familiar), *ware* (rustic), *unu* (abusive), *sokka* (formal). But *anata* and *omaye* will be found enough for most Europeans to trouble themselves with.

Examples.

Anata ni o hanashi mōshi-
you talk wish to
tai koto ga gozarimasŭ.
thing there is

There is something I want to tell you.

Omaye koko ni matte ore.
you here waiting remain

Do you wait here.

Kisama wa ore no uchi ni
you my house into
haitte, dō suru?
entering how do

What do you mean, Sir, by coming into my house?

Danna no o mŭma no shita-
master's horse prepa-
ku wa yoroshiu gozarimasŭ.
ration good is

Your horse is ready, Sir.

Kimi wa doko ye iku ka.
you where to go ?

Where are you going?

Boku wa gakkō ye kaeru tokoro da.
I college to return place am

I am on the way back to college.

Ā! sensei wa Minamoto Kun de gozaimasŭ ka? Go kō-mei wa kanete ukctamawatte orimasŭ.
you (lit. elder brother) Mr. (predicate) are ? (hon.) high name previously having heard I remain

Ah! are you Mr. Minamoto? I have already heard of your high reputation.

O nushi dachi.

You fellows!

Unu dorobō me.

You thief!

Unu uso wo tsuku ze.
falsehood stick (emph. particle)

You are lying!

Ā! ii kokoromochi d'atta: Kisaburō kisama wa dō da?
ah good sensation was you how is?

Ah! how pleasant that was! Kisaburo, will you have a turn?

(Master, leaving bath, to servant.)

§ 15. The pronoun of the third person is *are* (plural *arera*). *Are* has no gender. It is often replaced for persons by the more polite form *ano hīto*, 'that man' or 'that woman;' *ano o kata*, 'that gentleman' or 'lady' or *ano onna*, 'that woman.' These words add *gata* to form the plural.

Aitsu, *aitsura* are contemptuous equivalents for *are*, *arera*. *Kare* (plural *karera*) is sometimes used instead of *are* by educated people, but it belongs rather to the book language than to the colloquial. *Tō-nin* 'the person in question' is sometimes used for 'he.' *Ikken* is used when there is a sly emphasis on the pronoun, as '*Ikken ga kita*, '*He* has come.'

Examples.

Are wa mō Kōbe ni tsuki- He (she or it) has probably
already has
mashitarō. arrived in Kōbe by this time.
probably arrived

Ano hito wa junsa de goza- He is a policeman.
policeman
rimasu.
is

Ano o kata Hiōgo no akindo Isn't he a Hiogo merchant?
merchant
ja nai ka?
is not ?

§ 16. The above are by no means the only personal pronouns in use, but they will be found sufficient for most Europeans to know, and few persons will have occasion to use more than *watakushi*, *watakushidomo*, for the first person, *anata*, *anatagata* or *omaye*, *omayegata* for the second and *are*, *anohito* or *ano kata* for the third. The grammar of the pronouns is the same as that of nouns and they affix the particles in Chap. IX. in the same way as nouns. With the pronouns of the first and second person however the use of the plural particles when two or more persons are intended is the rule, instead of being the exception as it is in the case of nouns. A Japanese often says 'we' (*watakushidomo, waga hai*) for 'I.'

The use of personal pronouns is much more limited in Japanese than in English. They are not employed except in cases where their omission would cause ambiguity, or where there is an emphasis upon them. Thus, 'I am going to Tokio to-morrow,' will be *Miōnichi Tōkiō ye mairimasu*, except where it is doubtful whether the speaker refers to himself or to another person, when *watakushi* is added. If there is an emphasis on the pronoun, as in the phrase, 'I don't know what *you* may do, but *I* shall go to Tokio to-

morrow,' it must not be omitted. Japanese generally prefer to indicate person by some of the honorific or humble modes of expression described in Chap. XII.

The indiscriminate use of pronouns is a very common fault committed by Europeans in speaking Japanese, and even disfigures some manuals of conversation which have been published. Not one personal pronoun is used in Japanese where there are ten in English.

§ 17. *Possessive Pronouns* are in Japanese nothing more than personal pronouns, with the addition of the possessive particle *no* or *ga*.

Examples.

Ano hito no iye wa — His house is a long way off.
that man's house
yohodo tōi.
very much is far

Watakŭshi ga yubi wa itande — I have a pain in my finger.
my finger painful
iru.
is

Omaye no kiukin wa ikura? — What are your wages?
your wages how much?

'Mine,' 'yours,' 'his,' 'hers,' 'theirs,' are in Japanese also *watakŭshi no, anata no, are no* etc., but they can easily be distinguished from 'my' 'your' etc. by the particles which accompany them or by the context.

Examples.

Kore wa anata no tsuye — Is not this your stick?
this your stick
de wa gozaima-
(sign of pred.) is
senŭ ka?
not ?

Hei! Watakŭshi no desŭ.
Yes mine is

Yes, it is mine.

Watakŭshi no da (for *de aru*)
mine is
to omotte machigaimashita.
that thinking mistook

I mistook it for mine.

Watakŭshi no wa atarashiu
mine new
gozaimasŭ; *anata no wa furū*
is your old
gozaimasŭ.

Mine is new; yours is old.

Ano hito no de wa ikemasenŭ:
his with can go not
jibun no de nakute wa ki ni
own without mind
irimasenŭ.
enter not

His won't do: I don't like any but my own.

Watakŭshi no wo o kashi
mine (hon.) lend
mōshimasŭ kara, go
(humble word) became (hon.)
yenrio naku ——
ceremony without

I will lend you mine, so please don't hesitate (to use it.)

Anata gata no wa hitotsu ka
your (plural) one or
futatsu ga arimashita.
two there were

There were one or two of yours.

Are no wo itadaite mo
his having accepted even
yoroshiu gozarimasŭ ka?
good is it ?

May I accept his?

Taihen tamatta
Great change collected
nā! Kono uchi omaye no
(exclam.) This among yours
wa ikutsu bakari aru?
how many amount are
Temaye no wa sŭkoshi hoka
I little other
wa gozarimasenŭ.
are not

What a tremendous lot have been collected! How many of these are yours? Mine are only a few.

§ 18

DEMONSTRATIVE AND INTERROGATIVE PRONOUNS.

This	That (2nd. person)	That (3rd. person)	That (3rd. pers.)	Who	Which	What
Ko or *Ka* (root)	*So* or *Sa* (root)	*A* (root)	*Ka* (root)	*Da* (root)	*Do* (root)	*Na* (root)
Kore (noun)	*Sore* (noun)	*Are* (noun)	*Kare* (noun)	*Dare* (noun)	*Dore* (noun)	*Nani* (noun)
Kono (adj.)	*Sono* (adj.)	*Ano* (adj.)	*Kano* (adj.)	...	*Dono* (adj.)	..
Konata (pron.)	*Sonata* (pron.)	*Anata* (pron.)	...	...	*Donata* (pron.)	...
Koko here	*Soko* there	*Asŭko* there	...	...	*Doko* where	...
Kochi here, hither	*Sochi* there, thither	*Achi* there, thither	...	...	*Dochi* where, whither	...
Konna this kind of	*Sonna* that kind of	*Anna* that kind of	...	...	*Donna* what kind of	...
Konnani (adv. of last)	*Sonnani* (adv. of last)	*Annani* (adv. of last)	...	...	*Donnani* (adv. of last)	...
Koitsu this fellow	*Soitsu* that fellow	*Aitsu* that fellow	*Kyatsu* that fellow	...	...	..
Kayō this manner	*Sayō* that manner	...	...	...	...	...
Kahodo this much	*Sahodo* that much	...	...	...	...	*Nanihodo* how much
Kaku or *kō* thus	*Shika*, *so* or *sō* so	*Ā* in that way, so	...	...	*Dō* how	*Naze* why

The above table gives along with the Demonstrative and Interrogative pronouns a number of words which it is convenient to consider at the same time, as being associated with them in meaning and derivation. Most of them are in very common use.

§ 19. *Ko*, *ka*, 'this.'

The root is only found in the compounds shown in the table, in *ko-toshi*, 'this year,' and perhaps one or two other words.

Kore (plural *korera*), *kono*. *Kore* is a noun meaning 'this thing,' or more rarely 'this person,' and corresponds to the French 'ceci,' *kono* an adjective equal to 'ce' 'cette' 'ces.' *Kore no* is also in use but with a different meaning from *kono*. *Kore no hako* for example would mean 'the box of this,' 'the box to which this belongs,' *kono hako* simply 'this box.' Similar distinctions are to be made between *sore*, *sono*, *sore no*, etc. *Kore wa*, *sore wa*, *are wa*, are often pronounced *korya*, *sorya*, *arya*, or even *korā*, *sorā*, *arā*, but it is better not to imitate these contractions.

Konata for *kono kata*, 'this side,' ought properly to be a pronoun of the first person and it is sometimes used for 'I,' but it is more common as a pronoun of the second person.

Koko, 'here.' The second *ko* means 'place.' It is found in a few other combinations as for instance *miyako* 'the capital,' lit. 'honourable-house-place.' The plural particle *ra* added to *koko*, *kochi*, gives them a vaguer signification. Thus *kokora* means 'hereabouts,' *kochira* 'hitherabouts,' 'somewhere in this direction.' In *sokora sochira* etc., *ra* has the same force.

Konna, *konnani*, 'this kind of,' 'in this kind of way.' *Konna* is for *kore naru*, 'being this,' *konnani* for *kore naru ni*, 'in being this.'

Koitsu 'this fellow,' is also used for inanimate things. It is for *ko-yatsu*, *yatsu* meaning 'fellow,' and is a very contemptuous word.

Kono yō ni, 'in this manner,' *kono yō na*, 'this kind of' have nearly the same meaning as *kayō*, *kayō na*, and are more common.

Kahodo 'this much.' *Kore hodo* is also in use in a nearly identical sense.

Kaku, kō 'thus.' *Kaku* is the older and book form but is still in use in certain phrases, such as *to mo kaku mo* 'even so, even thus,' i.e. 'howsoever,' 'at all events.'

Examples of *kore, kono,* etc.

Kore wa nani da? — What is this?

Kore wa teppō de gozaimasŭ. — This is a gun.
gun is

Kore wa ikura? — How much is this?

Kono ki. — This tree.

Kono tokei. — This watch.

Kono o kata. — This gentleman.

Kore wa Nihon go de nan' to — What do you call this in Japanese?
this Japanese in, what
mōshimasŭ?
call

Anata ni kō iu shimpai — It is really inexcusable in me to have caused you such anxiety.
you to thus called anxiety
kakete wa jitsu ni sumima-
having hung truly does
senŭ.
not finish

Boku wa kore de mo gakumon — I am after all a man who has gone through a course of learning.
I this even learning
wo shita ningen da.
done human being am

Danna wa kochira de go- — Is the master anywhere hereabouts?
master here abouts
zarimasŭ ka?
is ?

Kō iu ba-ai — Because this is the posture of affairs.
thus called posture of affairs
da kara.
is because

Korehodo osoroshikatta koto — I never was so frightened in my life.
this much afraid was thing
wa gozarimasenŭ.
is not

§ 20. *Sa* or *so* 'that.'

Sore, *sono*. There is the same distinction between *sore* and *sono* that there is between *kore* and *kono*. *Sore* stands alone, *sono* is joined to nouns. The remarks on the words in the first column of the table also apply to the corresponding words in this column and need not be repeated here.

Examples of *sore*, *sono* etc.

Sore wa kinodoku na koto de gozaimasŭ. that sad thing is	That is a sad thing.
Doko de sono kura wo o kai nasatta? where that saddle buy did	Where did you buy that saddle?
Sonnara (for *sorenara*) *yoroshī.* if it be that it is good	In that case it is all right.
Sore ja (for *sore de wa*) *ikō.* in that case will go	Well then, let us go!
Sayō nara ikimashō. thus if it be will go	Well then! let us go! (more polite than last).
Sore ya kore ya de o ukagai mōshita no desŭ. that or this or for (hon.) call (humble word, past tense) is	I called on you partly for that, partly for this.
Sō to mo! Sō to mo! so that even	Yes! Yes!
Sonna (for *sore naru*) *mokuteki nara yoshita hō ga ii.* that kind of object if it is have given up side is better	If that is your object the best plan is to give it up.
Sore wa sō to. that thus	Let that be so—i.e. to change the subject.

Shīte, 'having made,' is understood at the end of the last sentence.

Shō shō sokora (or *sokoira*) *de* Wait a little thereabouts.
a little thereabouts
matte ore.
waiting remain

Yo no naka no koto wa mina Such is the way of the world.
world interior thing all
sonna mono sa.
such thing (emph. part.)

Sō da sō yo. So it would appear.
that is appearance

Sore ni sono toki hajimete In addition to that, I then for the first time learnt the truth.
that to that time first
hontō no koto wo shitta.
true thing learnt

Anata wa sō osshaimasŭ You say so, Sir, but——
you so say
keredomo——
but

Sonnani o anji nasaru There is no reason for your being so anxious.
so much (hon.) anxious do
koto wa gozaimasenŭ.
thing there is not

Sahodo no koto de wa aru- I thought it would not so very much signify.
so much of thing (pred.) will
mai to omotta.
not be thought

Sa mo nakereba—— If that is not even so——
so even if is not

Sōshìte (or *so shìte*) *tsuide* And won't you take the opportunity of buying me a few oranges?
thus having done opportunity
ni mikan wo sŭkoshi katte
at orange a little bought
kite kudasaimasenŭ ka?
come give (neg.) ?

Ai wa itasanakatta sō desŭ. It seems they did not meet.
meet did not so is

Ame ga furi sō mo nai. It does not seem likely to rain.
rain fall even is not

Fūfu ni natte It seems they have become man and wife.
husband and wife having become
iru sō na.
remain is

Sora! (for *sore wa*) *kisha ga* There! the train is starting.
there! the train
deru.
is starting

Sore hodo arimashīte wa What will you do with all that quantity?
that quantity being
dō suru?
how do

Dare ga sō iimashīta? Who said so?
who so said

Soko ga kanjin da. That is the important point.
that place important is

§ 21. *A* 'that.'

Are and *sore*, *ano* and *sono* must not be used indiscriminately. Just as *kore* may be called the demonstrative pronoun of the first person, *sore* is the demonstrative pronoun of the second and *are* of the third person. *Sore*, *sono* refer to something present before the speaker's eyes or to his mind; *are*, *ano* to something a little way off or not in sight. *Sore*, *sono* refer to the immediate subject of conversation; *are*, *ano* are used when a fresh subject is started. *Sono mŭma* for instance means 'that horse' i.e. 'the horse you are riding,' or 'which you have bought,' or 'of which we are speaking;' *ano mŭma*, 'the horse you rode yesterday,' etc. *Ano yo* 'that world' means 'the other world.' The phrase 'this that and the other' is a fair translation of *kore*, *sore*, *are*.

Kore, *kono* are the Italian *questo*; *sore*, *sono* are *cotesto* and *ano*, *are* are *quello*.

A Japanese often begins a sentence with an *ano* which has no meaning whatever and which merely serves to draw the attention of the person addressed.

The three words *konata* (for *kono kata*) 'this side,' *sonata* (for *sono kata*) 'that side,' and *anata* (for *ano kata* 'that side') should when used as pronouns mean respectively

'I,' 'you' and 'he,' 'she' or 'it,' but curiously enough they are all used in the second person, though *konata* may sometimes stand for 'I.' *Anata* for 'you' resembles the German use of *sie* 'they' as a pronoun of the second person.

Asŭko is irregularly formed. The regular form *ako* is in use in the western dialect.

Ayō and *ahodo* are not found; *ano yō*, *are hodo* are used instead.

Examples of *are, ano,* etc.

Are wa nan' da?
that what is
What is that?

Ano daiku wa kita ka?
that carpenter come?
Has that carpenter come?

Ara! (for *are wa*) *mata*
there again
hajimatta. Anna (for *are naru*)
have begun such
kuchi no warui koto wo!
mouth bad thing
There! you are at it again. (Did any one ever hear) such bad language?

Omaye wa dō shite koko
you how having done here
ni iru ka? Ano—watakŭshi ka?
are? I?
How is it you are here? Eh! Ah! Is it I? (the use of *ano* here indicates embarrassment.)

Ano—Ikeda san.
I say! Mr. Ikeda.

Bakufu wa ano yō ni
Shogunate that manner
natte kara.
having become after
Since the fall of the Shogunate.

Ā iu hanashi wa
that way called story
mettani kikimasenŭ.
seldom hear
It is seldom we hear a story of that kind.

Ā iu fūzetsu wa ate ni
report dependence
naranai.
do not become
One cannot depend on reports of that sort.

§ 22. *Ka*, 'that.'

The words in this column have the same meaning as the corresponding words in the previous one but they are much less commonly used and only by educated people. They belong properly to the book language. *Kano* has sometimes the meaning 'a certain.'

In some phrases *kare* is still in common use.

Examples.

Kare kore hiru desŭ. noon is	It is just about noon.
Kare kore iwazu to ike. not saying go	None of your objections, but be off with you.
Nanno (for *nani no*) *kanno* (for *kare no*) *to make-* be beaten *oshimi wo itta.* reluctance said	He went on talking as much as to say that he was not going to be beaten.
Hĭto wa kare kore to wa people that this *iwanai keredomo.* not say although	Though people do not make any remarks.
Nani ya ka ya.	Anything whatever.

§ 23. *Da*, 'who'.

Dare, 'who,' is the only word in this column, the places of the others being supplied by the derivatives of *do* 'which.'

Dare da? is	Who is it? who goes there?
Dare no mōsen?	Whose blanket?
Dare ni kane wo yatta? to money gave	To whom did he give the money?
Dare ga sō iimashita? who so said	Who said so?
Dare ka to (sign of indirect clause.) *omot-* who while *tara.* I thought	I wondered who it was.

§ 24. *Do*, 'which.'

Dore, 'which.' An old form of *dore* is *idzure* which is still in use in the sense 'at all events,' 'at any rate.' It is here put short for *idzure ni mo*, lit. 'in whichever (case).'

Donata, (for *dono kata*, 'which side'), is used as a polite substitute for *dare*, 'who.' A still more respectful phrase is *donata sama*.

From *dō*, 'how,' are formed *dōzō*, 'somehow or other,' *dōka*, 'somehow,' both of which words have nearly the force of our 'please.'

Examples of *dore*, etc.

Dore wa yoroshiu gozari- which good is *masŭ?*	Which do you prefer?
Dono fune?	Which ship?
Dono gurai yoroshiu gozari- what quantity good is *masŭ?*	How much do you require?
Dōka o negai somehow (hon.) beg *mōshimasu.* (humble word.)	Please do, I beg of you.
Dō iu hanashi de how called talk (predicate) *gozarimasu ka?* is ?	What is it all about?
Donata de gozaimasŭ? who is	Who is there? (polite.)
Donnani ureshi ka shirema- how much joyful ? cannot *senŭ.* know	I cannot tell you how delighted I am.
Dō shiyō? how shall do	What shall I do?
Dore! dore! kore desŭ ka? which which this is ?	Let me see! let me see! is it this one?

Doann yōsu ka to Wondering what the state of
state of affairs ? affairs was.
omotte.
thinking

Ima kokoro-atari wa nai ga, At present I have nobody in
now mind hit is not view but at all events I will
idzure tadzunete mimashō. make inquiries.
having inquired will see

Dō nasaimasŭ ? What do you propose to do?
how do

Dō ka nasaimashīta ka ? Is anything the matter with you?
somehow have done ?

Sono shōgun wa Napoleon Which is the stronger—that
that general general or Napoleon?
to dochi ga tsuyō gozaimasŭ ?
and which strong is

Dō kangayete mo. No matter how I think
how having thought even over it.

§ 25. *Na*, 'what.'

Nani, 'what,' is used of inanimate objects only. There is no adjective form. *Nani no*, usually contracted into *nan-no* or *dono*, is used instead.

Naze, 'why,' is for *na-zo-ye*, *zo* being an emphatic and *ye* an exclamatory particle. See Chap. X.

Nanihodo, contracted into *nambo*, is used by the Japanese of the central and western provinces instead of the familiar *ikura*, 'how much,' of Tokio.

Examples of *nani* etc.

Nanda (for *nani de aru*) ? What is it? or what is the matter?

Kono mono wa nanda ? What is this thing?
this thing what is

Sono gunkan wa nan' What is that man-of-war
that man-of-war what called?
to iu ?
called

Nani shi ni kita?
what do to have come

What have you come to do? what has brought you here?

Nani? suguni mŭma wo hiite koi.
what at once horse having led come

What (nonsense)! lead the horse here at once.

Nannara (for *nani nareba*)
because it is what
watakŭshi mo hima desŭ kara,
I leisure is because
o tomo wo itashĭte
(hon.) accompany having done
mo yoroshiu gozaimasŭ ka?
even good is ?

Well then! as I have nothing to do, have you any objections to my accompanying you?

Nani shiro issho
what do(imperative) together
ni iki nasai.
go (polite imperative)

Suppose you go along with me.

Bimbō da nan'to iu kokoro
poor what called heart
wo haishĭte.
giving up

Putting away the feeling that I was poor or anything of that sort.

Yūbin-bato ni shi-komu to ka
post-pigeon as train that ?
nani to ka itte.
something that ? saying

Saying he was training it as a carrier pigeon or something of that sort.

Nanno go yō desŭ ka?
what (hon.) business is ?

What is your business?

Nani to ka shiyō wa ari masumai ka
do manner will not be ?

Is there nothing which can be done?

Naze hayaku konai?
why quickly not come

Why don't you come quickly?

Naze to iyeba.
why if say

To explain the reason why.

Nani, in the combination *nan'desŭ* 'what is it' and similar phrases, is constantly introduced by some speakers in a meaningless way, something like our 'don't you know.'

§ 26. INDEFINITE PRONOUNS.—By the addition of the particles *ka*, *mo*, *demo*, *zo*, interrogative pronouns become indefinite pronouns.

Dare ka, 'somebody.'

Example.

Dare ka shita ni matte oru. Somebody is waiting below.
below waiting remains

Dare mo, 'anybody,' is generally used with a negative verb.

Examples.

Dare mo shiranŭ. Nobody knows.

Dare ye mo iwanai yo. You don't tell anybody.
to even not say (imperative.)
(emph. part.)

Dare de mo means 'any one whatever.'

Example.

Dare de mo yoroshiu gozarimasŭ. Anybody whatever will do.
good is

Dore mo, 'any one,' *dore de mo*, 'any one whatever,' are used in a similar way to *dare mo* and *dare de mo*.

Nani ka, 'something,' anything.'

Examples.

Kono hako no naka ni nani ka haitte iru ka? Is there anything in this box?
box inside
having entered is?

Kojiki ni nani ka o yari nasare. Give something to the beggar.
beggar to give do

Nani mo, 'anything at all,' is used with negative verbs.

Example.

Nani mo gozarimasenŭ. There is nothing at all.

Nanī de mo, 'anything whatever.'

Examples.

Kono musŭme wa nanī de mo This girl eats anything
girl
taberu. whatever.
eats

Nani de mo shitte iru. He knows every thing.

Nanī zo, usually contracted into *nanzo*, 'something or another,' 'any.'

Example.

Nanzo omoshiroi shimbun go- Have you not some diverting
diverting news news to tell me?
zarimasenŭ ka?
is not

In the same way interrogative adverbs may become indefinite, as *doko* 'where,' *dokka* (for *ḍoko ka*) 'somewhere,' *dokodemo* 'anywhere.'

Example.

Doko ka de mita yō ni I think I have seen (him)
seen manner somewhere.
omoimasŭ.
think

§ 27. Reflexive Pronouns.—*Jibun*, 'self,' *jibun no*, 'one's own,' is the commonest reflexive pronoun in the Japanese spoken language. It is sometimes replaced by *jishin* or *onore*. *Waga* means 'one's own' in the phrases *waga ko*, 'one's own child,' *waga kiōdai*, 'one's own brothers and sisters,' *waga kuni*, 'one's own country,' and perhaps some others.

Examples of *jibun* etc.

Jibun de dekinai kara — Because I can't do it by myself, help me please.
can't because
tetsŭdatte kudasare.
lending hand give

Jibun ga warui. — It is his own fault.
himself is bad

Tegami wa yō ni tatanai; — A letter is of no use; go and talk to the man himself.
letter use stands not
jishin ni itte o hanashi nasare.
going speak do

Go jibun no toki de — It will do at your own time.
(hon.) own time at
yoroshiu gozarimasŭ.
good it is

Yokei na o sewa da: — I don't want your assistance; brush the flies from your own head.
needless (hon.) trouble it is
jibun no atama no hai wo oye.
own head flies drive off

Samukute, jibun no te da ka — It is so cold, I don't know whether they are my own hands or what they are.
being cold own hand is ?
nan'da ka wakaranŭ.
what is ? is not clear

Jibun no inochi wo sŭtete, — Throwing away his own life, he aided others.
life abandoning
hĭto wo tasŭkemashĭta.
aided

Observe the force of *hĭto* in this sentence.

For 'each other,' 'one another,' Japanese use the adverb *tagai ni* which means 'mutually.'

Examples.

Tagai ni mite orimashĭta. — They looked at one another.

Tagai ni tasŭkeru. — They assist each other.

§ 28. Relative Pronouns—The Japanese language has no relative pronouns. To express the same idea, the verb of the relative clause is put before the word to which the relative pronoun refers. In the case of passive verbs a

similar construction is found in English. Thus, for 'the man who was murdered,' we may say, 'the murdered man,' which corresponds exactly to the Japanese phrase, *korosareta hīto*.

Examples.

Anata ga o uri nasatta jōkisen. sell did steamer	The steamer which you sold.
Sakujitsu katta hobune. yesterday bought sailing-ship	The sailing vessel which (we) bought yesterday.
Hayaku susumu fune. quick advance ship	A ship which sails fast, or a fast sailing ship.
Nihon go wakara-nū hīto. Japan language not understand man	A man who does not understand Japanese.

Instead of *koroshīta hīto*, 'the man who killed,' *korosareta hīto*, 'the man who was killed,' it is possible to say *koroshīta tokoro no hīto*, *korosareta tokoro no hīto*, *tokoro* meaning 'place,' but this construction can hardly be said to belong to the colloquial language. Such phrases, however, as *kiita tokoro ni yotte*, 'according to what I have heard,' are not unfrequent.

§ 29. Other Pronominal words:—

Hīto 'man'. *Hīto* is used in a similar way to the German *man*, the French *on*, and the English 'one' or 'people.' It may also mean 'other people.'

Examples.

Hīto wo baka ni shīte, ikenai. people fool to making cannot go	You should not make fools of people.
Hīto ga iu no ni. say in	According to what people say.

Hito no kodomo. children	Other people's children.

Mina, 'all,' is used either alone or after a noun.

Mina kareta.	They have all withered.
Ki ga mina kareta.	The trees have all withered.
Mina de ikutsŭ?	How many in all?
Mina san yoku irasshai- all Mr. well (hon.)come *mashita.* (past)	You are all welcome, Gentlemen.

Ika (root) 'how' is only found in a few combinations such as *ikani* or *ikaga*, 'how,' *ikahodo*, 'how much.'

Iku, 'what number,' appears in the following combinations—*ikutsŭ*, 'how many,' *ikura*, 'how much,' *ikumai*, 'how many flat objects,' *ikuhon*, 'how many cylindrical objects,' *ikuka*, 'how many days, *ikutari* or *ikunin*, 'how many men,' and other similar phrases.

Itsu, 'when,' is found alone and in the combinations *itsuzo*, 'at some time or another,' *itsuka*, 'on some day or another,' *itsu mo* or *itsu demo*, 'at any time at all,' 'always.'

Riō-hō, lit. 'both sides,' is used for 'both,' but *dochira mo* is commoner.

CHAPTER V.

NUMERALS.

§ 30. The Japanese language has two series of numerals, one consisting of original Japanese words, the other borrowed from the Chinese. The Japanese series extends no further than the number ten, after which Chinese numerals only are used.

List of Numerals :—

	JAPANESE.	CHINESE.
1	*Hitotsŭ.*	*Ichi.*
2	*Fŭtatsŭ.*	*Ni.*
3	*Mitsŭ.*	*San.*
4	*Yotsŭ.*	*Shi.*
5	*Itsutsŭ.*	*Go.*
6	*Mutsŭ.*	*Roku.*
7	*Nanatsŭ.*	*Shichi.*
8	*Yatsŭ.*	*Hachi.*
9	*Kokonotsŭ.*	*Ku.*
10	*Tō.*	*Jiu.*
11		*Jiu ichi.*
12		*Jiu ni.*
20		*Ni jiu.*
21		*Ni jiu ichi.*
30		*San jiu.*
100		*Hiaku.*
200		*Ni hiaku.*
300		*Sam biaku.*
600		*Rop piaku.*
800		*Hap piaku.*
1,000		*Sen.*
10,000		*Man.*

Larger numbers are expressed by multiples of *man*. Ex. 150,000, *jiu go man*; a million, *hiaku man*. Consecutive numerals follow the same order as in English. Ex. 1868. *sen hap piaku rokujiu hachi*.

Riō 'both' is sometimes used instead of *ni* 'two' as in the phrase *riō san nin*, 'two or three persons.'

Nana jin is sometimes used instead of *shichi jiu*, 'seventy,' in such phrases as *nana jissen* 'seventy cents.'

§ 31. The following rules are to be observed in the use of numerals:—

1. The only cases in which the Chinese numerals under eleven are employed are alone or before uncompounded or monosyllabic nouns of Chinese origin. Ex. *Jiu go kin*, 'fifteen catties;' *roku nin*, 'six men;' *hap piaku* (for *hachi hiaku*), 'eight hundred.' The letter changes which take place will be best understood from the numerous examples in § 32 and elsewhere.

2. The Japanese numerals when prefixed to nouns of Japanese origin lose the final syllable *tsŭ*.

Tsu is really an old possessive particle.

Examples.

Fŭta hako.	Two boxes.
Mi tsutsumi.	Three parcels.
Yo hiro.	Four fathoms.

3. The possessive particle *no* is sometimes introduced between the numeral and the noun. Ex. *Fŭtatsŭ no mono*, 'two things.'

4. The numeral is very often placed after the noun.

Examples.

Yama futatsŭ.	Two mountains.
Mikan yotsŭ.	Four oranges.

5. The numeral may stand by itself.

Example.

Ikutsŭ aru?	How many are there?
Jiu ichi gozarimasŭ.	There are eleven.

§ 32. Auxiliary Numerals. — It is comparatively seldom that the numeral is joined immediately to the noun. What may be called Auxiliary Numerals are much in use. They correspond to the English phrases, '*six head* of cattle,' '*four brace* of partridges,' '*two pair* of shoes.'

Examples.

Kami ichimai.	One sheet of paper.
Hakimono issoku (for *ichi soku*).	One pair of shoes.
Akindo jiu ichi nin.	Eleven merchants (*lit.* merchants—eleven men).

Most of these auxiliary numerals are of Chinese origin, and fall under Rule 1 of the preceding section. A few are Japanese words, and fall under Rule 2 as *kura hīto tomai*, 'one godown.' They are commonly placed after the noun, but a construction similar to that described in Rule 3 is also admissible. Ex. *Sannin no akindo*, 'three merchants.'

These numerals are in daily use, and a knowledge of some of them is absolutely necessary.

The most common are:—

	FOR ANIMALS.	FOR MEN.	FOR BIRDS.
	Hiki.	*Niu.*	*Wa.*
1.	*Ip piki.*	*Ichi uiu* or *hitori.*	*Ichi wa.*
2.	*Ni hiki.*	*Ni uin* or *fütari.*	*Ni wa.*
3.	*Sam biki.*	*Sau niu.*	*Sam ba.*
4.	*Shi hiki.*	*Yottari* or *yo* uiu.*	*Shi wa.*
5.	*Go hiki.*	*Go niu.*	*Go wa.*
6.	*Rop piki.*	*Roku niu.*	*Roku wa.*
7.	*Shichi hiki.*	*Shichi niu.*	*Shichi wa.*
8.	*Hachi hiki.*	*Hachi nin.*	*Hachi wa.*
9.	*Ku hiki.*	*Ku uin.*	*Ku wa.*
10.	*Jip piki.*	*Jiu uin.*	*Jip pa.*
	&c.	*&c.*	*&c.*

FOR LONG AND ROUND ARTICLES, SUCH AS BOTTLES, PENCILS, TREES, ETC.

Hon.

1. *Ip pou.* 2. *Ni hon.* 3. *Sam bon.* 4. *Shi hon.*
5. *Go hou.* 6. *Rop pou.* 7. *Shichi hon.* 8. *Hachi hon.*
9. *Ku hon.* 10. *Jip pon. &c.*

FOR BROAD FLAT OBJECTS, SUCH AS DOLLARS, SHEETS OF PAPER, CLOTHING, ETC.

Mai.

1. *Ichi mai.* 2. *Ni mai.* 3. *Sam mai.* 4. *Yo mai.*
5. *Go mai.* 6. *Roku mai.* 7. *Shichi mai* 8. *Hachi mai.*
9. *Ku mai.* 10. *Jiu mai. &c.*

* *Shi* is avoided in many combinations because it also means 'death,' a word of ill omen, and the Japanese numeral *yo* used instead before Chinese words.

FOR HOUSES.	FOR SHIPS.	GLASSES OF WINE, CUPS OF TEA, ETC.	SHOES.
Ken.	*Sō.*	*Hai.*	*Soku.*
1. *Ik ken.*	*Is sō.*	*Ip pai.*	*Is soku.*
2. *Ni ken.*	*Ni sō.*	*Ni hai.*	*Ni soku.*
3. *San gen.*	*San zō.*	*Sam bai.*	*San zoku.*
4. *Shi ken.*	*Shi sō.*	*Shi hai.*	*Shi soku.*
5. *Go ken.*	*Go sō.*	*Go hai.*	*Go soku.*
6. *Rok ken.*	*Roku sō.*	*Roku hai.*	*Roku soku.*
7. *Shichi ken.*	*Shichi sō.*	*Shichi hai.*	*Shichi soku.*
8. *Hachi ken.*	*Hachi sō.*	*Hachi hai.*	*Hachi soku.*
9. *Ku ken.*	*Ku sō.*	*Ku hai.*	*Ku soku.*
10. *Jik ken.*	*Jis sō.*	*Jip pai.*	*Jis soku.*
11. *Jiu ik ken.*	*&c.*	*&c.*	*&c.*

FOR *JINRIKISHA* AND *KAGO*.

Chō	or	*Dai.*
It chō		*Ichi dai.*
Ni chō		*Ni dai.*
San chō		*San dai.*
Shi chō		*Yo dai.*
Go chō		*Go dai.*
Roku chō		*Roku dai.*
Shichi chō		*Shichi dai.*
Hat chō		*Hachi dai.*
Ku chō		*Ku dai.*
Jit chō		*Jiu dai.*

For carriages the numeral is *ichi riō*, *ni riō* etc.; for books (vols.) *is satsu*, *ni satsu*, (copies) *ichi bu*, *ni bu* etc.; for mats, *ichi jō*, *ni jō* etc.

§ 33. Ordinal Numbers.—The ordinals are formed by prefixing the word *dai* or affixing *ban* to the Chinese numerals.

1st.	*Dai ichi*	or	*Ichi ban.*
2nd.	*Dai ni*	,,	*Ni ban.*
3rd.	*Dai san*	,,	*Sam ban.*
4th.	*Dai shi*	,,	*Yo ban.*
5th.	*Dai go*	,,	*Go ban.*
	&c.		*&c.*

The ordinals precede the noun, the possessive particle *no* being introduced between.

Examples.

Dai ichi no yaku.	The first, or highest office.
Ni ban no fune.	The second ship.

Dai ichi, *ichi ban* mean literally 'number one.' *Me* is often added after *ban*, as *ni bau me no fune*, 'the second ship.'

§ 34. Fractions.—Fractional quantities are expressed in the following manner: 21-100ths is *hiaku bun no ni jiu ichi*, (lit. of one hundred parts twenty one.) The *no* is commonly omitted, and *bu* substituted for *bun*. Thus for 'one third' the speaker has a choice between *sam bun no ichi* and *sam bu ichi*. When there is no denominator expressed, it is understood that tenths are meant.

Examples.

Hachi bu.	Eight tenths.
Shichi bu, sam bu ni wake- having	Divide it into seven tenths and three tenths.
te o kure. divided give	

One half is *han*, or *ham bun*. One third and one fourth are sometimes *mitsŭ ichi* and *yotsŭ ichi*. These particular forms have been sanctioned by usage, but as a general rule Japanese and Chinese numerals cannot be combined in this way.

§ 35. Examples of Numerals.

Sono kasa wa ikura? He; ippon wa gojissen de gozarimasŭ ga; sambon o kai nasareba, ichi yen nijissen ni itashimashō.
that umbrella how much one piece fifty cents is three pieces (hon.) buy if do one twenty cents to will make

How much is that umbrella? One is fifty sen but if you buy three, I will make them one yen twenty sen.

Hito tsutsumi ni hiaku mai dzutsu haitte imasŭ.
one package in hundred piece each having entered is

There are one hundred (dollars, shirts, or other flat objects,) in each package.

Sore wa fŭta tsŭki maye no koto da.
that two month before thing is

That is a thing of two months ago.

Mina de ikutsŭ?
altogether how many

How many altogether?

Nanatsŭ gozarimasŭ.

There are seven.

Konuichi dora no sōba wo kiita ka?
to-day dollar rate of exchange have heard ?

Have you heard what the rate of exchange for dollars is to-day?

He, hiaku mai ni hiaku jiu yen de gozarimasŭ.
Yes, hundred piece in hundred ten are

Yes, it is 110 yen for 100 dollars.

Kore yori nan' ri hodo aru?
this from what quantity is

How many *ri* is it from here?

Shichi hachi ri hoka (or *shika*) *wa gozarimasenŭ.*
seven eight other is not
It is not more than seven or eight *ri*.

Ni san gen.
two three houses
Two or three houses.

Shi go nichi.
Four or five days.

Nan' doki desŭ? or *Nan' ji desŭ?*
What o'clock is it?

Kare kore yoji de gozarimasŭ.
that this
It is just about four o'clock.

Iku iro arimasŭ ka?
how many colours are ?
How many kinds are there?

Sōtai de kokono iro gozarimasŭ.
all in nine colours there are
In all, there are nine kinds.

Midzu wo hĭto kuchi kurero.
Water one mouth give
Give me a mouthful of water.

Hitotsŭ no samatage ga aru.
one obstacle there is
There is one obstacle.

Ĵiu-nin to-iro.
10 men 10 colour
As many men, as many minds.

CHAPTER VI.

THE VERB.

§ 36. The verb in Japanese has no means of expressing distinctions of number or, except indirectly, of person. *Kasu*, for instance, may mean, 'I lend,' 'thou lendest,' 'he lends,' 'we, you, or they lend,' according to circumstances.

In the spoken language there are two conjugations of verbs. The following table shows the terminations of the principal parts in each conjugation:—

	CONJ. I.	CONJ. II.
Stem	*i*	*e* or *i*
Base for Negative and Future forms	*a*	*e* or *i*
Present Indicative	*u*	*eru* or *iru*
Base for Conditional forms	*e*	*ere* or *ire*

It is not altogether arbitrarily that these conjugations have been termed the 'first' and the 'second.' The great majority of underived verbs are conjugated according to the first conjugation; all passive and most causative and other derivative verbs belong to the second.

§ 37. Table showing the formation of the principal parts in different verbs:—

	CONJUGATION I.								CONJUG. II.	
	lend	wait	be	write	pour	end	read	call	eat	can
Stem	*kashi*	*machi*	*ari*	*kaki*	*tsugi*	*shimai*	*yomi*	*yobi*	*tabe*	*deki*
Neg. Base	*kasa*	*mata*	*ara*	*kaka*	*tsuga*	*shimawa*	*yoma*	*yoba*	*tabe*	*deki*
Pres. Indic.	*kasu*	*matsu*	*aru*	*kaku*	*tsugu*	*shimau*	*yomu*	*yobu*	*taberu*	*dekiru*
Con. Base	*kase*	*mate*	*are*	*kake*	*tsuge*	*shimaye*	*yome*	*yobe*	*tabere*	*dekire*

As the Japanese language does not possess the sounds *tu*, *ti* and *si*, *tsu*, *chi* and *shi* are substituted wherever they are required by the conjugation. This will explain several apparent irregularities in the above table.

The conjugation of *shimau* would be *shimawi*, *shimawa*, *shimawu*, *shimawe*, but, as is explained in § 1, *wi*, *wu* and *we* are unknown syllables in Japanese, being replaced by *i*, *u* and *ye*.

§ 38. To each of the principal parts of the verb, certain particles or terminations are annexed. In this way forms are produced in some degree similar to the moods and tenses of European grammars. These terminations are shown in the annexed tables.

It will be observed that in most cases they are merely tacked on to the verb without any change. This is what is called 'agglutination,' and owing to the prevalence of this method in Japanese it has been rightly called an agglutinative language. There are however several cases where something more than mere 'tacking on' has taken place. The future, *kasō*, which contains three elements, closely welded together, is an example. *Kasō* is for *kas*+*a*+*mu*, the root+sign of neg. base+future particle. *Matta*, the past tense of *matsu*, 'to wait,' is another case where the original elements have been so consolidated together as to be quite indistinguishable on a superficial examination. *Matta* is for *mach*+*i*+*te*+*ar*+*u*, i.e. the root+sign of stem+sign of participle+root of verb 'to be'+sign of indic. mood.

In some cases the terminations treated of in this chapter are really identical with particles described in Chapter IX.

Those readers who prefer the more old fashioned style of conjugation according to moods and tenses are referred to the table given at the end of this chapter, but they are recommended to master at least the principle of the formation of the various tenses before proceeding further.

§ 39. CONJUGATION I.

Kasu, to lend.

Stem	*Kashi*, lend.
Past Participle	*Kashi te*, having lent or lending.
Past Tense	,, *ta*, (he) lent or has lent.
Conditional of do. ..	,, *tareba*, if or when (he) lent, or has lent.
Hypothetical of do. ..	,, *taraba*, if (he) had lent.
Probable Past	,, *tarō*, (he) probably lent.
Alternative Form	,, *tari*, at one time lending.
Concessive Past	,, *taredo*, though (he) lent.
Desiderative Adj.	,, *tai*, (he) wishes to lend.
Polite Form	,, *masŭ*, (he) lends.
Negative Base	*Kasa*.
Neg. of Pres. Indic. ..	*Kasa nŭ*, (he) does not lend.
Negative Past	,, *nanda*, (he) did not lend.
Neg. Conditional	,, *neba*, if (he) does not lend.
Neg. Hypothetical ..	,, *zu ba*, if (he) were not to lend.
Neg. Concessive	,, *nedo*, though (he) does not lend.
Neg. Participle	,, *de* or *zu*, not lending.
Hypothetical	,, *ba*, if (he) were to lend.
Neg. Adjective	,, *nai*, (he) does not lend.
Future	*Kasō*, (he) will lend.
Present Indicative ..	*Kasu*, (he) lends.
Neg. Imperative	*Kasu na*, do not lend.
Neg. Future	,, *mai*, (he) will not lend.
Conditional Base	*Kase*.
Imperative	*Kase*, lend.
Conditional	,, *ba*, if (he) lend.
Concessive.....	,, *do*, though (he) lend.

§ 40. CONJUGATION II.

Taberu, to eat.

Stem	*Tabe*, eat.
Past Participle	*Tabe te*, having eaten or eating.
Past Tense	,, *ta*, (he) ate.
Conditional of do. ..	,, *tareba*, if or when (he) ate, or has eaten.
Hypothetical of do. ..	,, *taraba*, if (he) had eaten.
Probable Past	,, *tarō*, (he) has probably eaten.
Alternative Form....	,, *tari*, at one time eating.
Concessive Past	,, *taredo*, though (he) ate.
Desiderative Adj.....	,, *tai*, (he) wishes to eat.
Polite Form	,, *masŭ*, (he) eats.
Imperative	,, *ro*, eat!
Negative Base	*Tabe*.
Neg. Pres. Indic.	*Tabe nŭ*, (he) does not eat.
Neg. Past Indic.	,, *nanda*, (he) did not eat.
Neg. Conditional	,, *neba*, if (he) do not eat.
Neg. Hypothetical ..	,, *zuba*, if (he) were not to eat.
Neg. Concessive	,, *nedo*, though (he) does not eat.
Neg. Participle	,, *de* or *zu*, not eating.
Hypothetical	,, *ba*, if (he) were to eat.
Neg. Adjective	,, *nai*, (he) does not eat.
Neg. Future	,, *mai*, (he) will not eat.
Future	,, *yō*, (he) will eat.
Present Indicative ..	*Taberu*, (he) eats.
Neg. Imperative	*Taberu na*, do not eat.
Conditional Base	*Tabere*.
Conditional	*Tabere ba*, if (he) eat.
Concessive	,, *do*, though (he) eat.

§ 41. The following examples show the letter-changes which take place when the stems of verbs of the first conjugation ending in *chi*, *ri*, *ki*, *gi*, *i* preceded by a vowel, *mi* or *bi* come before the terminations *te*, *ta*, *tareba*, *tara*, *taraba*, *tarō*, *tari*, and *taredo*.

Machi-te becomes *matte*, *machita matta*, etc.
Ari-te ,, *atte*.
Kaki-te ,, *kaite*.
Tsugi-te. ,, *tsuide* or *tsuite*.
Shimai-te ,, *shimatte*.
Omoi-te ,, *omotte*.
Yomi-te ,, *yonde*.
Yobi-te ,, *yonde*.

Exception :—*Iki-te* (*iku* 'to go') becomes *itte* not *iite*.

§ 42. Irregular verbs. *Kuru* 'to come,' *suru* 'to do' and the polite auxiliary *masŭ* are somewhat irregular. Their conjugation is given below.

For the future of *kuru*, *koyō* is best. *Kiyō*, which is also used, is not so good. *Kō* is sometimes heard in the phrase *itte kō ka*, 'having gone shall I come.'

Instead of *shō*, the future of *suru*, 'to do,' *seyō* is sometimes heard, and for the negative future *semai*, some people say *sumai* or *shimai*. But these forms are less correct than those given in the tables.

Masŭ has no desiderative form. Instead of *ikimashītai*, we must say *ikitō gozaimasŭ* 'I wish to go.' *Mase* (imperative) is often pronounced *mashi* by careless speakers. *Masuru* is more formal, and less common than *masŭ*.

Masŭ is not now in use as a separate word, but only combined with other verbs to form polite tenses.

§ 43. *Kuru*, to come.

Stem	*Ki.*	come.
Past Participle....	*Ki te*	coming or having come.
Past Tense	,, *ta*	(he) came, or (he) has come.
Conditional of do. ..	,, *tareba*	if or when (he) came.
Hypothetical of do.	,, *taraba*	if (he) had come.
Probable Past	,, *tarō*	(he) has probably come.
Alternative	,, *tari*	at one time coming.
Concessive of Past.	,, *taredo*	although (he) came.
Desiderative Adj. ..	,, *tai*	(he) wishes to come.
Polite Form	,, *masŭ*	(he) comes.
Negative Base	*Ko*	———
Neg. of Pres. Indic.	*Ko nŭ*	(he) does not come.
Neg. of Past Indic.	,, *nanda*	(he) did not come.
Neg. of Conditional.	,, *neba*	if (he) does not come.
Neg. of Hypothet.	,, *zuba*	should (he) not come.
Neg. of Concessive.	,, *nedo*	though (he) do not come.
Neg. Participle	,, *de, zu*	not coming, or without coming.
Hypothetical	,, *ba*	should (he) come.
Neg. Adjective	,, *nai*	(he) does not come.
Neg. of Future	,, *mai*	(he) will not come.
Future.....	*Kō* or *koyō*	(he) will come.
Imperative	*Koi*	come!
Present Indicative..	*Kuru*	(he) comes.
Neg. Imperative ..	*Kuru na*	do not come!
Conditional Base ..	*Kure*	———
Conditional	*Kure-ba*	if (he) comes.
Concessive	,, *do*	though (he) comes.

§ 44. *Suru*, to do.

Stem	*Shi*	do.
Past Participle	*Shĭ te*	doing or having done.
Past Tense	,, *ta*	(he) did or has done.
Conditional of do. ..	,, *tareba*	if or since (he) did.
Hypothetical of do.	,, *taraba*	if (he) had done.
Probable Past	,, *tarō*	(he) probably did.
Alternative	,, *tari*	at one time doing.
Concessive Past ..	,, *taredo*	though (he) did.
Desiderative Adj. ..	,, *tai*	(he) wishes to do.
Polite Form	,, *masŭ*	(he) does.
Imperative	,, *ro*	do!
Neg. Adjective	,, *nai*	(he) does not or will not do.
Negative Base	*Se.*	———
Neg. of Pres. Indic.	*Se nŭ*	(he) does not do.
Neg. of Past Indic.	,, *nanda*	(he) did not.
Neg. of Conditional.	,, *neba*	if (he) does not.
Neg. of Hypothetical	,, *zuba*	should (he) not do.
Neg. of Concessive.	,, *nedo*	though (he) do not.
Neg. Participle	,, *de* or *zu*	not doing, or without doing.
Hypothetical	,, *ba*	should (he) do.
Neg. Future	,, *mai*	(he) will not do.
Future.....	*Shō*	(he) will do.
Pres. Indicative....	*Suru*	(he) does.
Neg. Imperative ..	*Suru na*	do not!
Conditional Base ..	*Sure*	———
Conditional	*Sure ba*	if (he) does.
Concessive	,, *do*	though (he) does.

§ 45. *Masŭ*, to be.

Stem	*Mashi*	be.
Past Participle	*Mashĭ te*	being or having been.
Past Tense	,, *ta*	(he) was or has been.
Conditional of do..	,, *tareba*	if or since (he) was.
Hypothetical of do.	,, *taraba*	if (he) had been.
Probable Past	,, *tarō*	(he) probably was.
Alternative	,, *tari*	at one time being.
Concessive Past ..	,, *taredo*	though (he) was.
Desiderative Adj. ..	Wanting	———
Polite Form	Wanting	———
Negative Base	*Mase*	———
Neg. of Pres. Indic.	*Mase-nŭ*	(he) is not.
Neg. of Past Indic.	,, *nanda*	(he) was not.
Neg. of Conditional.	,, *neba*	if (he) is not.
Neg. of Hypothetical	,, *zuba*	should (he) not be.
Neg. of Concessive.	,, *nedo*	though (he) is not.
Neg. Participle	,, *de* or *zu*	not being.
Hypothetical	,, *ba*	should (he) be.
Neg. Adjective	Wanting	———
Future.....	*Mashō*	(he) will be.
Imperative	*Mase*	be!
Present Indicative..	*Masŭ* or *masuru*	(he) is.
Neg. Imperative ..	*Masŭ-na!*	do not be!
Neg. of Future	,, *mai*	(he) will not be.
Conditional Base ..	*Masure*	———
Conditional	*Masure-ba*	if (he) is.
Concessive	,, *do*	though (he) is.

§ 46. The Stem* or Indefinite form. *Kashi*, *tabe*.

1. As will have been seen from the above tables, the stem is used as a base to which some of the terminations are added.

2. The stem is used to form compounds with nouns, adjectives, or other verbs.

Examples.

Kashiya.	'A house to let,' from *kashi*, stem of *kasu*, 'to lend,' and *ya*, 'a house.'
Kimono.	'Clothes,' from *ki*, stem of *kiru*, 'to clothe,' and *mono*, 'a thing.'
Migurushi.	'Ugly,' from *mi*, stem of *miru*, 'to see,' and *kurushi*, painful, 'distressing.'
Arigatai.	'It is difficult to be' (I am much obliged), from *ari*, stem of *aru*, 'to be' and *katai*, 'hard, 'difficult.'
Buchikorosu.	'To beat to death,' from *buchi*, stem of *butsu*, 'to beat,' and *korosu*, 'to kill.'
Shiageru.	'To finish,' from *shi*, stem of *suru* 'to do,' and *ageru*, 'to raise.'

Sora wa kumotte imasŭ The sky is clouded; it looks like rain.
sky clouded is
kara, furi-sōna ambai desŭ.
because fall state

* The form which in previous editions of this work was termed the Root is now called the Stem or Indefinite Form for reasons which have been very convincingly put by Mr. B. H. Chamberlain in a short paper read before the Asiatic Society of Japan, to which I am indebted for this improvement. It is possible, however, that such stems as *kashi* are after all really roots, the *i* not being a termination but merely a sound added in order to comply with the rule that in Japanese every syllable must end with a vowel.

Yō sumi-shidai ni. As soon as my business is
business finish order in finished.

Deki shidai ni okurimashō. I will send it as soon as it is
is made order will send made.

Furi-sōna (for *furi-sō-naru*), *sumi-shidai* and *deki-shidai* in these sentences should be regarded as compounds.

3. The stem is often a noun.

Examples.

O kamai nasaimasuna. Please don't mind.
(hon.) care do not

O wakari mo You will probably not under-
(hon.) understanding stand, but—
arimasŭmai ga. —
will not be but

Mō o kayeri ni natta. He has already gone away.
already return has become

Naka-naka o kiki-ire He utterly refused to listen to
middle-middle listen-take-in me.
ga nakatta.
was not

Kono shina mochi wa yoro- This article wears well.
this article hold is
shi.
good

Shimai ni natta. It is finished.
end to has become

Mi ni ikimashĭta. I went to see.
see to went

Kai ni kimashĭta. I have come to buy.
buy to come

Cha wo nomi nagara. Whilst drinking tea.
tea drink whilst

Negative tenses are formed by prefixing the stem followed by the particle *wa* or *mo* to the negative forms of the verbs *surŭ* or *itasu*, 'to do.' These forms are more emphatic than the corresponding simple tenses of the verb,

and are in very common use. *Wa* in this position is commonly pronounced *ya*.

Examples.

Kono minato ni kakureta iwa ari wa (or *ya*) *shinai ka?*
harbour hidden rock is do not ?
Are there no hidden rocks in this harbour?

Machi wa (or *ya*) *shimasenŭ.*
wait do not
I won't wait.

Daremo ori wa itashimasenŭ.
any one remain does not
There is nobody here.

Kamai ya shinai.
care don't
I don't care.

Mada ki ya shimasŭmai.
yet come will not do
He can't have come yet.

Shini wa itashimasŭmai.
die will not do
He will not die.

4. The Stem is the subject of a rule of Syntax which is very important in the written language, and is occasionally exemplified in the spoken language.

Rule. When two or more consecutive clauses of a sentence contain verbs in the same mood and tense, the last verb only takes the distinctive termination of the mood and tense, and all those which precede are put in the stem or indefinite form, so called because it has no mood or tense of its own. In the case of Negative Forms, the indefinite form is the participle in *zu*.

This rule is the counterpart for verbs of the rule given for Adjectives in Chap. VII.

Examples.

Mame wo makeba, mame ga haye, asa no tane wo makeba, asa ga dekiru.
beans if sow beans grow hemp seed if sow hemp becomes.
If you sow beans, beans grow, and if you sow hemp seed, hemp grows.

Watakŭshi no yōna bimbō-
I sort of poor
nin wa zeni no aru toki ni wa
man cash is time
kai, nai toki wa, kawanai.
buy not time do not buy

A poor man like me buys when he has money, and does not buy when he has none.

Tōkiō no hō yé o ide da to iu
side go say
hīto mo ari, yappari uchi ni
people are still home at
o ide da to mo iu.
also say

There are people who say that he is going to Tokio, and it is also said that he is going to stay at home.

Miredomo, miyezu; kikedo-
though see can't see though
mo kikoyenai.
hear cannot hear

Though they look, they cannot see; though they listen, they cannot hear.

The student should not attempt to imitate this construction, which is not very common in ordinary conversation. Instead of *haye, kai*, it is better to say *hayeru ga, kau ga*. For *ari*, *areba* is better, and for *miyezu*, *miyenai*.

§ 47. The Past Participle. *Kashīte, tabete.*

The termination *te* of the past participle is really the stem of an obsolete verb *tsuru* 'to finish.' This accounts for its being occasionally like other stems used as a noun, as in the phrase *shitte no tōri* 'as you are aware.' It also follows that such phrases as *matte oru*, 'he is waiting,' are really examples of the rule of syntax given in the preceding section, *matte* being the Indefinite Form.

The term Past Participle is not free from objection, as this is by no means the only use of this form. It must sometimes be rendered by the present participle, and it sometimes has no reference to time, but describes the manner of the action of the verb which follows.

Examples.

Doko ye itte kita? Where has he been to?
where having gone has come

Motte kite age- I will bring it for you.
having taken having come I
mashō.
will offer

Kami wo kitte moratta. I got my hair cut.
hair having cut received

Dare ka Yokohama made I want somebody to go to
somebody as far as Yokohama for me.
itte moraitai.
having gone I wish to receive

Sono hagaki wo yonde What did he say when he
that post-card having read read that post-card?
nan'to itta?
what said

Mŭma ni wa notte miro; hĭto Try a horse by riding him;
horse riding see man try a man by associating with
ni wa sotte miro. him.
associating see

Yōji ga atte no tagiō. A journey on business.
business being journey

Tatte mo suwatte mo, nedan It is as cheap sitting as
standing sitting price standing.
wa onaji koto.
same thing

O furo ni itte mo May I go to the bath?
bath having gone
yoroshiu gozarimasŭ ka?
good is ?

Haitte mo daiji It does not matter, even if
having entered great thing you come (or go) in.
nai.
is not

Itte shimattă. He has gone away.
having gone has finished

Kashi wo tabete shimatta. He has eaten all the cakes.
cakes eating has finished

Amari tabete wa biōki ni You will become ill if you eat too much.
too much ill
naru.
become

The last example shows that the Past Participle with *wa* added may be used as equivalent to the Conditional Form in *eba*. *Te wa* is in the common Tokio dialect pronounced *cha*. *Te wa* has not always the force of the Conditional.

Example.

Nete wa imasenŭ. He is not gone to bed.
having lain down remains not

Note the difference in meaning between *kashīte kara*, 'after lending,' and *kashīta kara*, 'because he lent.'

§ 48. The Past Tense. *Kashīta*, *tabeta*.

The *ta* of the past tense is a shortened form of *taru*, which is itself contracted for *te-aru*, *te* being the termination of the past participle, and *aru* the verb 'to be.'

In the written language *taru* has a perfect signification, the simple past tense being indicated by the particle *shi* or *ki* added to the stem. These latter forms are obsolete in the spoken language, where *ta* is oftener a simple past than a perfect, although the latter use is not unknown. *Yokohama ye itta* may mean, either 'he went to Yokohama,' or 'he has gone to Yokohama.' If it is desired to bring out the perfect signification distinctly, the past participle with *oru* or *iru* is employed, as *Yokohama ye itte oru*, *itte iru* or *itteru*, 'he has gone to Yokohama,' lit. 'having gone to Yokohama he remains.'

Like the other tenses of the Indicative Mood, the Past Tense may stand to other words in the relation (1), of a Verb, as *ano hīto wa kita*, 'he came or has come,' (2),

of an Adjective,* as *kita hīto*, 'the came man' i.e. 'the man who has come,' or (3), of a Noun, as *kita ni sōi nai* 'there is no mistake about his having come.'

Examples of the Past Tense.

1. As a Verb.

Kiō kita. — He came to-day.
to-day came

Dō shimashīta? — What has happened to him?
how has done

The past tense is sometimes used where in English the present is preferred, as *wakarimashīta* 'I understand.'

2. As an Adjective.

Kono aida kashīta kane. — The money I lent some days ago.
this interval lent money

Kesa tabemashīta nashi. — The pears I ate this morning.
this morning ate pear

Kionen no fuyu watakūshi no tokoro ni kita hīto. — The man who came to my place in the winter of last year.
last year winter my place came man

Kane wo tameta uye de kuni ni kaycru. — He is going back to his country after he has amassed some money.
money collected upon country returns

The past tense, as an adjective, is frequently followed by the particle *no*.

Examples.

Nita no yori wa yaketa no yoroshiu gozarimasŭ. — I prefer roast to boiled.
boiled than roast good is

Shinda no ja nai ka? — Is it not a dead one?
dead is not?

Ima jibun maitta no ga warui ka? — Am I wrong to have come at this time?
now time came is bad?

* Cf. § 28 Relative Pronoun.

Shimbun no koto de — It seems they have come about the newspaper.
newspaper thing
kimashĭta sō desŭ.
come it is

3. As a Noun.

Itta . ga yokatta. — I wish I had gone ('I am glad I went' would be *itta no wa yokatta*).
the having gone was good

Maketa ni chigai — There is no mistake about his having been beaten.
the being beaten mistake
wa nai.
is not

Tori-otoshĭta wo mireba. — When I looked at what he had dropped.
take dropped when saw.

Hiroi-totte kureta — What sort of a person was it who picked it up for me?
pick up having taken gave
wa dō iu hĭto de atta?
how called man was

Takke, a contraction for *tari-keru* of the written language, is sometimes employed as a sort of past termination. It is however used only as a verb, and not as an adjective or noun, and generally indicates that the speaker is in doubt or trying to remember.

Examples.

Ano otoko wa nan' to — What *was* that man's name?
that man what
mōshimashĭtakke?
called

Ā! sayō deshĭtakke! — Ah! that is how it was!
ah! thus it was

Chotto! nan' to ka iimashĭ- — I say! what is this your name is? Shall I say O Kane?
a little what called
takke; moshi o Kane don ka?
suppose ?

Don shows that it is a servant who is addressed.

§ 49. The Conditional and the Hypothetical Forms of the Past Tense. *Kashĭtareba, tabetareba.*

Tareba, tàraba are for *te areba, te araba*. *Tareba* is commonly still further contracted into *tara*.

There was originally a distinction between *tareba* and *taraba*, the former relating to an event which has actually happened or is probable, the use of the latter implying that the event has not happened at all, or is put as a mere supposition. But this distinction is now lost and both forms are used indiscriminately, there being a tendency for *taraba* to fall out of use.

Kashītareba may mean not only 'if he lent,' but 'if he* had lent,' 'if he shall have lent,' 'since he has lent,' 'when he lent,' 'when he had lent,' 'when he shall have lent.'

The compound tense *kashīta nara* is very generally used in much the same sense as *kashītareba*. *Nara* is here for *ñareba*, the Conditional Present of *naru*, 'to be.'

Examples of *tareba*, *taraba*, *tara* and *ta nara*.

Sore ga wakattareba, that when have understood *ato wa yasui.* rest is easy	If (or when) we have understood that, the rest is easy.
Tōkiō ye ikimashītareba when I have gone *chūmon shimashō.* order will do	As soon as I have gone to Tokio, I will order some.
Sō mōshimashītareba, mina so when I said all *okorimashīta.* flew into a passion	When I said so, they all flew into a passion.
Benten wo tootara kaji ga when passed fire *dekimashīta.* was made	When I passed Benten a fire broke out.
Ittaraba, kayō na koto if had gone this kind of thing *wa dekinai hadzu de* not become necessity *arimashīta.* was	If he had gone, nothing of this kind could have happened.

* It may be well to repeat here a remark which has been already made, viz., that the Japanese Verb has no person, and that where the pronoun 'he' is introduced in the English version, any other pronoun would do as well.

Kitaraba taihen da. — It would be a terrible thing if he came.
if should come great change is

Shinimashĭtareba dō suru? — What would you do, if he died?
if died how do

Oya ga shinimashitara dō — If his parents had died, what would he have done?
parents if died how
shimashĭtarō?
would have done

Isshoni kitareba yok'atta. — It would have been well if he had come along with us.
together if had come good was

O! dare ka to omottara, — Oh! I wondered who it was. Mr. Fujita?
oh! who while I thought
Fujita kun ka.
Mr. ?

Iwanŭ to mōshitara, — I thought he would not tell, when he had once said he would not.
not say that when he said
kanarazu iumai to
certainly will not say that
zonjimashĭta.
thought

Kowashĭta nara, naze kowa- — If you broke it, why not let me know that you broke it?
broke if why broke
shĭta to watakŭshi ni koto-
me to explana-
wari wo iwanai ka?
tion not say ?

§ 50. The Probable Past, or Perfect Future. *Kashĭtarō, tabetarō.*

The termination *tarō* of this tense is a contraction for *te arō*, *arō* being the future of *aru* 'to be.'

It is little used as a noun or adjective, although theoretically it might be so employed.

Examples.

Mō shimai ni narimashĭ- — It is probably (or will be) finished by this time.
already finish will have
tarō.
become

Dō iu wake de gozari- How called reason will have
mashĭtarō? been

What could have been the reason?

Kimashĭtarō ka?

Do you think he has come?

Detarō.

He has probably gone out.

Sazo go taikutsŭ de gozari- surely ennui will have
mashĭtarō. been

You must surely have found the time long.

§ 51. The Alternative Form. *Kashĭtari, tabetari.*

The termination *tari* of this form is a contraction for *te ari.*

A Verb in this form is nearly always accompanied by one or more other verbs in the same form.

Examples.

Oya ni kokorodzŭkai kake- parents anxiety hung
tari, oya wo nakasetari no fu- make weep un-
kō wo aratameta. filial conduct reformed

He reformed his unfilial conduct in now giving anxiety to his parents, and now making them weep.

Kono ame ga futtari yandari this rain falling stopping
suru tenki wa ki ni iranai. do weather mind not enter

I don't like this weather, when it is alternately raining and leaving off.

Tenugui ni tsutsumdari tamoto towel wrapping up sleeve
ye iretari shĭte. putting in doing

Wrapping up some in his towel and putting others into his sleeve.

Jitsu ni negattari kanattari truly begging granting
de gozarimasŭ. is

Indeed it is a case of no sooner asked for than granted.

Anata wa hĭto wo koroshĭta- you people killing
ri zoku wo hataraku kokoro wa robbery work heart
arimasenŭ to. is not if

If you have no wish to commit murder or robbery.

Midzu wo kundari nani ka shite o kure.
water drawing something doing give

Please draw water for me, and the like.

The termination *tari* originally had no alternative meaning, and in some of the above phrases the alternative force is not very evident.

§ 52. The Concessive Past. *Kashitaredo, tabetaredo.*

This form is not much used, being replaced by *kashita to iyedo*, lit. 'though one say that (he) lent,' or more commonly still, by *kashita keredo*. *Mo* 'even' is often added to all these forms. 'Though' is the correct translation of the concessive terminations but it is usually more convenient to render them in English by placing 'but' at the beginning of the subsequent clause.

Example.

Yohodo maye ni kane wo kashita keredo, mada kayeshi masenu.
much before money lent although yet returned not

I lent him money a long time ago, but he has not returned it yet.

Kashite mo is also much used with nearly the same meaning, but it is of no special tense, and may be either present, past or future.

§ 53. Desiderative Adjective. *Kashitai, tabetai.* See Chap. VII.

§ 54. The Polite Form. *Kashimasu, tabemasu.* The conjugation of this form is given in § 45. For its use, see Chap. XII.

§ 55. The Negative Base. *Kasa, tabe* are not in use as separate words. This form has no meaning by itself.

§ 56. The Negative Present Indicative. *Kasanŭ*, *tabenŭ*.

The final *u* of this form is inaudible, except when very distinct pronunciation is aimed at. The Japanese themselves often omit it in writing the spoken language.

Instead of this form, the Tokio dialect generally prefers the Negative Adjective *kasanai*, *tabenai*. (See Chap. VII.)

Like the other tenses of the Indicative Mood, the Negative Present may be either a verb, an adjective or a noun. (See remarks on the Past Tense.)

Examples.

1. As a Verb.

Kane ga dekinŭ to, hō-
money is not made if all
bō kara kaketori ga kuru d'arō.
sides from dun come will

If money is not procured, there will be duns coming from all quarters.

Shiranŭ.

I don't know.

Are kiri (pron. *arekkiri*)
that cut off
aimasenŭ.
not meet

I have never seen him since.

(The last example shows that this form is sometimes used where we have a past tense.)

Sora! warawanŭ to mōshi-
that! not laugh having
te, waratta de wa nai ka?
said laughed (pred.) is not?

There! have you not laughed after having said you would not?

(This example illustrates the principle that in Japanese there are no special forms for indirect narration. If a man says *warawanŭ* 'I won't laugh' the same word *warawanŭ* is used in repeating what he said, though in English we change 'will' into 'would.' For *warawanŭ* as a future see the section on the Future Form).

2. As an Adjective.

Shiranŭ koto wa gozarima-
not-know thing is
senŭ.
not

He certainly knows.

Shiranŭ koto aru mono
not-know thing existing thing
ka? (vulgarly *monka*).
is?

Don't tell me you don't know.

Dekinŭ toki wa shikata ga nai.
not-can-do time do-manner is not
If it can't be done, there is no help for it.

Shiranŭ hito.
A man whom I don't know. (also, a man who does not know.)

Yeigo wakaranŭ hito.
English words not-understand man
A man who does not understand English.

Ichi nen mo tatanŭ uchi ni.
one year even not-stand within
Before even a year had passed.

3. As a Noun.

Shirimasenŭ de gozaimasŭ.
not-know is
I don't know (a very humble form of expression used by people of the lower classes to their superiors).

Dōmo shi ya shi nai kara nigenŭ de mo ii.
any how do do not because the not-running-away even is good.
You needn't run away, I won't do anything to you.

O ki ni iranŭ wo o naoshi nasare.
(hon.) mind not-enter mend do
Correct what displeases you (in me).

A number of Compound Tenses are formed by adding *de arō*, *de atta*, etc., to the Negative Form (or the Neg. Adj.) taken as a noun.

Examples.

Shiranŭ d'arō.
not-knowing will be
He probably does not know.

Kamawanŭ d'attarō.
not-caring probably was
He probably did not care.

§ 57. The Negative Past. *Kasananda*, *tabenanda*. This form is usually replaced in the Tokio dialect by *kasanakatta*, *tabenakatta*, the predicate form of the negative adjectives

(*kasanaku tabenaku*) combined with the past tense of *aru*, 'to be,' the *u* final being elided before the *a* of *aru*.

Kasanŭ (or *kasanai*) *de atta* may also be used to express the same meaning.

Examples.

Ikimasenanda.	I did not go.
Sonnani yasuku wa urananda (or *uranakatta*). so cheap did-not-sell	I did not sell it so cheap as that.
Hanashi ni ukarete ki ga tsukananda. talk on floated mind not-stick	I was so taken up by the conversation that I did not notice it.

A Japanese often uses the negative of the present tense or the negative adjective where the past seems to us more suitable. Thus, in answer to the question, Did you go? *O ide nasatta ka?* the reply will very likely be, *Ikimasenŭ*, for 'I did not go.'

This is particularly true in the case of indirect clauses or where the Negative Past, if used, would be an adjective or a noun.

Examples.

Chūmon shīta ka senŭ ka to in koto wo hanashīte otta. order did ? do not ? called thing talking remained	They were discussing the question of whether it had been ordered or not. (Note that the Japanese prefers the Active to the Passive construction).
Kiō made itoma wo negawa-nai mono. to-day until leave not- request person	Those who have not resigned up till to-day.

From the Negative Past are formed a Negative Past Alternative, *kasanandari*, *tabenandari*, a Negative Past Conditional, *kasanandareba*, *tabenandareba*, a Negative

Past Hypothetical, *kasanandaraba*, *tabenandaraba*, a Negative Past Concessive, *kasanandaredo*, *tabenandaredo*, and a Negative Probable Past, *kasanandarō*, *tabenandarō*. These forms have not been included in the scheme of conjugation, as most of them are not very common, and their formation is very simple. Like other negative forms they are frequently replaced by compound tenses formed with the help of the Negative Adjective.

§ 58. The Negative Conditional. *Kasaneba*, *tabeneba*.

These are the negative forms corresponding to the positive forms *kaseba*, *tabereba*.

Example.

Miōnichi made tsūkuraneba, to-morrow until if not make
hoka de atsurayeru. elsewhere order

If he does not make it by to-morrow I shall order it somewhere else.

This part of the verb followed by the negative of *naru*, 'to become,' gives the force of the English auxiliary verb 'must,' as in the following example:—

Mawaraneba naranŭ. if not go round does not become — I must go round.

Te wo arawaneba naranŭ. hand if not wash — I must wash my hands.

The *naranŭ* is sometimes allowed to be understood, as in the following example:—

Ikaneba. — I must go.

The Negative Adjective followed by *te wa* is used in the same way, and is commoner. See Chap. VII.

The final *ba* of the Negative Conditional is often pronounced *ya*.

For 'if he does not lend' one can also say *kasanakereba*, *kasanŭ kereba*, *kasanŭ toki wa*, *kasanai toki wa*, *kasanŭ*

nara, *kasanai nara*, *kasanù to*, *kasanai to*, *kasanaku te wa* or *kasanai de wa*, though some slight distinctions might be drawn in the meaning and application of these phrases.

§ 59. THE NEGATIVE HYPOTHETICAL. *Kasazuba*, *tabezuba*.

Kasazuba, *tabezuba* are the negatives corresponding to *kasaba*, *tabeba*. They have sometimes an *m* inserted for euphony before the termination *ba*. In practice they are confounded with the conditional forms.

Examples.

Konnichi ame ga furazuba, to-day rain if not fall
Tsukiji ye o tomo accompanying
itashìtō gozaimasŭ. wish-to-do am

I want to go with you to Tsukiji, if it does not rain today.

Shōshō kinsu wo tsukawasa- a little money if not spend
zuba narimasŭmai. will not become

It will be necessary to spend a little money.

§ 60. THE NEGATIVE CONCESSIVE. *Kasanedo*, *tabenedo*.

Example.

Hakodate ye itte minedo, going see not
yohodo samui yōsu de very cold seem
gozaimasŭ. is

Though I have not gone to Hakodate and seen for myself, I am informed that it is very cold there.

This form is not much used, being ordinarily replaced by the Negative Present or Negative Adjective followed by *keredo*. For *kasanedo*, one nearly always hears *kasanŭ keredo* or *kasanai keredo*.

§ 61. THE NEGATIVE PARTICIPLES. *Kasade*, *kasazu*, *tabede*, *tabezu*.

De as a negative termination is commoner in the western dialects than in the Tokio language.

The Negative Participle has, like the past participle, the syntax of the Stem or Indefinite Form.

As a Stem it is usually a noun.

Examples.

Negai wo togezu ni shinda. He died without obtaining his wish.
wish not obtaining died

Mŭma ni kaiba wo tsŭkezu ni itte shimatta. He went away without giving the horse his food.
horse fodder giving not having gone finished

Hambun kikazu ni demashita. He went out without hearing half.
half not hearing went out

Kare kore iwazu ni totte koi. Don't make objections, but bring it here.
that this not saying having taken come

Mizu, shirazu no mono. A person one has never seen or heard of.
not seeing not knowing person

Mukō mizu wo suru hīto de wa nai. He is not a man who does reckless things.
opposite not seeing man is not

Ikazu ni shimaima-shīta. He never went after all.
without going he finished

In the following sentence this form has an adverbial force.

Ai-kawarazu tassha de gozai-masŭ. He is in his usual robust health.
unchangingly robust is

In the following examples it is a verb.

Shōyū wa irezu to yoroshiu gozaimasŭ. You need not put in any sauce (soy).
sauce not put in if good is

Sonna koto wo iwazu to, Don't talk like that, but give
such thing not saying him the money.
kane wo yare.
money give

Kasanù de, kasanai de are much used as substitutes for *kasazu*.

As stated above (§ 47), the Neg. Participle in *zu* may have the force of the Indefinite Form.

Example.

Hajime wa goku shimbiō At first he was an excellent
beginning very admirable servant, but he gradually got
d'atta ga; oi oi zōchō stuck up and would not pay the
was gradually increasing slightest attention to my orders,
shite, iitsūkcru koto wa sūkoshi and in addition he is constantly
doing order thing a little trying to deceive me by telling
mo kikazu, sono uye lies.
even not hear that over and
uso wo tsuite oira wo
above falsehood telling me
azamuku koto tabi tabi da.
deceive thing frequently is.

(*Kikazu* here takes its tense from *da* at the end of the sentence and is therefore to be translated as if it were *kikanŭ*, the Neg. Present Indicative.)

§ 62. Hypothetical Form. *Kasaba, tateba.*

This form is gradually falling out of use. It ought to imply a hypothesis or bare supposition, but in speaking it is mostly confounded with the Conditional Form in *ba*.

There are however some locutions where it is still preferred to the Conditional.

Example.

Ano hīto wa iwaba He is, so to speak, an upper
that man if one say class society buffoon.
jōtō shakai no taiko-mochi
first class society buffoon
de gozaimasŭ.

Other examples of the Hypothetical Form.

Ichido naraba, medzurashiku If it were once, there would be
one time if it were curious nothing extraordinary about it.
mo nai.
even is not.

Teppō motaba, uchi-korosu If I had a gun, I would shoot
gun if had hit kill him.
no desŭ.
is

O rusu naraba kono tegami wo If he is not at home, bring
absent if is this letter back this letter.
motte kaycre.
taking come back.

The termination *ba* of this form is identical with the particle *wa* described in Chapter IX, but it is doubtful whether *kasaba* may not stand for *kasan* (the old future) *wa* or perhaps *kasan ni wa*. It will be remembered that *ba* is *wa* with the *nigori*. See §. 4.

§ 63. The Negative Adjective. *Kasanai, tabenai.*

This form is conjugated as an Adjective. It is much used in various combinations as a substitute for the negative forms of the verb. See Chap. VII.

§ 64. The Future. *Kasō, tabeyō.*

The formation of the Future presents some difficulty. The written language forms the future of all verbs by adding *n* (originally *mu**) to the negative base, thus, *kasan, taben, dekin.* In the spoken language this *n* becomes *u*, which in the first conjugation is contracted with the preceding *a* into *ō*, thus giving the form *kasō.* In the same way *taben* and *dekin* ought to become *tabyō* (*e* being considered equal to *i*+*a*), *dekiu*, and these forms are actually in use in some dialects, but the Tokio language, by a mistaken analogy, has adopted the forms *tabeyō, dekiyō.*

The following practical rule for forming the future may be found useful.

Rule.—For the first conjugation change *u* of the Present Indicative into *ō.* For the second conjugation add *yō* to the stem.

* It may be conjectured that *mu* contains the same root as *miru*, 'to see,' and that the original meaning of *kasa-mu* or *kasan* was "lend-seem."

It is convenient to call *kasō* the Future and *kasu* the Present, but in practice the distinction between these forms is less often one of time than that *kasō* expresses an opinion or a probability (as 'will' sometimes does in English) and *kasu* a fact. *Kasō* may be translated 'he probably lends,' 'I think he lends,' or 'he probably will lend'; *kasu* is a positive assertion, and may be rendered according to circumstances 'he lends,' or 'he will lend.' If a Japanese says *miōnichi mairimashō*, it must not be thought that he is promising faithfully to come to-morrow. He has only said 'I shall most probably come to-morrow.' If he intends to give a definite promise, he will say, *miōnichi mairimasŭ*.

These remarks also apply to the Negative Future and Present, *kasumai*, *kasanŭ*.

Examples of the Future.

1. As a Noun. This tense is not much used as a noun.

Itte miyō ja nai ka?
having gone shall see is not ? — Shall we not go and see it?

2. As an Adjective, *kasō* does not often occur, the Present Indicative being used instead. Thus for 'the ship which will arrive the day after to-morrow' we say *asatte chaku suru* (not *shō*) *fune*. There are however certain phrases where the future is used before nouns.

Narō koto naraba. — If it can be done.
will become thing if it is

Shiyō koto ga nai. — There is nothing which can be done.
will do thing is not

Shirō hadzu wa nai. — He can't possibly know.
will know necessity is not

3. As a Verb.

Nan'd' arō? — What can it be?
what will be

Go de mo hajimeyō ka? — Shall we begin a game of *go?*

Koyō mo shirenŭ. — He may come for aught I know.
will come even can't know

Sono hinkō wa tadashĭ-karō ga— — His conduct may very likely be correct but—
That conduct correct will be but—

Yūbin haitatsŭ nin wo utō to shĭta. — He made to strike the postman.
post distribution man strike (fut.) did

Kōrei no sakadzuki wo shō to iu tokoro. — Just when they were about to exchange the marriage wine-cup.
wedding wine cup do called place

Nagasaki ni honya aru ka? — Are there any bookshops in Nagasaki?
book shop

Arimashō. — I believe there are.

Gozarimasŭmai. — I am afraid not.

Hatoba ni kayoi-bune ga arō ka? — Do you think there are any ferry boats at the jetty?
jetty ferry boat

Arimasŭ to mo. — To be sure there are.

Miōnichi sono mŭma wo kaimashō. — I shall probably buy that horse to-morrow.
to-morrow horse will buy

Itsu shuppan shimashō ka? — When is she likely to sail?
when sailing will do

Miōnichi jiu ni ji ni shuppan suru. — She sails at twelve o'clock to-morrow.
to-morrow

§ 65. The Present Indicative. *Kasu, taberu.*

The Form which is now used as a Present Indicative had formerly in the case of verbs of the Second Conjugation the force of an Adjective or Noun only, a different form being in use for the Indicative Mood. *Taberu* (or *taburu*, as it was then pronounced, and still is pronounced in the central and western provinces) could only be used before a noun, as *taburu hĭto*, 'the man who eats,' or as a noun itself in the sense of

'eating.' It could not mean 'he eats,' to express which there was a distinct form viz. *tabu*. In the modern spoken language *tabu* has fallen out of use and *taburu* (altered to *taberu* in Tokio) alone is employed for the Indicative Mood as well as in its other capacities as an Adjective or Noun. I suspect that this change had its origin in the habit which the Japanese are prone to of leaving their sentences unfinished. They perhaps began a sentence by saying *kono hito ga taberu wa*—'this man's eating'—intending to add words indicating that his eating is a fact, but leaving them ultimately unsaid. This becoming a general practice, *kono hito ga taberu wa* or *kono hito ga taberu* came to mean 'this man eats.' This explanation is confirmed by the fact that even in the modern colloquial we find such sentences as *kono hito ga taberu wa* (or *wa e*, *e* being a slightly emphatic particle) where the meaning is simply 'this man eats.' It is difficult to see what business the *wa* has here, if something has not been omitted.

In the First Conjugation, the Present Indicative and its Adjective Form have always been identical, so that no change is apparent, but in the Irregular Verbs *aru* and *naru*, the Indicatives of which were originally *ari* and *nari*, and in Adjectives, a similar alteration has taken place.

An interesting consequence of this change is that *ga*, which in the older language was a possessive particle only, has in the modern colloquial become the sign of the nominative case. If *taberu* in the sentence *kono hito ga taberu* no longer means 'eating' but 'eats,' it follows of necessity that *ga* must also change its signification and that *kono hito ga* will mean not 'this man's,' but 'this man.'

Examples of the Present Indicative.

1. As a Noun.

Damatte oru ga i.
silent remaining is good

You had better hold your tongue.

Iku ni chigai nai.
going mistake is not

There is no mistake about his going.

Iku yori wa ikanai
going than not going
hō ga yoroshi.
side is good

It is better not to go than to go.

Shinjiru to shinjinai to
believing not believing
wa hito no jiyū desu.
man liberty is

A man is at liberty to believe or not to believe.

Sō suru ni.
doing

In doing so.

Sore wo miru ni. In looking at it.
that seeing

Remember that *ni* after the stem means 'in order to' as—

Nani shi ni kita? What have you come to do?
what do to have come

Kasa wo kari ni I have come to borrow an
umbrella borrow umbrella.
mairimashita.
have come

2. As an Adjective.

Sankei suru hito The people who come to wor-
come-worship do man ship are many.
ga ōi.
are many

Taberu mono ga nai. I have got nothing to eat.
eat thing is not

Sō suru hi ni wa. On the day you do that. If you
so do day on do that.

Motoyori hiki-oi ga hara- It is a matter of course when a
of course liabilities not man can't pay his debts that he
warenai toki wa tsubureru no should smash up.
can pay time smash up
wa mochiron no koto desu.
of course thing is

Miōnichi yo-ake ni shut- You must make everything
to-morrow day break at start- quite ready so as to start at day-
tatsu suru yōni chanto break tomorrow.
ing do manner in perfectly
shitaku wo shinaku cha
preparation if not make
ikenai.
does not do

3. As a Verb.

Dare ka soto de matsu. Somebody is waiting outside.
somebody outside waits

Ka ga taisō oru. There are a great many mus-
musquito many abide quitoes.

Konnichi nara (for *nareba*), If today, it is in time.
to-day
ma ni au.
space meets

Yō ga areba, te wo tataku. If I have anything for you to do, I will clap my hands. (Observe that the present is used here, not the future, there being no doubt.)
business if is hands strike

Jiu ri nara, kuwazu ni de mo iku ga, hīaku ri desŭ kara— If it were ten *ri*, I could (or would) go even without eating, but as it is 100 *ri*—
ten if it were not eating even could (or would) go 100 is because

Konnichi o taku ye agaru no desŭ ga, ashi ga itamimashĭte, (ikaremasŭmai). I would go to your house to-day, but as I have a bad leg,—(I am afraid I shall not be able to go).
to-day (hon.) house to go up is leg being pain-ful (shall not be able to go)

§ 66. THE NEGATIVE IMPERATIVE. *Kasuna, taberuna.*

Examples.

Ikuna!	Don't go!
Shōchi suruna!	Don't consent!
Sore wo taberuna!	Don't eat that.

§ 67. THE NEGATIVE FUTURE. *Kasumai, tabemai.*

The termination *mai* of this tense is attached to the Present Indicative in the First, and to the Negative Base in the Second conjugation.

The Negative Adjective followed by *arō*, future of *aru*, 'to be,' is sometimes used for this form as, *shiranak'arō*, 'he probably does not know,' for *shiranai*. *Shiranŭ darō*, *shiranai darō* have also the same meaning.

For the true meaning of the Future see §. 64.

Examples of Negative Future.

Miōnichi made naorimasŭmai.	He won't be better by to-morrow.
tomorrow till recover will not	

Hitori de dekimai. — Alone he will not be able.
alone will not be able

Arumai. — I don't think there are any.

Meshi wo tabemai. — He is not likely to eat rice.
rice will not eat

Ashita ni mo naorumai mono de mo nai. — It is possible he may recover even tomorrow.
tomorrow not recover thing even is not

§ 68. The Imperative Mood. *Kase, tabero.*

The Conditional Base is not in use as a separate word, except in the First Conjugation, where it coincides with the Imperative. In the Second Conjugation *ro*, or in the western dialect *yo*, is added to the root in order to form the Imperative.

Instead of the bare Imperative, which is a very rough style of address, it is generally preferable to use some of the minor honorifics, even when addressing servants. Instead of *to wo shimero*, it is better to say *to wo shimete*, *to wo shimete o kure* or *to wo shime na* (for *shime nasare*).

Examples.

Achi ike! — Get away!
there go

To wo shimero! — Shut the door!
door shut

Kono hako wo akero! — Empty this box. Open this box.
this box open

Waki ye yore! — Go to one side!
side approach

Shita ni iro! — Squat down (as was formerly done by Japanese when a man of rank was passing).
down remain

Ten no bachi da to akiramero. — Make up your mind that it is a punishment from heaven.
heaven punishment is make up your mind

Nani ni shiro, warui koto da.
what make bad thing it is
Anyhow it is a bad business.

Shikkari shiro.
firmly do
Bear up! (to a sick person) steady!

Osok'are hayak'are kōiu ni narimashō.
be it late be it early arrest will become
He will be arrested sooner or later.

§ 69. The Conditional Form. *Kaseba, tabereba.* Properly speaking there is the same distinction between this form and the Hypothetical Form *kaseba, tabeba*, that there is between the forms in *tareba* and *taraba, i.e.*, the former denotes a condition either realized, or looked upon as likely to be so, while the forms in *aba* represent a mere hypothesis. But this distinction is almost wholly neglected in practice, and the forms in *eba* and *aba* are used indiscriminately. All the hypothetical forms, however, seem to be gradually falling out of use and are not much employed except in particular phrases. A distinction between these forms is always observed by correct writers.

Nareba, the conditional of *naru* 'to be', is nearly always contracted into *nara*.

Examples of Conditional Forms.

Asŭko ye ikeba, isshō komaru koto nashi.
there to if go one life trouble thing is not
If I go there, I shall have no annoyance all my life.

Warui koto sureba, warui mukui ga aru.
bad thing if do bad reward is
If you do evil, there is an evil reward.

Mōseba kayette go kurō wo kakyō to omotta.
if tell on the contrary (hon.) anxiety hang thought
I thought that if I were to tell you, I should on the contrary cause you anxiety.

Areba ii to omotte. Hoping (not a confident hope) there might be some.
if there are is good thinking

Dorobō to ka nan' to ka While he would have been justified in calling him a thief, or the like.
thief ? something ?
iyeba yoi no ni.
if say is good while

§ 70. THE CONCESSIVE FORM. *Kasedo, tabedo.*

This Form is mostly superseded by the Present Indicative followed by *keredo* or, more rarely, by *to iyedo*. Both these expressions may be used with any tense of the Indicative Mood, thus producing a series of Concessive Tenses. They may also be added to adjectives. *Keredo* is the Concessive Form of *keru*, which is probably the perfect tense of *kuru*' 'to come,' and *iyedo*, the Concessive Form of *iu*, 'to say,, so that *to iyedo* means literally 'though one say that.'

Mo, 'even,' is frequently added to all the Concessive Forms.

Examples.

Tenki naredo samui. Though fine, it is cold.
weather though it is is cold

Kusuri wo nomedo na- He will not recover, even though he do (or does) take medicine.
medicine though drink not
oranai.
recovers

Tōnin wa sayō The man himself may very likely have said so, but I can hardly believe it.
person in question thus
mōshita de mo arimashō
said even will be
keredomo, sore wa dōmo
although that somehow
chito shinjiraremasenŭ.
a little cannot believe

Tadzunemashita keredomo, I inquired, but there was none.
inquired although
gozaimasenŭ.
is not

Kite iru to Although he has come.
having come remains
iyedomo.
though

In speaking Japanese, the student should not use the Conclusive Form standing by itself or the Form with *to iyedo*. They occur so seldom that Mr. Satow's *Kwaiwa Hen*, I believe, does not contain a single example of them. The Indicative Mood (or Attributive form of Adjectives) followed by *keredo* or *keredomo* is better, or he may use the past participle followed by *mo* (*kashitemo*), or the adverbial form of the adjective followed by *temo* (*osokŭ temo*).

DERIVATIVE VERBS.

§ 71. Transitive and Intransitive verbs.

In English, there are seldom distinct words or forms for the transitive and intransitive applications of the same verbal root. Thus the words *ride*, *sink*, *break*, *bend* and many others are either transitive or intransitive according to circumstances. In such cases, the Japanese language has usually two distinct verbs containing the same root.

No rule can be given for forming transitive or intransitive verbs, but some of the more common modes of doing so are exemplified below :—

Intransitive.	Transitive.
Tatsu (1st. Conj.), to stand.	*Tateru* (2nd. Conj.), to set up.
Susumu (1st. (Conj.), to advance.	*Susumeru* (2nd. Conj.), to encourage.
Yamu (1st. Conj.), to cease.	*Yameru* (2nd. Conj.), to cease.
Iru (1st Conj.), to enter.	*Ireru* (2nd. Conj.), to put in.
Sagaru (1st Conj.), to come down.	*Sageru* (2nd. Conj.), to let down.

Waku (1st. Conj.), to boil.	*Wakasu* (1st Conj.), to make boil.
Chiru (1st Conj.), to scatter.	*Chirasu* (1st. Conj.), to scatter.
Neru (2nd. Conj.), to sleep.	*Nekasu* (1st. Conj.), to put to sleep.
Oriru (2nd. Conj.), to descend.	*Orosu* (1st. Conj.), to lower.
Deru (2nd. Conj.), to go out.	*Dasu* (1st. Conj.), to put out.

The Intransitive Verbs illustrated in the following examples form a separate class. They have usually a potential force, but must not be confounded with the passive forms of the same verbs.

Kireru (2nd. Conj.), to be discontinuous.	*Kiru* (1st. Conj.), to cut.
Ureru (2nd. Conj.), to be saleable, to sell.	*Uru* (1st. Conj.), to sell.
Miyeru (2nd. Conj.), to be visible, to be able to see.	*Miru* (2nd Conj.), to see.
Kikoyeru (2nd. Conj.), to be audible, to be able to hear.	*Kiku* (1st. Conj.), to hear.
Ikeru (2nd. Conj.), to be able to go.	*Iku* (1st Conj.), to go.

The French *se couper*, *se vendre* correspond pretty accurately to *kireru*, *ureru*. The example *ikeru* shows that these verbs may be formed from intransitive as well as from transitive verbs. *Ikeru* is familiar to us in the negative adjective form *ikenai*, 'it is no go', 'it won't do'.

Note that while the termination *eru* may belong either to the transitive or to the intransitive form, verbs ending in *su*

are transitive only. Exception. *Dasu* in combination is sometimes intransitive, as, *ame ga furi-dashita*, 'it has come on to rain', *tobi-dashita*, 'he rushed out'.

In the examples given below, we have pairs of transitive verbs containing the same root.

Karu (1st. Conj.), to borrow.	*Kasu* (1st. Conj.), to lend.
Adzukaru (1st. Conj.), to take charge of.	*Adzukeru* (2nd. Conj.) to give in charge.
Kiru (2nd. Conj.), to wear.	*Kiseru* (2nd. Conj.), to clothe.
Miru (2nd. Conj.), to see.	*Miseru* (2nd. Conj.), to show.

Examples of Transitive and Intransitive Verbs.

Yu ga waita ka? hot water boiled ?	Is the hot water ready ?
He, ima wakashimasŭ de yes now make boil *gozaimasŭ.* it is	Yes, I am just getting it to boil.
Hara ga tatta. belly arose	He got angry.
Umi-tate no tamago. lay set up egg	A new-laid egg.
Tatenai. cannot stand	I cannot stand. I do not set up.
Bōehan wo nekashite (see Ch. XII.) having put *kara, omaye mo nete* to bed after you too having *mo yoroshi.* gone to bed even is good	When you have put young master to bed, you can go too.
Betsŭdan hima ga toreru particularly time can take *hodo no koto mo arimasŭmai.* amount thing will not be	There probably won't be anything which will occupy any great time.

Seken ye shirenai Before it becomes known to
world to not become known the world.
uchi ni.
within

Koko ja hanasenai yo. We can't talk here.
here cannot talk (emph.
part.)

Hitori mo hanasern There is not a single fellow
one man even can talk worth talking to.
yatsu wa nai.
fellow is not

Taisō ni o kawari How very much changed you
very much (hon.) change are! enough to be unrecognizable
nasatta ne! Dashi-nuke ni if one met you all of a sudden.
done abruptly
attara, mi-chigayern gurai
if met see can mistake amount
da.
it is

§ 72. CAUSATIVE VERBS.

Causative verbs are formed by adding *seru* to the Negative Base of verbs of the first conjugation, as *tsukuru* 'to make', *tsukuraseru* 'to cause to make.' In verbs of the second conjugation *saseru* is added to the stem, as *taberu* 'to eat,' *tabesaseru* 'to cause to eat.'

The causatives of the irregular verbs *kuru* and *suru* are *kosaseru* and *saseru*.

All causative verbs belong to the second conjugation.

Instead of the causative verbs, such phrases as *iku yō ni suru*, 'go-manner-make' i.e. 'to make him to go,' are much used.

The transitive verbs in *su* (1st. conj.) and the causatives in *seru* are constantly confounded, the same person saying for example at one time *kikashite* and at another *kikasete*.

Examples of Causative Verbs.

Taiheu ni o
dreadfully (honorific)
matase mōshita.
made to wait (respectful)

I have kept you waiting an awful time.

Mŭma ni mame wo kuwaseta
horse beans made eat
ka?

Did you give the horse his beans?

Mo ichido kikasete
more once having made hear
kudasare.
give

Please let me hear once more.

Kono ko ni kega wo sasete
this child wound cause
sumanai.
not finish

It won't do to cause any hurt to this child.

Ǯiu ni shichi hachi wa
ten seven eight
shŏchi itasaseru kokoro de
agreement cause heart
gozarimasŭ.
is

I have an idea that it is seven or eight chances out of ten that I shall make him consent.

Fusoku nara, motto
insufficient if is more
toraseyō.
will make take

If it is not enough, I will give you more.

Hontō no okka san ni
reality mother
awasete kudasatta.
having made meet he gave

He was kind enough to cause her to meet her real mother.

A. *Musume ni muko wo*
daughter to husband
torasete raku wo
having made take ease
shō to iu wake de wa
will make called reason
nai. B. *Watakŭshi wa dō*
is not I how
shĭte mo
having done even
torasenai.
do not make take

A. My reason for giving my daughter a husband is not that I intend to enjoy my ease. B. I will not allow her to take (a husband) on any account.

§ 73. Passive or Potential Verbs.—Passive or Potential Verbs are formed by adding *areru* to the present indicative form of the active verbs, the final *u* of which is elided. Thus:—

Mirareru, to be seen, is formed from *miru*, to see.
Korosareru, to be killed, ,, ,, *korosu*, to kill.
Tadzunerareru, to be sought, ,, *tadzuneru*, to seek.

The passive forms of the irregular verbs *suru*, *kuru* are *serareru*, *korareru*.

The Passive verbs have also a Potential meaning. In the case of Intransitive verbs, this is their ordinary signification, although in such sentences as *teishi ni shinaremashĭta* 'she was died by her husband,' i.e. 'she was separated by death from her husband,' we have something like the passive of an intransitive verb.

The Passive Voice is much less used in Japanese than in English.

All passive verbs are of the 2nd. conjugation. 'By,' after a passive verb, is rendered in Japanese by *ni*.

Examples.

Jimmin ni kirawareru. people is hated	He is hated by his subjects.
Sendō ni tasŭkeraremashĭta. boatman was saved	He was saved by a boatman.
Miraremashĭta ka?	Could you see?
Ikareru de arō ka?	Will he be able to go?
Mairaremasenŭ.	I cannot come.
Kogoto iwaremashĭta. scolding he was said	He got a scolding.
Tanji no korosareru no wo being killed	On witnessing Tanji's murder.
mite. having seen	

Hachijiu yen to iu
eighty called

taikin wo torareta.
large money was taken

He had taken from him the large sum of eighty *yen*.

Kane wo torareyō
money about to be taken

to shìta.
made

I was nearly losing my money.

Omaye no o kage de
you shadow by

kinsu wo torarenai.
money not taken

Thanks to you I was not robbed of my money.

Morawarc ya itashi-masenŭ.
can accept do not

I can't accept it.

Yissai bakari no otoko no
ten year amount male

ko ni te wo hikarete.
child hand being led

Led by the hand by a boy of about ten years old.

Shōhei no tame ni kawa no
by river

fukai tokoro ni ke-
deep place kick

otosareta.
knocked down

He was kicked down by Shōhei into a deep part of the river. (*No tame ni* 'on account of' is also used for 'by' with the passive voice, but it is stiffer and less common).

A. *Sukkari gakumon wo*
wholly learning

mi-kagitte shimatta.
see-having limited finished

A. I bid adieu to learning completely.

B. *Hate! nmaku*
well! sweetly

itteru ze;
say remain (emph. part.)

gakumon ni mi-kagirareta no
learning by see-limited

d'arō.
will be

B. Well to be sure! that is a good one. I think it was a case of learning having bid adieu to you.

Inu ni te wo kamareta.
dog hand was bitten

He got his hand bitten by a dog. He was bitten on the hand by a dog.

In the terminations of Transitive, Intransitive, Causative and Passive Verbs, it is easy to distinguish the verbs *suru* 'to do,' *aru* 'to be' and *eru* 'to get.' The termination *areru* of Passive Verbs is nothing more than *aru* 'to be' and *eru* 'to get,' the literal meaning of *mirareru*, 'to be seen,' being 'get-be-see.' It is easy to see why the same form may also have a potential signification.

§ 74. Other Derivative Verbs.

Verbs are formed from nouns by adding various terminations as:—

Yadoru, to lodge,	from *yado*, a lodging.
Tsŭkamu, to grasp,	from *tsuka*, a hilt.
Tsunagu, to tie,	from *tsuna*, a rope.
Utau, to sing,	from *uta*, song, poetry.

§ 75. Many Chinese and other uninflected words (which are really nouns) do duty as verbs with the help of the Japanese verb *suru* 'to do.' In most cases of this kind *suru* remains a distinct word, as *shimpai suru* 'to be anxious,' *hai suru* 'to abolish,' *riokō suru* 'to travel,' etc. But with some words *suru* in this position suffers a considerable change. The *s* takes the *nigori*, and becomes *j*, while the conjugation is assimilated to that of verbs of the second conjugation whose stem ends in *i*. Thus *kin*, a Chinese word which means 'prohibition,' forms with *suru* a verb *kinjiru* which is not conjugated like *suru* but like *dekiru*.

§ 76. Derivative verbs are formed from adjectives by adding *mu* to the stem. These verbs are intransitive, The corresponding transitive verbs add *meru* to the stem.

Examples.

Takamu, to become high, *takameru*, to make high, from *takai*, high.

Hiromu, to become wide, *hiromeru*, to spread abroad, from *hiroi*, wide.

Fujin no chii wo	I think of raising the position
woman position	of women.
takameyō to omou.	
make high think	

§ 77. The schemes of conjugation given on pp. 44 to 49 are intended to show the formation of the simple moods and tenses of the verb, but there are many compound expressions in use as their equivalents. These are so numerous that it is impossible to give them all, but the following tables, which comprise a selection of the more common, may be useful. The Auxiliary Verbs used in these combinations are treated of in Chapter VIII.

It must not be supposed that the forms arranged under the same heading are used altogether indiscriminately. There are distinctions between them, some of which are pointed out in these pages and others will be learnt by practice.

§ 78. CONJUGATION I.

Kasu, to lend.

INDICATIVE MOOD.		
Tense	Positive	Negative
Present	*Kasu*	*Kasanŭ*
		Kasanai
	Kasu no desŭ	*Kasanai no desŭ*
	Kasu no da	*Kasanai no da*
	Kashimasŭ	*Kashimasenŭ*
Past.....	*Kashīta*	*Kasananda*
		Kasanakatta
	Kashīta no desŭ	*Kashīta no de nai*
		Kasanakatta no desŭ
		Kasanai no deshīta
	Kashimashīta	*Kashimasenanda*
		Kashimasenŭ d'atta
Perfect or Continuative* ...	*Kashīte oru* or *iru*	*Kashīte oranŭ* or *inai*
	Kashīte imasŭ	*Kashīte imasenŭ*
Future.....	*Kasō*	*Kasumai*
	Kasu d'arō	*Kasanai d'arō*
	Kasu no deshō	*Kasanai no deshō*
	Kashimashō	*Kashimasŭmai*
Probable Past..	*Kashītarō*	*Kasanandarō*
		Kasanakattarō
	Kashīta no deshō	*Kasanakatta no deshō*
	Kashimashītarō	*Kashimasenandarō*

* See below, § 100.

CONDITIONAL MOOD.		
Tense	Positive	Negative
Present	*Kaseba*	*Kasaneba*
		Kasanŭ kereba
	Kasaba	*Kasazuba*
	Kasu to	*Kasanŭ to*
		Kasanai to
	Kasu nara	*Kasanŭ nara*
	Kasu toki wa	*Kasanŭ toki wa*
	Kashite wa	*Kasanakŭ te wa*
	Kashimasŭ to	*Kashimasenŭ to*
Past.....	*Kashitara*	*Kasanandara*
		Kasanakattara
	Kashita nara	*Kasananda nara*
		Kasanakatta nara
	Kashimashitara	*Kashimasenandara*
Perfect or Continuative	*Kashite iru nara*	*Kashite inai nara*

CONCESSIVE MOOD.		
Tense	Positive	Negative
Present	*Kasedo*	*Kasanedo*
		Kasanakeredo
	Kasu keredo	*Kasanŭ keredo*
		Kasanai keredo
	Kasu to iyedo	*Kasanŭ to iyedo*
	Kashite mo	*Kasanŭ de mo*
	Kashimasŭ keredo	*Kashimasenŭ keredo*
Past.....	*Kashitaredo*	*Kasanandaredo*
	Kashita keredo	*Kasananda keredo*
		Kasanakatta keredo
	Kashitemo	*Kasanakŭ te mo*
	Kashimashita keredo	*Kashimasenanda keredo*
Perfect or Continuative	*Kashite oru keredo*	*Kashite inai keredo*
Future.....	*Kasu to mo*	*Kasanŭ to mo*
		Kasazu to mo

IMPERATIVE MOOD.	
Positive	Negative
Kase	*Kasuna*
O kashi nasare	*O kashi nasaruna*
Kashite kure	*Kashite kureruna*
Kashi na	*Kashi nasanna*

PARTICIPLE.	
Positive	Negative
Kashite	*Kasazu*
	Kasazu ni
	Kasanakŭ te
	Kasanai de
Kashimashite	*Kashimasezu*
	Kashimasezu ni

ALTERNATIVE FORM.

Positive *Kashitari;* Negative *Kasanandari.*

DESIDERATIVE ADJECTIVE.

Positive *Kashitai;* Negative *Kashitaku nai.*

CAUSATIVE VERB.

Positive *Kasaseru;* Negative *Kasasenŭ.*

PASSIVE OR POTENTIAL VERB.

Positive *Kasareru;* Negative *Kasarenŭ.*

POTENTIAL VERB.

Positive *Kaseru;* Negative *Kasenŭ.*

§ 79. CONJUGATION II.

Taberu, to eat.

INDICATIVE MOOD.		
Tense	Positive	Negative
Present	*Taberu*	*Tabenŭ*
		Tabenai
	Taberu no desŭ	*Tabenai no desŭ*
	Taberu no da	*Tabenai no da*
	Tabemasŭ	*Tabemasenŭ*
Past	*Tabeta*	*Tabenanda*
		Tabenakatta
	Tabeta no desŭ	*Tabeta no de nai*
		Tabenakatta no desŭ
		Tabenai no deshita
	Tabemashita	*Tabemasenanda*
		Tabemasenŭ d'atta
Perfect or Continuative*....	*Tabete oru*	*Tabete oranŭ*
	Tabete iru	*Tabete inai*
	Tabete imasŭ	*Tabete imasenŭ*
Future.....	*Tabeyō*	*Tabemai*
	Taberu d'arō	*Tabenai d'arō*
	Taberu no deshō	*Tabenai no deshō*
	Tabemashō	*Tabemasŭmai*
Probable Past ..	*Tabetarō*	*Tabenandarō*
		Tabenakattarō
	Tabeta no deshō	*Tabenakatta no deshō*
	Tabemashitarō	*Tabemasenand'arō*

* See below, § 100.

CONDITIONAL MOOD.		
Tense	Positive	Negative
Present	*Tabereba*	*Tabeneba*
		Tabenŭkereba
		Tabenakereba
	Tabeba	*Tabezu-ba*
	Taberu to	*Tabenŭ to*
		Tabenai to
	Taberu nara	*Tabenŭ nara*
	Taberu toki wa	*Tabenŭ toki wa*
	Tabete wa	*Tabenakŭ te wa*
	Tabemasŭ to	*Tabemasenŭ to*
Past.....	*Tabetara*	*Tabenandara*
		Tabenakattara
	Tabeta nara	*Tabenanda nara*
		Tabenakatta nara
	Tabemashĭtara	*Tabemasenandara*
Perfect or Continuative	*Tabete iru nara*	*Tabete inai nara*

CONCESSIVE MOOD.		
Tense	Positive	Negative
Present	*Taberedo*	*Tabenedo*
		Tabenakeredo
	Taberu keredo	*Tabenŭkeredo*
		Tabenai keredo
	Taberu to iyedo	*Tabenŭ to iyedo*
	Tabe te mo	*Tabenŭ de mo*
	Tabemasŭ keredo	*Tabemasenŭ keredo*
Past.....	*Tabetaredo*	*Tabenandaredo*
	Tabeta keredo	*Tabenanda keredo*
		Tabenakatta keredo
	Tabe te mo	*Tabenakŭ te mo*
	Tabemashĭta keredo	*Tabemasenanda keredo*
Perfect or Continuative	*Tabete oru keredo*	*Tabete inai keredo*
Future.....	*Taberu to mo*	*Tabenŭ to mo*
		Tabezu to mo

IMPERATIVE MOOD.	
Positive	Negative
Tabero *O tabe* nasare* *Tabete o kure* *Tabe na*	*Taberuna.* *O tabe* nasaruna.* *Tabete kureruna.* *Tabe nasanna.*
PARTICIPLE.	
Positive	Negative
Tabete *Tabemashīte*	*Tabezu* *Tabezu ni* *Tabenakŭ te* *Tabenai de* *Tabemasezu* *Tabemasezu ni*

* *O tabe nasare*, *o tabe nasaruna* are not used; *o agari nasare*, *o agari nasaruna* are used instead. They are simply given to show the usual form in other verbs of this conjugation.

ALTERNATIVE FORM.

Positive *Tabetari;* Negative *Tabenandari.*

DESIDERATIVE ADJECTIVE.

Positive *Tabetai;* Negative *Tabetaku nai.*

CAUSATIVE VERB.

Positive *Tabesaseru;* Negative *Tabesasenŭ.*

PASSIVE OR POTENTIAL VERB.

Positive *Taberareru;* Negative *Taberarenŭ.*

POTENTIAL VERB.

Wanting.

CHAPTER VII.

THE ADJECTIVE.

§ 80. The Adjective is conjugated as follows:—

HIROI WIDE

Stem	*Hiro*	Wide
Predicate, Adverb or Indefinite Form	*Hiroku* or *hirō* ...	Wide; widely
	hiroku te	being wide
	hiroku te wa	if wide
	hiroku te mo	even though wide
	hiroku ba or *hirokumba*	if it should be wide
	hiroku nai	is not wide
	hirok'atta	was wide
	hirok'arō	will be wide
Attributive and Verbal Form.....	*Hiroi*	Wide (before a noun); is wide
Conditional.....	*Hirokereba*	If it be wide
Concessive	*Hirokeredo*	Though it is or be wide
Abstract Noun	*Hirosa*	Width

A comparison of this conjugation with the conjugation of verbs will show that they are essentially identical. The stem of the verb corresponds to the stem of the adjective, and the Indefinite Form to the Adverbial Form. The Negative Base is not in use in the case of the Adjective, for Negative Forms or for the Future, but the Hypothetical Form is *hiroku ba* where the Adverbial Form stands for the Neg. Base. The Present Indicative of the Verb corresponds to the Verbal Form of the Adjective, and the Conditional and Concessive Forms contain a Conditional Base viz. *hirokere*.

§ 81. The Stem. *Hiro.*

The Stem is used in forming compounds.

Thus from *naga* the stem of *nagai*, 'long,' and *saki*, 'a cape,' is derived *Nagasaki* (the literal signification of which is 'long cape'); from *yo* the stem of *yoi*, 'good,' and *sugiru*, 'to exceed,' we have the compound *yosugiru*, 'to be too good'; *usuguroi* 'dark-coloured,' is formed from *usu* stem of *usui*, 'thin,' and *kuroi*, 'black.'

Hadzukashi-sō na kawo de. shameful appearance face with	With a shamefaced expression of countenance.
Tegaru-sō ni iu keredo. hand light say although	Though he talks in an offhand manner.
Medzurashi-sō ni mite oru. curious looking is	He is looking at it as if it were a curious thing.

The stem occasionally stands by itself as a noun, as in the phrase *makkuro ni natta*, 'it has become quite black.'

§ 82. The Predicate, Adverb or Indefinite Form. *Hiroku* or *hirō.*

By adding *ku* to the stem we get the predicate, or form used where the verb 'to be' comes between the adjective and the noun. The same form is also used as an adverb.*

The contracted form *hirō* is obtained by dropping the *k* of *hiroku* and joining into one syllable the last vowel of the stem and the *u* of the termination. In this way, *hiroku* becomes first *hiroü* and then *hirō*; *hayaku* becomes successively *hayaü* and *hayō*; *shigeku*, 'dense,' loses first its *k* and becomes *shigeü*, which is then contracted into *shigyō*; *furuku* becomes *furū*. Adjectives whose adverbial form ends in *iku* lose the *k* but suffer no further change. Thus *yakamashiku*, 'noisy,' is contracted into *yakamashiu.*

* As in German.

As a predicate, the contracted form is better, but when used as an adverb, the uncontracted form is more usual, especially in the Tokio dialect.

Examples.

1. As a Predicate.

O hayō. (hon.) early	Good morning.
O hayō gozarimasŭ. (hon.) early are	Good morning (more polite).
Mada hayō gozarimasenŭ ka? yet early is not ?	Isn't it early yet ?
Kono mŭma wa goku takō this horse very dear *gozarimasŭ.* is	This horse is very dear.

2. As an Adverb.

Hayaku or *hayō!*	Quick !
Hayaku o ide nasare! quickly come do	Come quickly. Come early.
Yoku dekita.	It is well made.
Shiroku nurimashīta.	He painted it white.

3. As a Noun.

Osoku made hataraita. late until worked	He worked till late.
Ōku no hīto ni numerous man *shirasete.* making known	Letting people in general know.

4. As Indefinite Form.

Rule. Whenever in English two or more adjectives are joined by the conjunction 'and,' all but the last take in Japanese the adverbial or indefinite form. Compare the rule given for the use of the Indefinite Form of verbs on p. 52.

Examples.

Kumo kuroku, ame hidoi.
clouds black rain violent

The clouds are black and the rain is violent.

Kami no ke ga kuroku, me
head hair black eyes
ga awoi onna.
blue woman

A woman with black hair and blue eyes.

Utsukushiku chisai kodomo.
pretty little child

A pretty little child.

Oya mo naku kiōdai
parents not brothers or
mo nai to iu
sisters even not called
mono da.
person is

He is a person who has neither parents nor brothers or sisters.

Dete kita no wa sono
having come out that
soma no niōbō to miyete,
woodcutter's wife seeming
toshigoro wa nijiū shichi hachi
age twenty seven eight
de, iro shiroku, hana suji
complexion white nose line
tōri, yamaga ni wa
was thorough mountain huts
mare na onna de gozaimasŭ.
rare woman is

The person who came forth was apparently the woodcutter's wife. She was twenty seven or twenty eight years of age, with fair complexion and a straight nose, and was a style of woman not often found in mountain huts.

The last sentence shows that in this construction the adverbial forms of adjectives (*shiroku*) and the stems of verbs (*tōri*) are given the same syntactical value. In ordinary conversation some other construction is generally preferred.

§ 83. Adverb with *te*. *Hirokŭ te.*

Te in this combination may be taken as the equivalent of *atte*, 'being.'

Examples.

Kurakŭ te miyemasenŭ.
dark being cannot see

It is so dark I cannot see.

Samukŭ te tamarimasenŭ. — It is so cold I cannot endure it.
cold not endure

Isogashikŭ te tsui go busata wo itashimashita. — I have been so busy that I have somehow or another not come to see you.
busy casually (hon.) not giving news did

Shirokŭ te yoroshi. — Its being white is an advantage.
being white is good

Atsukŭ te hiroi. — It is thick and wide.

§ 84. Adverb with *te wa*. *Hirokŭ te wa*, commonly contracted into *hirokŭcha*.

This form is a sort of Conditional Mood. It is in very common use, especially with the Adverbial Form of the Negative Adjective.

Examples.

Hatsŭka yori osokŭ te wa komaru. — I shall be inconvenienced if it is later than the twentieth.
20th than late am inconvenienced

Usukŭcha ikenai. — It won't do for it to be too thin.
thin does not do

Nakŭcha naranŭ. — I must have it.
if not does not become

Sugu ni kawanakŭcha narimasenŭ. — Some must be bought at once.
at once not buying does not do

§ 84. Adverb with *te mo*. *Hirokŭ te mo*.

This is a Concessive Form. It belongs to no particular tense.

Donnani kitanakŭ te mo kamawanai. — I don't care how dirty it is.
how much dirty don't care

Abunakŭ te mo kamau mono ka? — Who cares even if it is dangerous?
dangerous being even care person ?

Usukū te mo daijōbu desū. It is quite safe, though it is thin.
thin safe is thin.

§ 85. Adverb with *ba*. *Hirokuba* or *hirokumba*.

Ba with the Adverb corresponds to the Hypothetical Form of the Verb, and like it is not much used.

§ 86. The Negative of Adjectives is formed with the help of the Negative Adjectives *nai* 'is not,' and the past and future by adding the past and future of *aru* 'to be,' to the Adverbial form.

Examples.

Omoshirok' atta. It was amusing.

Mō osok' arō. It must be late.
already late will be

Akaku nai no wa iranai. I don't want any that are not red.
red not don't want

§ 87. The Attributive Form. *Hiroi.*

This form may be obtained by adding *i* to the root. It is really, however, a contraction for an older form in *ki*, the *k* being omitted.*

This form is used when the adjective immediately precedes the noun.

Examples of Attributive Form.

Yoi hito. A good man.

Warui onna. A bad woman.

Atsui kami. Thick paper.

Awoi kawo. A pale face.

Samui koto! How cold it is! (lit. the cold thing!).

Fukai toki wa fune de wataru. If it is deep, I shall cross in a boat.
deep time boat cross

* The older form is not quite obsolete. It is retained for example in the proverb *tori naki sato no kōmori*, 'the bat of No-bird-town,' and in the termination *beki*.

The particle *no* is often attached to this form of the adjective. *No* has in this position very much the force of the English indefinite pronoun 'one.' It is possibly here a contraction for *mono* 'thing.' This derivation would at any rate suit the meaning.

Examples.

Yoroshi no wa nai ka? — Have you no good ones?

Shiroi no bakari aru. — There are only white ones.

Kuroi no wa ikutsŭ arimasŭ? (black, how many) — How many black ones are there?

Akai no hitotsŭ mo gozarimasenŭ. (red) — I have not a single red one.

Kore wa hiakŭshō no warui no de wa nai. (farmer, bad) — This is not the farmer's fault.

Yori-dotte mo ii no desŭ ka? (choose having taken, even, good, is) — May I have pick and choice?

No ni following this form of the adjective may be translated 'while,' as in the examples:—

Sono mama de ii no ni, naze soto ye dashīta? (that state, good, why, outside, put-out) — While they were well enough as they were, why did you put them out of doors?

Samui no ni naze atatakai kimono ki nai ka? (cold, why, warm, clothes, wear, not) — Why don't you wear warm clothes in this cold weather?

This form of the adjective may stand by itself as a noun, as in the following examples:—

Sui mo amai mo shiri-nuita hīto desŭ. (sour, sweet, know, passed through, man, is) — He is a man who knows perfectly what is what.

Nagai mijikai mo iwazu ni long short not-saying *kane wo uketore.* money receive	Take receipt of the money without making any fuss about it.
O kayeri nasatta hō ga yoroshī return did side good *deshō.* will be	I think you had better go away.

§ 88. THE VERBAL FORM. *Hiroi.*

The same form is used for the adjective combined with the substantive verb as for the attributive form. The older and book language has a special form for this, viz. *hiroshi*, produced by adding *shi* to the stem.*

Examples of the Verbal Form.

Amari mutsukashī. too is difficult	It is too difficult.
Kawa ga asai kara daijōbu da. river shallow safe	It is quite safe because the river is shallow.
Tenki wa yoroshī.	The weather is good.
Mugi wo maite, kome no wheat having sown rice *dekita koto mo uaku; mame wo* become beans *maite, asa no hayeta koto mo* hemp grown thing also *nai.* is not	If we sow wheat, we never have a crop of rice, and if we sow beans we never have a crop of hemp.
Warui to wa iwanai.	I don't say that it is bad.
Osoi to ikenai.	It wont do to be late.

§ 89. THE CONDITIONAL FORM. *Hirokereba.*

Kereba is often pronounced *kereya* or *keria*.

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* In some phrases the old form is still in use, as *shōbu nashi* 'there is no victory-defeat,' 'neither side has won;' *kidzukai nashi*, 'there is no cause for alarm' *yoshi, yoshi*, lit. 'is good, is good,' 'all right—never mind!'

Examples.

Miōnichi tenki ga yoroshī-kereba, mairimasŭ.
tomorrow weather if good come
I will come to-morrow, if the weather is good.

Hĭtori de ii-nikukereba, watakŭshi wa go issho ni ikimashō.
alone if say difficult I along with will go
If you find a difficulty in telling it all by yourself, I will go with you.

Michi no nukari ga hanahadashīkereba.
road mud since extreme
As the mud of the road was something awful.

Miōnichi tsugō ga warukereba, asatte kimashō.
tomorrow convenience if bad day after tomorrow will come
If tomorrow is not convenient, I will come the day after.

Other Conditional expressions are *hiroi toki wa*, *hiroku* (or *hirō*) *gozarimasureba*, *hiroi to*, *hiroi nara* and *hirokŭ te wa*. These have nearly the same meaning as *hirokereba* and are more common.

§ 90. The Concessive Form. *Hirokeredo.*

Hiroi keredo or *hirokŭ te mo* are generally preferred to *hirokeredo*.

Example.

Warukeredo, (better *warui keredo* or *warukŭ te mo*) *shikata ga nai.*
Though bad, it can't be helped.

§ 91. The Abstract Noun. *Hirosa.*

See § 12.

Derivative Adjectives.

§ 92. A number of Derivative Adjectives are formed from nouns by adding *rashī*, a termination which corresponds to the English 'ish' or 'ly.' Examples. *Kodomorashī*, 'childish,' *bakarashī*, 'foolish.'

§ 93. Desiderative Adjectives.

Adjectives may be formed from verbs by adding to the stem the termination *tai* which means 'desirous' or 'desirable.' The forms thus obtained are used where we should employ such verbs as 'wish' or 'want.'

Examples.

Moraitai mono. receive like thing	A thing I should like to get a present of.
Ikitai.	I want to go.
Kaitai or *kaitō gozaimasŭ.*	I want to buy.
O hanashi wo (or *ga*) *shĭtai* talk wish to do *to omotte imasŭ.* thinking remain	I have been wanting to talk to you.

The Desiderative Adjective may take either *ga* or *wo* before it, as shown in the last example.

§ 94. Negative Adjectives.

An important class of adjectives is that which is formed from verbs by adding to the negative base the negative adjective *nai*, 'not.'

They are formed from all verbs, with a very few exceptions, and are constantly used to replace the negative forms of the verb proper.

The Predicate and Adverb of these adjectives is seldom contracted, and the Abstract Noun is not in use.

Examples.

Wakaranai. it is unintelligible	I don't understand.
Ukeawanai.	I don't guarantee it.
Shiranai hĭto.	A man I don't know.
Yakanakŭ te mo yoroshi. not roasting even is good	You need not roast it.

Kaze ga nai kara, ho wo kaketemo kakenaku te mo onaji koto da.
wind not because sail set not set same thing is

It is all the same whether you hoist sail or not, as there is no wind.

Shiranakereba, sensaku shimashō.
inquiry

If he does not know, I will make inquiries.

Sonna koto wo iwanakereba ii no ni.
that sort of thing if not say good while

It would have been better if he had said nothing of the sort.

Mono wo mo iwanai de nigedashĭta.
thing without saying ran off

He ran off without saying a word.

Ikanakŭ te wa narimasenŭ.
not-go if does not become

I must go.

In the idiom exemplified in the last sentence, the word *narimasenŭ* is often omitted, and *te wa* contracted into *cha*.

Examples.

Kawanakŭcha. — I must buy.

Te wo arawanakŭcha. — I must wash my hands.

Konakŭcha naranŭ. — He must come.

§. 95. *Beki.* This termination, which means 'ought,' 'should,' 'may,' 'must' or 'will,' is indispensable in all forms of the written language, but, by a curious caprice, it has been almost entirely banished from the colloquial. The uncontracted forms *beki* (attributive), *beku* (adverb) and *beshi* (adj. with substantive verb) are considered bookish and affected, while the contracted form *bei* is also condemned as characterizing the rustic dialect of the east of Japan. *Byō*, the contracted adverbial form, is seldom or never used except on the stage. In a few combinations,

however, *beki*, *beku* remain in use, as *kō subeki hadzu da*, lit 'thus ought to do necessity is,' i.e. 'this is how it ought to be done,' *narubeku*, 'as far as possible,' *narubeku wa*, 'if possible.' With verbs of the First Conjugation *beki* accompanies the Present Indicative, with verbs of the Second Conjugation, the stem, but in the latter case there is some confusion and the practice of the written language is sometimes followed.

On the whole, the student may be recommended not to trouble himself about *beki*.

§ 96. Other Derivative Adjectives.

Katai 'hard,' *yasui* 'easy,' *nikui* 'difficult,' 'hateful,' are also added to the stems of verbs to form derivative adjectives.

Examples.

Ari-gatai.	It is difficult to be. (a phrase used to mean 'Thanks.')
Ii-nikui.	Difficult to say.
Mi-nikui.	Hateful to look at; ugly.
Koware-yasui.	Easy to break, fragile.

Other examples of derivative adjectives formed from verbs are *isogashī*, 'busy,' from *isogu*, 'to be in a hurry'; *osoroshī*, dreadful,' from *osoreru*, 'to fear.'

§ 97. Uninflected words used as Adjectives.

There are a number of nouns which do duty as adjectives, and are often considered as such. Like other nouns, they are properly speaking uninflected, but with the aid of certain particles, a conjugation may be made out for them corresponding to the conjugation of the adjective proper, as follows:—

Akiraka, Bright.

Stem	*Akiraka* ...	bright.
Predicate	*Akiraka de*	bright.
Adverb	*Akiraka ni*	brightly.
Attributive	*Akiraka na*	bright (before a noun).
Verbal Form.....	*Akiraka da*	is bright.
Conditional	*Akiraka nareba*	if bright.
Concessive	*Akiraka naredo*	though bright.
Abstract noun ...	*Akiraka na koto*	brightness.

Examples.

Rippa na mono ja nai ka ? Is it not grand?

Makoto ni o rippa de gozai-masŭ. (truly) It is really splendid.

Hi wa akiraka ni teru. (sun brightly shines) The sun shines brightly.

Kinodoku na no wa Mori San da. (sorry) The one who is to be pitied is Mr. Mori.

Bimbō ni natte iru kara kenyaku shinakŭcha nari-masenŭ. (poor become because economy if-not-do does not become) Now that I have become poor, I must practise economy.

Are wa ganko na yatsu desŭ. (he obstinate prejudiced fellow) He is one of the old school—an old fossil.

To this class of words belong *rippa* 'grand,' 'splendid:' *bimbō*, 'poor;' *kanemochi*, 'rich;' *kirei*, 'clean,' 'pretty,' and a multitude of words of Chinese derivation.

Some adjectives proper use the termination *na* added to the root as well as the regular attributive form. Thus we may say either *chisai* or *chisana*, 'small;' *ōkī* or *ōkina*,

'big;' *okashī* or *okashina*, 'ridiculous.' English adjectives must often be translated in Japanese by other parts of speech. 'Single' for example is *hitoye no*, a noun with the possessive particle *no*; 'Japanese' is *Nippon no*, lit. 'of Japan;' 'fat' is *fŭtotta*, the past tense of a verb *fŭtoru* 'to get fat;' 'explicit' is *hakkiri shita*, an adverb followed by the past tense of *suru* 'to do.'

§ 98. Degrees of Comparison.—The Japanese adjective has no degrees of comparison. The idea of comparison is expressed in the following manner:—'the weather is finer today than yesterday' is in Japanese, *sakujitsŭ yori konnichi wa tenki ga yoroshī*. This is literally, 'than yesterday today the weather is good.'

Examples.

Watakŭshi yori anata o I than you *wakō gozaimasŭ.* young are	You are younger than I.

In sentences like this, the former part is often omitted if the meaning is clear without it, as *anata wa o wakō gozarimasŭ*, 'you are the younger,' or *anata no hō ga o wakō gozarimasŭ*, lit. 'your side is young.'

Sore wa nawo yoroshiu goza- that still good is *rimasŭ.*	That is still better.
Mijikai hodo wa, yoroshī. short amount is good	The shorter the better.
Ane hodo ōkiku wa nai. elder sister big is not	She is not so tall as her elder sister.
Omoi no hoka katai. thought outside of is hard	It is harder than I thought.

Instead of a Superlative Degree qualifying adverbs are used or the meaning is indicated by the context.

Examples.

Kore wa ichiban takai. — This is the highest.
this No. 1 is high

Naka ni kore wa takai. — This is the highest.
among this is high

Mitsu no uchi ni sore wa — That is the prettiest of the three.
three among that
ichiban kirei de gozaimasŭ.
No. 1 pretty is

CHAPTER VIII.

AUXILIARY WORDS.

§ 99. *Aru*, 'to be,' 1st. conjugation. With the present indicative followed by the particle *de* and the verb *aru*, 'to be,' are formed a number of compound tenses which are in very common use. The present indicative is in this construction a noun and *de* the sign of the predicate. *De aru* is usually contracted into *da*, *de arō* into *d'arō*, etc.

Examples.

Itsu ikn d'arō? when go will be	When is he likely to go?
Kore bakari de taranŭ this alone not suffice *d'arō.* will be	This alone won't be enough.
Konŭ d'atta. not come was	He did not come.
Yoroshiu arimasenŭ d'atta. good is not was	It was not good.

The last sentences show that the negative in this construction goes with the principal verb.

A similar construction is in use with adjectives.

Examples.

Katai da.	It is hard.
Atarashī de arimasenŭ.	It is not new.

The particle *no* often comes between the verb or adjective and *da*, *d'arō*, *d'atta* etc.

Examples.

Konai no d'arō.	He is probably not coming.
Itsu iku no d'arō?	When is he going?
Mō chaku shimashita no d'arō. (already arrival did will be)	He has probably arrived by this time.

When the verb *aru* preceded by *de*, the sign of the predicate, is followed by the polite termination *masu*, a still further contraction takes place, which is constantly used in familiar conversation. *De arimasu* is contracted into *demasu*, and then into *desu*, *de arimashō* into *demashō* and then into *deshō*, *de arimashita* into *deshita* etc.

The shorter and more contracted the phrase, the less polite it becomes. *Desu* is very much more familiar and less respectful than *de gozarimasu*.

Examples.

Sō desu.	It is so.
Dō desu ka?	How is it?

Gozaru and *gozarimasu* (in the Tokio dialect commonly pronounced *gozaimasu*), the polite substitutes for *aru*, may be used in the same way. *Gozaru* is not often heard in ordinary conversation.

Another series of compound tenses is formed by the past participle followed by *aru*.

Example.

Kite gozaimasu.	They have come.

The verbs *aru*, *arimasu*, *gozarimasu* may also be joined to the stem, as:—

Dochira ye o ide de gozarimasu ka? (where go is)	Where are you going?

§ 100. *Oru*, *iru*, 'to remain,' 'to dwell.'

With the various tenses of the verbs *oru* (1st. conj.) and *iru* (2nd. conj.) and the past participles of verbs are formed a series of tenses which in some verbs correspond to the compound tenses formed by the verb 'to be' and the present participle of English verbs; in others to the tenses formed by the verb 'to have' and the past participle.

In other words this combination has sometimes a Perfect, sometimes a Continuative Force.

For instance, *hataraite oru* means 'he is working' but *kite oru* means not 'he is coming,' but 'he has come.' *Iru* has the same meaning as *oru*. It usually forms a contraction with the verb, thus—*shitteru*, for *shitte iru*, 'I know' lit. 'having learnt, I remain.' The *kite gozarimasŭ* of the last section is slightly different in meaning from *kite orimasŭ*. The former might be expanded into 'as they have come, there now are some;' the latter means 'they have come, and still remain.' Naturally the form with *oru* or *iru* is more in use in the case of living beings.

Examples.

Issaku nen no natsu kara keiko shĭte orimasŭ.
before last year summer from study having made remain
I have been studying since the summer of the year before last.

Bakana koto wo itteru.
foolish thing say remain
You are talking nonsense.

Kono tabi ni ana ga aite oru.
these socks hole opened remains
These socks have got holes in them.

Dete orimasŭ. He has gone out.

Tsuite orimasŭ. It has arrived.

§ 101. *Naru*, 'to be.'

The verb *naru*, 'to be,' is extremely frequent in books.

In the spoken language it is most usually found in the Conditional Form as an auxiliary joined with the Indicative tenses of verbs. Thus it is common, instead of *ikeba*, 'if he goes,' to say, *iku nareba*, or *iku nara*;* for *ittareba* 'if he went' or 'had gone,' we may say *itta nareba* or *itta nara*. *Nara* may be used with adjectives in the same way, as *utsukushī nara* 'if pretty,' and is particularly frequent with those uninflected words described in § 97 which are used instead of adjectives. It has been already pointed out that the termination *na* of these words is a contraction for *naru*. *Naredo*, the Concessive Form, is also in use.

In the written and older language the present indicative of this verb was not *naru* but *nari*, and in some phrases this form is retained.

Example.

Tatoye kuchi yakŭsoku nari to mo.	Granted that it is only a verbal promise.
suppose mouth promise	

Naru, 'to be,' should be distinguished from *naru*, 'to become.' The latter may be generally recognised by its being preceded by *ni* or *to*.

Examples.

Kirei ni naru.	To become beautiful.
Hito to naru.	To become a man.

§ 102. *Suru*, 'to do.' The conjugation of the irregular verb *suru* is given in § 44, and its use with the stems of verbs to form an emphatic negative has been explained in § 46. But perhaps the most common use of *suru* is to supply the place of verbal inflections in the case of Chinese and other words, which are themselves uninflected.

* *Nara* is merely a contraction for *nareba*. It is the *nara* which we have in the well-known phrase *sayō nara*, the literal meaning of which is 'if it be so,'='good bye.'

Examples.

Jisan suru.	To bring.
Undō suru.	To take exercise.
Sōdan shimashō.	I will consult (about it).
Shimpai suruna.	Don't be anxious.
Yōjin shinai to ikenai.	You must be careful.

For the honorific verb *nasaru*, the polite verb *masŭ* and the respectful verbs *itasu* and *mōsu*, see chapter XII.

§ 103. *Iu*, 'to say,' a regular verb of the first conjugation. It is used with other verbs in a way which will be understood from the following examples.

Aru to iu to.	If one say that there are, i.e. supposing that there are.
Aru to iyedomo.	Though one say that there are, i.e. granted that there are, although there are.
Iku to iu to.	If we say that we go i.e. if we go.
Tada naku to iu koto simply cry called thing *aru mono ka?* is ?	Who ever heard of anybody crying for nothing?

Iu used in this way is often altogether redundant.

§ 104. *Keru*, an old perfect of *kuru*, 'to come,' is much used in the Concessive Form *keredo* with the Indicative Tenses of verbs. In these combinations the meaning of the tense of the principal verb is not lost. *Itta keredo* for example means 'he went, but'—, while if one says *ikedo*, 'though go,' or *ittemo*, 'even having gone,' no particular tense is indicated.

Keredo is also used with the Verbal Form of Adjectives, as *nigai keredo*, 'though it is bitter.'

It may be useful to notice here some nouns which for want of a better name may be called Auxiliary Nouns.

§ 105. *Hadzu.* 'necessity,' 'obligation,' is much used to express the idea contained in our auxiliary verbs 'ought,' 'must.'

Examples.

Kono shina ga makoto ni yasui. this article truly is cheap	These articles are really cheap.
Hanahada warui kara, yasui hadzu da. very bad cheap necessity	They ought to be, for they are very bad.
Sakujitsu iku hadzu de arimashĭta. yesterday go was	He ought to have gone yesterday.
Danna wa konnichi o ide nasaru hadzu desŭ. master today is	Master ought to come (i.e. is expected) to-day.
Shirō hadzu wa nai. will know	There is no reason why he should know. He can't possibly find out.
Sonna koto wo shiranakatta yo. such did not know	I tell you I knew nothing of the kind.
Shiranai hadzu da. not know necessity is	How could you know?
Sakujitsu sono kane wo uketoru hadzu deshĭta. yesterday that money receive necessity was	I was to have been paid that money yesterday.
Raigetsu ikubeki hadzu desŭ. next month go ought necessity is	He is to go next month.

Iku hadzu will do as well as, or better than, *ikubeki hadzu* in the last sentence.

§ 106. *Koto*, 'action,' 'thing,' is much used with adjectives and the forms of verbs which are capable of being made

adjectives in a way which will be best understood from a few examples :—

Iku koto.	The going.
Ikanŭ koto.	The not going.
Itta koto.	The having gone.
Iku koto wa dekimashō going thing will be possible *ka ?*	Will it be possible to go ?
Ikanŭ koto wa arumai. not going thing will not be	He will surely go.
Tōkiō ye itta koto arimasŭ gone thing is *ka ?* ?	Has he ever gone to Tokio ?
Nippon no sake wo nonda Japanese drunk *koto wa nai.* thing is not	I have never drunk Japanese *sake.*
Noboru koto wa noborare- ascending thing can *masŭ ; oriru koto wa* ascend coming down *mudzukashī.* is difficult	So far as getting up is concerned, I can get up; it is the coming down that is difficult.
Tōkiō ye kita koto wa come thing *kimashīta.*	He has come to Tokio, so far as that goes.
Watakŭshi wa mō nagai koto I long *wa arumai.* will not be	I don't think I have long to live.
Rippana hito ni naru to iu splendid become *koto wo shōchi shīte iru.* know	I know that he will turn out a splendid fellow.

In the last sentence, *koto* takes the place of the conjunction 'that.' The *to iu* is superfluous, as it often is in Japanese.

Ichido o me ni kakatta koto — I have once met you.
once eye hung
ga arimasŭ.

Mita koto ga nai. — I have never seen.

Miru koto ga dekinai. — I can't see.

A! nemui koto! — Ah! how sleepy I am!
sleepy

Wakizashi no koto wo — I thought of enquiring about the
short sword about short swords.
kikō to omotta.
will hear thought

Taikomochi to wa dare no — Whom do you mean by 'professional jester?'
jester who
koto da?
is

Omaye no koto sa. — I mean you.

Wakaranŭ to wa anata no — Talk of not understanding! it is you who don't understand.
not understand your
koto.
thing

Watakŭshi no kita koto wa — Let your master know that I have come.
come
danna ye shirasete o kure.
master make known give

Kono shomotsu no koto wa — I heard about this book from Miss O Kiyo.
this book
O Kiyo san kara kikimashita.
from heard

§ 107. *Mono* means 'thing,' but it frequently occurs after verbs in idiomatic expressions to which this meaning affords little clue.

Examples.

A. *Are wa sen ni* — A. I never saw that woman before. B. Very likely; considering that she has come this year.
she before
miyenakatta onna da.
not seen woman is

B. *Sō d'arō; are wa*
thus will be she
kotoshi kara kitan'da mono.
this year from come is thing

A. *Ano tokoro ye tabako-*
that place tobacco
ire wo atsurayete oita ;
holder having ordered put
are wo totte ki na.
that having taken come
B. *Are wa raigetsu jiu ni*
that next month
nichi no yakŭsoku da mono wo—
day promise

A. I ordered a tobacco-pouch from that place : go and fetch it. B. Well, considering that it was promised for the 12th of next month — (The sentence is left unfinished as so often happens in Japanese.)

Kamau mono ka?
care thing ?

What do I care ?

Komatta mono da.

It is very annoying.

Ikitai mon' desŭ keredo—
like to go is although

I should like to go, but—

§ 108. *Tokoro*, 'place.'

The ordinary mode of rendering in Japanese the relative clauses of European languages has been already described in § 28, but in order to bring out the relative force more distinctly, the word *tokoro* is sometimes introduced, in imitation of a Chinese idiom. Thus instead of *iku hito*, 'the man who goes,' it is possible to say *iku tokoro no hito*, which means the same thing.

The relative force may be recognized in the following examples :—

Omaye no kinō hanashĭta
you yesterday said
tokoro de wa.
place by

By what you said yesterday.

Kampnku ni tayenai
admiration do not endure
tokoro da.

It is a thing for which I cannot contain my admiration.

Kōgoro san wa dō suru
how doing
tokoro wo mi-nasatta?
place see did

What did you see Mr. Kogoro do ?

Tokoro after the indicative tenses of verbs has the force of our 'just,' as in the following examples :—

Anata no uwasa wo shīte iru — We were just talking about you.
report
tokoro d'atta.

Nan'da ka kore kara yomu — I am just going to read what it is.
read
tokoro da.

Tonari no hanashi wo — We are just listening to what they are saying next door.
neighbour talk
kīte iru tokoro da.
listening

Other examples of *tokoro*.

Tokoro ga, sono ban ni— — Well then, on that night—
that night

Yonde mita tokoro ga— — Upon reading it—
reading seen place

Sayō mōshimashīta tokoro ga— — On my saying so—

A. *Sazo o yakamashiu goza-* — A. I am sure you must have been disturbed by our noise. B. Far from it!
surely noisy will
rimashītarō. B. *Yakamashī*
have been noisy
dokoro ka?
place ?

A. *Watakŭshi no tokoro ma-* — A. Would it be possible for you to bring it as far as my place? B. Thank you; we would do much more than send it. ('No trouble at all' we should say.)
my place as
de motte kite
far as having taken having come
kudasaru koto ga deki-
give thing will be pos-
mashō ka? B. *Hei! arigatō*
sible ? thank you
gozarimasŭ; sashi-agemasŭ
send up
dokoro de wa gozarimasenŭ.
place it is not

CHAPTER IX.

PARTICLES.

§ 109. Particles have very varied uses in Japanese. They serve instead of case and plural terminations, and are also used as prepositions* and conjunctions.

Many of the particles described in this chapter are really identical with some of the terminations of verbs and adjectives already noticed.

They are mostly found after nouns, but are also used with those parts of the verb and adjective which are nouns in syntax, and a few are joined to verbs in the indicative mood or to adjectives in the verbal form.

For convenience of reference they have been arranged alphabetically.

§ 110. *Dano.* *Dano* is a contraction for *de aru no*. It is used in enumerations, where it is desired to make each thing mentioned as distinct as possible. It is usually translated 'and', but this does not give the full force of this particle. It resembles not a little the alternative form of the verb, and like it is found in pairs.

Examples.

Kiō	*dano*	*asu*	*dano*	Saying that they were coming,
to-day		to-morrow		now today, now tomorrow, they
mairu to te,†		*kimasenŭ*.		have not come.
come		come not		

* As they come after the noun, postpositions would be the more correct term.
† For *to itte*.

Iya dano ō dano to itte,
no yes saying
shinai no desŭ.
not do s

Saying at one time 'no' at another time 'yes', he nevertheless does not do it.

Ninsoku dano, daiku dano
coolie carpenter
yaneya dano youde,
tiler having called
shigoto wo sasemashīta.
work caused to do

He sent for coolies, and for carpenters, and for tilers, and set them to work.

§ 111. *De.* *De* is a contraction for *nite*. With the various verbs for 'to be', it forms a series of contractions, as *da* for *de aru*, *desŭ* for *de arimasŭ*, *deshīta* for *de arimashīta*, *datta* for *de atta*, *darō* for *de arō* etc. *De wa* is contracted into *ja*.

De means 'with,' 'by,' 'by means of,' 'on account of,' 'at,' 'in,' as in the following examples :—

Zōkin de ita wo nugū.
floorcloth board wipe

To wipe the boards with a cloth.

Oka de iku.
land go

To go by land.

Kawase de kane wo
bill of exchange money
okuru.
send.

To send money by means of a bill of exchange.

Wakarauai de komaru.
understanding

I am bothered by his not understanding.

Heya wa hanahada fuketsu de
room very dirty by
komarimasŭ.
am annoyed

It is an annoyance that the room is so dirty.

Gau ichi wa de kare
wildgoose one that
kore iu wake de wa gozaima-
say reason is not
seuŭ.

It is not that it is worth making a fuss about one wild goose.

Yashiki de sodachimashīta.

I was brought up in a *yashiki*.

Gakkō de sonna koto wa — They know nothing of the kind
college at such
ikkō shiranŭ. — at the college.
wholly do not know

Kore de mina desŭ ka? — Is this all?
this with all is ?

Dō iu shidai de? — Under what circumstances?
what called order

De as the sign of the Predicate. When two nouns are joined together by the verb 'to be' *(aru, arimasŭ, gozarimasŭ)*, the latter affixes *de*.

Examples.

Watakŭshi wa kajiya de — I am the blacksmith.
blacksmith
gozarimasŭ.

Kono mushi wa tombo desŭ. — This insect is a dragon fly.
insect dragon fly

Uso da. — It is a lie.

Ī ja nai ka? — Is it not good? *i.e.*, are you not satisfied?

Tōkiō hen no yatsu wa — The Tokio fellows are effeminate and therefore useless.
quarter fellow
jiujaku de (atte) ikenŭ.
effeminate not go

Neruson wa Igirisŭ no hito — Nelson was an Englishman and a naval hero.
Nelson Englishman
de (atte), kaigun no gōketsŭ
navy hero
desŭ.
is

Kore wa ō hiōban no — He had a great reputation, and lived in Aioi St.
He great report
mono de (atte), Aioi chō ni
street
orimashīta.
lived

De as the mark of the predicate is much used in forming the compound tenses of verbs and adjectives. See § 99.

Demo combines the meaning of *de* with that of *mo* 'even,' 'also.' It may generally be translated 'even'.

Sayō demo gozai- That is probably even so, but—
thus (pred.) even it will
mashō ga,—
be but

Demo gozaimashō ga,— (Same as last.)

Demo— Yes, but—

Sore demo ikenai. Even so it won't do.
that with even it can't go

Ōkata taki ye demo He has probably gone round to
probably waterfall to the waterfall. (*Demo* here shows
mawatta no de gozarimashō. that the remark is a mere guess.)
gone round will be

Ato demo yoroshī. It will do afterwards.
after even is good

Sore wa kodomo demo wakaru. Even a child understands that.
that child even is in-
telligible

Fŭtotta no demo, yaseta no Either fat ones or lean ones will
fat lean do.
demo yoroshī.
is good

Seiyō no hĭto demo He is neither a European nor a
west ocean man Chinaman.
Shinajin demo nai.
Chinese

In the last sentence we have a combination of *de* as predicate and *mo*, repeated with two nouns in the sense of 'both.'

For *demo* with Interrogative Pronouns see § 26.

§ 112. *Dzutsu*, 'each,' 'every,' 'apiece'.

Examples.

Kono kusuri wa ichi nichi This medicine is taken three
this medicine one day times every day.
sando dzutsu nomu no
three times each drink
desŭ.
is

Hitori dzutsu hairima- one person at a time entered *shīta.*	They came in one at a time.
Toshi ni nido gurai dzutsu year twice amount each *Tōkiō ye dete kuru wake ni wa* out come reason *ikumai ka?* will not go?	Would it not be possible to come to Tokio twice every year?
Mina ni fŭtatsu dzutsu haitte all two each *oru.*	There are two in each of them.

§ 113. *Ga*. *Ga* was originally a possessive particle, and it still retains this force in certain phrases.

Examples.

Koma-ga-take.	Colt's peak (the name of a mountain).
Jiu nen ga aida. ten year space	For the space of ten years. (*jiu nen no aida* is equally good and much more common.)
Ore ga me no maye de saye. my eyes before even	Before my very eyes.
Kore ga tame ni.	On this account.
Waga kuni.	One's country.
Waga kiōdai.	One's own brothers and sisters.

It is better not to use *ga* as a possessive particle except in phrases for which there is good precedent.

By the process described in § 65 *ga* has in the modern colloquial come to be chiefly used as the sign of the nominative case. This case is, however, not necessarily accompanied by *ga*. It is omitted when *wa* or *mo* follows the noun and in many other cases, and a noun may be in the nominative case without any particle at all being added. *Ga* is almost always used before the verbs *aru* 'to be,' *dekiru* 'to become,' 'to be made,' and *oru* and *iru* 'to remain.'

Examples of *ga* as sign of the nominative case.

Kane ga aru ka?
money is ?

Is there any money? Have you any money?

Hana ga takaku natta.
nose high became

He gave himself airs.

Isogu koto ga aru kara.
hurry is because

Because there is hurry.

Sei ga takai hīto.
stature tall man

A man of tall stature.

Shikata ga nai.
do-side is not

There is nothing to be done. There is no help for it.

Uso ga arawareta.
falsehood has been revealed

Your falsehood has been found out.

Damatte iru hō ga ii.
being silent remain side is good.

You had better hold your tongue.

Saku ya hītogoroshi ga atta.
last night murder was

There was a murder last night.

Yūbe ame ga futta.
last night rain fell

It rained last night.

Ano sumiya san wa o kamisan ga arimasŭ ka?
that charcoal-dealer wife is ?

Has that charcoal-dealer a wife?

Aka ga nijittan aru.
red twenty pieces

There are twenty pieces of the red.

Oi-oi o hanashi ga nakaba ni narimasŭ kara, kore kara ga omoshiroku narimasŭ.
gradually story middle becomes because this after amusing becomes

Now that we are at length getting to the middle of the story, what remains becomes interesting.

O cha ga dekimashīta.
(hon.) tea is made

The tea is ready.

Hima ga nakatta.
leisure was not

I had not time.

Yō ga aru kara, kochi o ide.
business is because hither

Come here; I've something for you to do.

The noun is often followed by *ga* where we should expect to find an accusative case, as in the following examples.

Kono imi ga wakarima- I don't understand the meaning
this meaning is unintelligi- of this.
senŭ.
ble

Hana ga o suki desŭ ka? Are you fond of flowers?
flower like is ?

Kane ga uketoritai When you want to receive the
money desirable to receive money.
toki wa.
time

Hanshō no oto ga suru. There is the firebell.
fire-bell sound does

In the above sentences *imi*, *hana*, *kane*, and *oto* are regarded by the Japanese as the subjects of the verb or adjective which follows.

Ga, after those parts of adjectives and verbs which are used as nouns for purposes of syntax, has the same force as when it follows ordinary nouns.

Examples.

Iku ga yoroshi. You had better go.
the going is good

Itta ga yok'atta. He would have done better to
having gone was good have gone.

Yenrio sezu ni You had better make no cere-
ceremony not doing mony, but speak out frankly.
uchi-akete hanashita ga
frankly the having spoken
yoroshi.
is good

Ori-ai ga tsukimasenŭ. They don't hit it off together.
bend-meet not hit.

Sugu ni tsurete You should have brought him
at once accompanying here at once.
kita ga ii.
the having come was good.

O ai ga nakŭ te yoroshiu gozaimasŭ. (meet without good) — You need not meet him.

Ga after a verb in the indicative mood or an adjective in the verbal form may generally be translated by 'but.' Sometimes a pause in speaking is a sufficient equivalent.

Examples.

Tori-naosō to omou ga, tori-naoscnai. (take will mend think / take cannot mend) — I wish to put it right, but I can't.

Shinsetsu wa arigatai ga, zchi ikaneba naranai. (kindness thanks / positively if not go does not become) — You are very kind, but I must positively be going (to an inferior).

Momen de wa arimasŭ ga, aratte shitate-naoshita bakari desŭ. (cotton (pred.) is / washed made up renewed only / are) — It is true that they are cotton, but they have just been washed and made up again.

Senkoku nani ka miseru mono ga aru to osshaimashita ga, koko de haiken shitemo yoi no de gozarimasŭ ka? (former hour something show / thing is said / here see having done / good is it) — You said awhile ago that you had something to show me—may I look at it here?

Ame ga ii kagen ni yameba, yoroshi ga— (rain good condition / if stop is good) — If the rain would stop in reasonable time, it would be a good thing, but—(I don't expect it will).

After *tokoro*, *ga* has a somewhat similar force.

Kiite mita tokoro ga. (having heard seen place) — Upon making inquiries—(a pause)

Tokoro ga or *daga* (for *de aru ga*) at the beginning of a sentence means 'this being so,' 'upon this,' 'well then.'

§ 114. *Gena* is found after verbs in the sense 'it would appear that,' 'I am told that,' 'I understand that.'

Examples.

Chōman to yara de gozari-masŭ gena. dropsy ? is	I am told that it is dropsy, if that is the right name.
Sakujitsu kayerimashĭta gena.	I understand that he came back yesterday.

Sō desŭ is commoner in Tokio than *gena*, which is more a Kioto expression, and has the same meaning. Ex. *Saku-jitsu kayerimashĭta sō desŭ*, 'I understand that he returned yesterday.'

§ 115. *Ka* asks a question or intimates a doubt. it is very accurately represented by the mark of interrogation.

Examples.

Oki fune ka? large ship ?	Is it a large ship?
Watakŭshi ka?	Is it I?
Kita ka?	Has he come?

Ka between two nouns represents our conjunction 'or.'

Examples.

Osaka ka Nagasaki no uchi ni orimasŭ. one or other lives	He lives in one of the two places, Osaka or Nagasaki (I don't know which).
Ya ka tama ni atatte shinimashĭta. arrow bullet striking died	He was killed by an arrow or a bullet.
Otoko ka onna ka? man ? woman ?	Is it a male or a female?
Itta ka ikanai ka? has gone ? does not go ?	Has he gone, or not?

Sono hon no hiyōshi wa — Is the cover of that book thick
that book cover
atsui ka usui ka? — or thin?
thick thin

Where the clause begins with another interrogative word, *ka* may be omitted.

Example.

Dare desŭ? — Who is it?

The Japanese language having no special forms for indirect narration, a question or doubt when repeated in an indirect clause does not change its form as it does in English.

Examples.

Anata wa miōnichi iyo-iyo — He came to enquire whether
you tomorrow still
o ide nasaru ka to — you had not changed your mind
do you come ? (sign of quotation) — about going tomorrow.
kiki ni kimashĭta.
hear to came

Mŭma ka ushi ka shiranŭ. — I don't know whether it is a
horse bull — horse or a bull.

Donata ka to omoimashĭta. — I wondered who it was.
who I thought

Ikō to omou. — I am thinking of going.
will go think

Ikō ka to omou. — I think I may perhaps go.
will go ? think

Man - ichi sō iu koto — It occurred to me whether there
10,000 1 so called
demo ari wa semai ka to — might not possibly be something
even be will not do ? — of that kind.
omotta.
thought

Shijiu hak-ku ni narō — A beggar who one would think
forty eight nine will become
ka to omou kojiki. — might be perhaps forty eight or
think beggar — forty nine years of age.

Aru ka mo shiremasenŭ. — There may be some, for aught
are ? even can't know — I know.

For *ka* with Interrogative Pronouns see § 26.

§ 116. *Kara*, (with nouns) 'from,' 'since;' (with verbs) 'because,' 'after.'

Examples.

1. With nouns.

Konnichi kara. — From today.

Kore kara hachi ri. — Eight ri from here.

Saki kara. — From a while ago.

Doko kara ikimasŭ ka? — By which way do you go?
where from go ?

Nakasendō kara ikimasŭ. — I am going by the Nakasendo.

Kanada kara seiyō ye — I think of going to Europe viâ Canada.
from west ocean
ikō to zonjimasŭ.
will go think

Sore kara no koto ni shō — Let us take it after that.
that after thing will make
ja nai ka?
is not ?

Kore kara. — Henceforth.

Omote no hō kara irete — Don't let him in by the front.
front side from having let in
kureruna.
don't give

Kakushi kara kane wo — Taking money from his pocket.
pocket from money
dashite.
taking out

Ima kara sugu ni kayeru. — I am now going straight back again.
now from immediately return

2. With Verbs.

(a). With Indicatives.

Oyaji ga naku narimashita — My father is dead, so I would ask you for two or three days leave.
father not became
kara ni san nichi o itoma
because two three day leave
wo negaimasŭ.
request

Daijōbu desŭ kara, go anshin—
safe is because easy-mind

You may make your mind at ease; it is quite safe.

Kono uchi no maye wa kuruma wo okasenai kara, sō omotte iro.
this house before jinrikisha not-let-put because so thinking remain

Remember that I don't allow jinrikshas to be set down before this house.

Ima ni kayeru kara, giosha ni sō itte o kure.
now go back because driver having said give

Tell the driver I am going away in a moment.

In the last two sentences *kara* is used where we might have expected *to*, the sign of quotation.

Atsui kara.

Because it is hot.

(b). With Past Participle.

Mama demo kutte kara yok'arō.
boiled rice even having eaten after will be good

It will do after you have had your rice (to persons much inferior in rank).

Mina atsumatte kara ni nasaremasenŭ ka?
all having assembled after not do

Won't you wait till they are all assembled before doing it?

Hiru-meshi wo tabete kara de nakŭcha ikimasenŭ.
noon meal having eaten after if not don't go

I won't go till after I have had my midday meal.

§ 117. *Koso* is a very emphatic particle. It formerly had the effect of making the verb or adjective at the end of the sentence be put in the Conditional Base, and rare cases of the application of this rule are still met with.

Examples of *Koso*.

Omaye koso usotsuki da.
you liar are

It is *you* who are the liar.

Yō koso oide nasatta. — You are most welcome.
well come

Watakŭshi koso go busata— — It is I who have neglected calling on you.
I not-giving news

Shinzureba koso, go chiukoku — It is just because I believe it, that I offer you advice.
since believe advice
mōshimasŭ.
say (respectful)

Yoroshi; sore de koso kimi — Right! *That* is like yourself.
is good that with you
da.
is

§ 118. *Made*, from *ma* 'space' and *de* 'with,' means 'to,' 'up to,' 'till,' 'until,' 'as far as,' 'inclusive of.'

Examples.

Miōnichi made. — Till to-morrow.

Yokohama kara Tōkiō made. — From Yokohama to Tokio.

Hachiōji made donogurai — How far is it to Hachoji?
what quantity
aru?

Iu made mo nai. — It is not worth mentioning.
saying as far as even is not

Miōgonichi made ni — It will be finished by the day after tomorrow.
day after tomorrow by
deki-agarimasŭ.
is finished

Kojiki to made ni natta. — He fell so low as to become a beggar.
beggar as far as became

Namaye made — I even told you my name.
name as far as
o hanashi mōshĭta.
told

Konnichi no hĭto ni made. — Even down to the men of this day.
today man down to

Sakuban osoku made — He had not returned up till late last night.
last night late until
kaerarenanda.
returned not

Doko made mo chikara wo tsŭkushĭte.
where as far as even strength having exhausted
Exerting one's strength to the very utmost.

Omaye made watashi wo ijimeru.
you inclusive of me vex
Even *you* join in vexing me.

§ 119. *Mo* means 'also,' 'too,' 'even,' and, when repeated with two nouns, 'both.' It is the opposite of *wa*, *wa* meaning 'this, and nothing more,' 'this, if nothing more,' while *mo* implies that some thing else is associated with the noun to which it belongs. These two particles are therefore not found together. The case particles come before *mo*, but when it is used, *ga* (as sign of the nominative) and *wo* are generally omitted.

For *demo* see § 111.

It is the same particle which is used with the concessive form of verbs and with participles.

Examples.

1. With nouns.

Kono tsubo mo o kai nasare.
this vase buy do
Buy this vase too.

Inu mo neko mo.
dog cat
Both dogs and cats.

Ingirisŭ mo Nippon mo.
Both England and Japan.

Futatsu to mo.
Both of them.

Sō omou mo muri wa nai.
so think even wrong is not
You are not wrong to think so.

Shiri mo shinai hĭto no tokoro ye tegami wo dashĭte.
know do not man place letter sending off
Sending off a letter to a man she knows nothing of.

Omou and *shiri* in the last two sentences must be taken as nouns.

Shinkō shinai hito mo aru. — There are some who do not believe.
belief do not men also are

2. With Verbs. ('even').

Kuru ka mo shiranŭ. — He may come, for aught I know.
come ? even don't know

This phrase implies a slight leaning to the opinion that he will come; *kuru ka shiranŭ* is simply an expression of ignorance.

Kiō wa mata Hayaji — I don't know whether that fellow Hayaji may not come again today.
today again
me ga koyō mo
(contemptuous) termination will come even
shirenŭ.
can't know

Tatoye nani to iwō to — No matter what he may say, the best plan is to take no notice of him.
supposing what will say
mo, tori-awanai no ga
even take-meet-not
ichiban da.
no. 1 is

Mina tabenakŭ te mo — You need not eat them all.
all not eating even
yoroshi.
is good

Aru keredo mo omaye — I have some, but I won't give you any.
are although even you
ni wa yaranai.
to not give

§ 120. *Nagara*, 'whilst.'

1. With nouns.

Kage nagara. — In my inmost heart.
shade

Go mendō nagara. — I am sorry to trouble you, but—
trouble

Shikkei nagara. — It is very rude of me, but—
impolite

Futatsu nagara. — Both of them. The two of them.
two

2. With Verbs (stem form).

Utare nagara, kanjō wo shite.
being beaten counting doing
Going on with his counting all the time he was being beaten.

Cha wo nomi nagara shabette orimashita.
tea drink whilst chattering remained
They were chattering over their tea.

Kiusoku shi nagara.
rest do
While resting.

O kotoba o damashi asobasu to shiri nagara mo.
words (hon.) deceive condescend know even
Even knowing all the time that your words were deceiving (highly respectful).

Osore nagara.
fear
With all due respect.

Habakari nagara.
fear
With all due respect.

§ 121. *Ni.* With nouns *ni* usually means 'to,' 'in,' 'at,' 'into,' 'on.'

Examples.

Kiōto ni iku.
to go
He goes to Kioto.

Kiōto ni orimasŭ.
He lives in Kioto.

Uchi ni orimasŭ.
within
He is at home.

Denshinkyoku ni haitta.
telegraph office into entered
He went into the telegraph office.

Yengawa ni dashite oke.
verandah on having put out put
Put it out on the verandah.

Kiuji ni mairimashita.
waiting at table have come
I have come to wait at table.

Hito wo baka ni suru.
person fool into make
To make a fool of a person.

Other meanings of *ni*.

Dare ni kiita? — From whom did you hear it?
whom from did hear

Wakai toki, haha ni wakarete. — Separated from her mother when young.
young time mother from separated

Toshi ni wa ōki. — He is big for his age.
year for is big

Anohito ni medzurashi chikoku desŭ. — It is very unusual for him to be so late.
that man for rare late-hour is

Sore ni sōi nai. — There is no mistake about that.
that about mistake is not

Sore ni, mata itte mireba— — And besides, when I went again to see—
that in addition to again having gone when I saw.

Bekon ni tamago. — Bacon and eggs.
bacon in addition to eggs.

Take ni suzume. — Bamboos and sparrows (as a subject of a painting).
bamboo sparrow

Taisetsu na kushi kanzashi ni irui mo haitte imashita. — It contained clothing besides valuable combs and hairpins.
valuable comb hairpin clothing having entered was

Yome ni ikitai. — She wants to get married.
bride as wishes to go

Ni is often required in Japanese where there is no preposition in English.

Examples.

Isha ni sōdan suru. — To consult a doctor.
doctor consultation do

Isha ni mite morau. — To get a doctor to examine one.
having seen receive

Yotsu tsuji de four crossroads at *basha ni aimashĭta.* carriage met	I met the carriage at the cross-roads.
Mina ni ichi mai dzutsu all one (flat object) apiece *yare.* give	Give them all one apiece.
Shindai-kagiri ni natta. property-limit became	He became bankrupt.
Fuji san ni nobotta. Fuji Mt. ascended	He ascended Mt. Fuji.
Tonari ni arimasŭ.	It is next door.

Ni with nouns often forms Adverbs.

Examples.

Makoto ni. truth in	Truly.
Tashĭka ni. certainty in	Certainly.
Dai ichi ni. number one in	Firstly.
Uye ni.	Above.
Mare ni.	Seldom.

Before passive verbs, *ni* means 'by,' and before causative verbs indicates the person who is caused to perform the action.

Examples.

Hiyoko wa karasu ni young chicken crow by *torareta.* was taken	The chicken was carried off by a crow.
Nani ka Moriyama ni mo something by too *iwareta.* was said	He was talked to a little by Moriyama too.

Niwatori ni ye wo Give the fowls their food.
fowl food
kuwasero.
make eat

A similar construction is in use with some intransitive verbs.

Example.

Kono atsusa ni dōmo I am knocked up by this heat.
this heat by somehow
yowatta.
have become weak

Ni may follow those parts of the verb and adjective which are capable of becoming nouns.

(a) After Indicatives.

Tanoshimi ni omoimashita ni. Whilst I was looking forward to it with pleasure.
pleasure as thought in

Ashita tattara When it would do quite well if you started tomorrow, why insist (on going) today?
tomorrow if started
yok'arō ni naze shiite
will be good in why persistently
konnichi—
today

Ame ga fureba, nurern to When you knew very well that when (or if) it rains, people get wet—(why did you go out in it?).
rain if falls get wet
iu koto wa shirete
called thing being known
iru ni—
is in

Kike to iu ni— When I tell you to listen—(why don't you listen?)
listen say when

(b) After Adjectives.

Atsui ni komaru. I am bothered by the heat.
being hot by am annoyed

Kurai no ni, naze chōchin When it is so dark, why don't you bring a lantern?
being dark in why lantern
wo motte konai?
taking not come

Yō mo nai ni saki ye — As I have nothing for you to
business not while first do, you may go to bed without
nereba yoi. — waiting for me.
if go to bed is good

Ni is frequently found after *nashi*, the old verbal form of *nai* 'not,' as *yenrio nashi ni* 'without ceremony.' This is an ungrammatical construction but it has the sanction of use.

(c) After Stems.

Kimono wo arai ni yatta. — He sent the clothes to be
clothes wash sent washed.

Naoshi ni yatta ka? — Did you send them to be
mend sent mended?

Mi ni itta. — He went to see.

It is not every verb with which this construction is usual or possible.

O kiki ni iremasŭ. — I will tell you (very respectful).
hearing put in

(d) After Negative Participles.

(*Gozen no*) *Ato no katadzuke* — He went to bed without putting
meal after putting away away the (dinner) things.
wo sezu ni nete
not doing having gone to bed
shimaimashĭta.
finished.

Kanjo wo harawazu ni — He never paid the bill after
bill not paying all.
shimaimashĭta.
finished.

§ 122. *No* 'of' is the ordinary sign of the possessive case.

Examples.

Hĭto no ashi. — A man's leg.

Hako no kagi. — The key of the box.

Omaye no kimono. — Your clothes.

Ima no (itta koto) wa — What I said just now was a
now of said thing
jōdan desŭ yo. — joke, I tell you.
joke is (emph. part).

Sei no takai heitai. — A tall soldier.
growth of high soldier

Yama no ōi kuni. — A mountainous country.
mountain numerous country

Hi no aru uchi ni. — While there is still daylight.
sun's being within

Rondon kara no dempō. — A telegram from London.
London from telegram.

Kin no kahei. — Gold coins.

Miya no shĭta ni — There are two inns below the
Shinto temple of below — Shinto temple.
yadoya ga niken aru.
inn two there are.

Yane no nye kara tonde — It flew away over the roof.
roof of above from flying
itte shimatta.
going finished

Me no maye de. — Before my eyes.
eye of before at

No joins two words which relate to the same person or thing.

Dokushin no watakŭshi. — I, who am a single man.
single body

Sagami no kuni. — The province of Sagami.

Mekura no kojiki. — A blind beggar.
eye-dark of beggar.

Bettō no Tsunekichi. — The horse boy Tsunekichi.

Sugu ni koi to no — A message that he was to come
at once come — at once.
kotodzuke.
message

No is sometimes used like *dano* (which is=*da*+*no*) in enumerations. Here it may be rendered 'and' or 'or.'

Muko no yōshi no
son-in-law adopted son
to sonna mi ni sugita
such person exceeding
koto wa negatte mo
thing having requested even
kanaimasenŭ.
cannot be granted

Even if I asked for a thing so far above my station as to become your son-in-law or your adopted son, my request could not be granted.

Moto yori izon no
origin from difference of opinion
nan'no to iu wake wa
anything called reason
nai.
is not

Of course there is no difference of opinion or anything of that kind.

No with numerals.

Mitsu no hako. — Three boxes.

Sannin no dorobō. — Three thieves.

No after adjectives may very often be taken as equal to *mono* 'thing' and translated by 'one.'

Ito no futoi no wo motte
thread thick taking
koi.
come

Bring me a stout piece of thread.

Kore! nibui no bakari aru;
this blunt only are
togatta no ga arimasenŭ ka?
sharp are not ?

Look here! there are only blunt ones. Are there no sharp ones?

Ichiban yasui no no nedan.
no. 1 cheap price

The price of the cheapest ones.

Omaye wa warui no ni
you bad
chigai nai.
mistake

You were certainly to blame.

In the following examples *no ni* may be rendered 'whilst.'

Ka ga ōi no
musquitoes numerous
ni naze kaya wo
whilst why musquito net
tsutte okanai?
having hung not put

With such a lot of musquitoes about, why did you not put up the musquito net?

Kiō wa Doyōbi de nai no
today Saturday not
ni dōshite o ide
whilst how having done come
nasatta ?
did

How is it you have come to-day? It is not Saturday.

No with verbs.

Keisatsusho ye
police station to
tsurete iku no wa mendō
accompany going trouble
da kara.
is because

Because it is too much trouble to go with you to the police station.

Kō kaite arimasŭ no wo
thus written is
mite.
seeing

Seeing what was thus written.

Omaye ga kowashĭta no ka?
you broke ?

Is it of your breaking? Was it you who broke it?

Kowashĭta no wa watakŭshi
broke I
de gozarimasenŭ.
is not

It was not I who broke it.

Kowasu no wo mita yo.
break saw

I tell you I saw you break it.

Hisashī koto yenzetsu ga
long thing speech
nakatta no ni, kiō wa
was not whilst to day
ichi ni nin no jōzu no
one two men clever
namaye ga miyeru.
names are visible

There have been no speeches for a long time but one or two clever speakers' names appear (on the list for) today.

Watakŭshi wa ima mita
I now looked
no ni nani mo inai.
when something is not

When I looked just now, there was nothing there.

Doko ye o ide nasatta
where to go did
no deshō? Ima made koko
will be now until here
ni o ide nasatta no ni.

Where can he have gone to? He was here till a moment ago.

§ 123. *Ra* is a plural particle.

With adverbs of place *ra* adds vagueness to their meaning like the English 'abouts' in the same position. *Koko*, for example, means 'here,' *kokora* 'hereabouts.'

When it is wished to show respect *ra* is not used with nouns or pronouns, but *dachi* or *gata*.

Examples.

Sōzōshī yatsu ra da!
noisy fellow (plural) is
What a noisy lot of fellows!

Sore ra no koto wo segare kara kikimashĭta.
that (plural) thing son from heard
I heard about (*koto*) those things from my son.

Go riokwan wa dochira desŭ?
travel-residence whereabouts is
Whereabouts are your lodgings?

§ 124. *Sa* is found after nouns at the end of a sentence, where it has the same meaning as *da* 'is,' but is more emphatic.

Examples.

Ayashimu ni taranŭ wake sa.
think strange is not enough reason is
There is not enough reason for thinking it strange.

Go sōdan mōsu tsumori sa.
consultation do intention is
I intend to consult you.

Yō ga aru to sa.
business is
He says there is something for you to do.

Sugu ni tonde iku no desŭ to sa.
at once flying go is
I tell you it is said that it goes flying off at once.

Are sa.
it is

(A phrase used as the equivalent of our 'I say' in calling one's attention or by way of remonstrance.)

Sayō sa.
thus is

Yes.

§ 125. *Saye* after nouns or the stems of verbs means 'only.'

Examples.

Danna saye yoroshikereba,
master only if is good
watakŭshi wa dōdemo
I anyhow
yoroshiu gozarimasŭ.
good is

If my master is only satisfied, I don't mind.

Yūdachi no maye ni
shower before
dekakete saye ireba.
having gone out if remain

If they have only started before the shower.

Jibun ga hōritsu wo okashi
self law break
saye senya (for *seneba*)
only if not do
nani mo junsa no kowai
anything police afraid
koto wa nai hadzu sa.
thing not necessity

For my own part, so long as I don't break the law, there is no reason why I should be the least afraid of the police.

De sometimes comes between the noun and *saye*. It adds nothing to the meaning.

Sempō de saye go shōchi
other party consent
de gozarimasŭ nara.
is if

If the other party only agrees.

Chikŭshō de saye mo on wo
beast favour
shiru.
know

The very beasts have a sense of gratitude.

§ 126. *Shi* is used with verbs in the indicative mood as a conjunction. It may be rendered 'and,' 'and also,' 'not only—but,' 'and so.'

Examples.

Michi mo yohodo aru shi,
way much is
osoku natteru kara,
late has become because
hito ban koko ni tomatte,
one night here having stayed
ashita tattara yok'arō.
tomorrow if started will be good

As you have a long way to go, and besides it has got late, you had better stay here for one night, and start tomorrow.

Tōi michi demo ari wa
distant way even be
shimai shi, hashi wo
will not do bridge
watareba tsui hana no
if cross casually nose
saki.
before

Not only is it no great way off, but if you cross the bridge, there it is before your nose.

Soto wo arukeba ashi ga
outside if walk leg
kutabireru shi, uchi ni
get tired at home
oreba taikutsu suru shi,
if remain ennui do
jitsu ni dōmo—
truly somehow

If I go out, my legs get tired, and if I stay at home I feel bored, so that really—

Sewashī hi mo aru shi;
busy day
hima na hi mo aru.
leisure day

I have busy days and days of leisure.

§ 127. *Shiu* is a moderately respectful plural particle. It is comparatively little used.

Examples.

Tomodachi shiu.	Friends.
Kodomo shiu.	Children.
Danna shiu.	Masters.

§ 128. *Tachi* or *dachi* is also a respectful plural particle.

Examples.

Ima no fujin dachi ga
now lady (plur.)
gakumon wo shite iru no
learning doing remain
wo miru to.
see if

When we consider the pursuit of learning by the ladies of the present time.

Mō kimi tachi wa meshi
already you rice
ka?

Have you gentlemen got to the rice (the last part of a meal)?

§ 129. *To.* *To* between two nouns means 'and.' It is sometimes repeated after the second.

Examples.

Watakūshi to omaye wa
I and you
kuni kara kita toki.
province from came time

When you and I came from our province.

Temaye no okubiō to
you cowardice
mugaku to wo tana ni
ignorance shelf to
agete.
raising

Putting in the background your cowardice and ignorance.

Uchi no inu to dokka no
home dog somewhere
inu to ga oba san no daijina
dog aunt's much-prized
hato wo koroshita.
pigeon killed

Our dog and another one have killed my aunt's much-prized pigeon.

Note that in the last sentence the whole phrase *uchi no inu to dokka no inu to* is the subject of the sentence and therefore takes *ga* after it as the sign of the nominative case.

Hone to kawa to ni natta.
bone skin has become

He has become skin and bone.

Other uses of *to* with nouns.

Shina-jin to kenkwa wo
China man with quarrel
shita.
did

He had a quarrel with a China-man.

Kinō katta taumono — They are the same as the piece
yesterday bought piece goods — goods I bought yesterday.
to onaji mono desŭ.
as same thing is

Sakujitsu katta kauakin — They are different from the
yesterday bought shirtings — shirtings I bought yesterday.
to chigaimasŭ.
from differs.

Kono hĭto` to issho — Go along with this man.
this man with same place
ni ike.
go

Are wo tōzoku to shite — If we look on him as a robber.
him robber having made
miru toki wa.
see time

Riōnin to mo. — Both of them.
two men and even

Ittō shokikau to (or *ni*) — He has been made First
first class secretary — Secretary.
narimashĭta.
has become

To with some uninflected words is used to form adverbs.

Shikkari to.	Firmly.
Totsuzen to.	Suddenly.
Pon to.	With a bang.
Bara bara to.	With a rattling noise.

Onomatopoetic words like the two last examples are exceedingly common in Japanese, but they are rather inelegant.

To with nouns sometimes corresponds to the inverted commas used as a sign of quotation.

Urashiwo to ka iu tokoro. — A place called, if I remember
Vladivostock ? — right, 'Vladivostock.'

O namaye wa nan' to iu? — What is your name?
name what say

Watakŭshi wa Denkichi to — My name is 'Denkichi.'
I
mōshimasŭ.
call

Hontō to mo (itte yoroshī). — To be sure it is true.
truth even saying is good

With verbs, *to* (like our conjunction 'that') is the sign of quotation* or of indirect statement generally, and is used after such verbs as 'to say,' 'to think,' 'to promise,' 'to advise,' etc. etc. It must not be omitted as 'that' often is in English. It must sometimes be rendered by 'to.'

Seri-uri ga mō shimai ni — He said that the auction was over.
auction already finish
natta to iimashĭta.
became said

Ike to iu no da. — I tell you to go away.
go (imp.) say is

Nan'da to ye? — What is it you say it is?
what is it

Koko de awō to wa — I did not expect to meet you here.
here will meet
omowananda.
did not think

Utō to shĭta. — He made to strike him.
will strike did

When *to* is used, there is often an ellipsis of some part of one of the verbs *iu* 'to say,' *miru* 'to see,' *omou* 'to think,' *suru* 'to do,' *kiku* 'to hear.'

Anata ni sōdan — I came to consult with you.
you with consultation
(shō) to (omotte) kimashĭta.
will do thinking came

* I am inclined to think that *to* is identical with the root *so* of *sore* 'that,' and that from a demonstrative, this particle has become a conjunction, just like its English equivalent. In the phrases *to kaku, to mo kaku mo*, its original demonstrative force is retained.

Kōbu ye nyūgaku I think he said he was going to
engineering matriculation matriculate in Engineering.
(*suru*) *to ka itta.*
do ? said

Yō gozarimasŭ to (*itte*) To be sure I will.
good is that said
mo (*yoroshi*).
even is good

Arimasŭ to mo. To be sure there are.

The ordinary force of *to mo* after verbs is 'though,' 'even though.'

Nani ni tsukai-harawarcru You can spend the money on
what for spend be paid whatever you please.
to mo omaye no katte da.
even your convenience is

In the language of the lower classes, *to* is often contracted with the verbs *iu* and *aru* following.

Ikettara, (for *ike to* Why don't you go when I tell
go (imp.) you?
ittara) *ikanai ka?*
when I said not go ?

Shiranai tte (for *to itte*) When I tell you I don't know.
not know
iu ni.
saying in

Na wo iye tatte (for You ask me to tell you his name,
name say (imp.) but there is no such person.
to atte) *sonna hito wa*
being such person
arimascnŭ.
is not

Hongō ye hiki-koshi nasatta By the help of a statement that
remove did you had removed to Hongo, I
tende (for *to iu no de*), found you out with difficulty.
by-its-being-said-that
yō-yō no koto de shiremashita.
hardly thing by found out.

Mekura tā (for *to wa*, which again is for *to iu wa*) *dare no koto da?*
blind / who of / thing is
Whom do you call blind?

Tegami ga nai teba (for *to ieba*).
letter / is not / if I say
Have not I told you there is no letter?

To after verbs must sometimes be translated 'if' or 'when.'

Gudzu gudzu suru to, tochiu de hi ga kureru yo.
loitering / do if / way / on sun / goes down
If you loiter, it will be dark before you get there.

Yoku-jitsu ni naru to.
next day / become when
When the following day arrived.

Sono toki no koto wo omou to.
that time / thing / think
When I think of that time.

Kuru to sugu ni.
come when / at once
As soon as he comes (or came).

§ 130. *Wa* is a distinctive or separative particle. It has the force of isolating or singling out one object from among a number, of opposing one thing to another, or of limiting a statement strictly to the word which *wa* follows. Thus *kore wa* may mean 'this one out of a number,' 'this one not that one,' 'this one and nothing else,' 'this one at least.'

Wa is often found with the subject of a sentence, but it must not be taken for the sign of the nominative case. It is also found combined with the locative particles *ni* and *de*, and even after *wo* the sign of the accusative case, when it takes the *nigori* and becomes *ba*.

The French *quant à* is perhaps the nearest equivalent to *wa*, but in European languages the same idea is usually expressed, not by a separate word, but by means of a greater emphasis on the noun. *Wa* has frequently very little meaning, and its presence or absence is often immaterial. *Wa* may be used after those parts of the verb or adjective which are nouns in syntax.

Shiroi koto wa shiroi. — *So far* as whiteness *goes*, it is white.

Are wa warui; kore wa — That is bad, this is good.
that is bad this
yoroshī.
is good

Kore de wa ikenai. — *This* won't do.
this with cannot go

Watakūshi no kuni ni wa — There are no earthquakes in my country.
my country
jishin ga nai.
earthquake is not

Konda wa sonna wake ja — *This* time, there will be nothing of that kind.
this time such reason
(for *de wa*) *nai.*
is not

Dō shitemo sanya wa kakaru d'arō. — No matter what you do, I think it will take at least three nights.
how having done even three nights belong will be

Hako no uchi ni arimashita — I brought all that were in the box. (The *wa* implies that there were, or may have been, others not in the box.)
box inside was
no wa minna motte mairimashita.
all having taken came

Tōkaidō no jinsoku wa — The Tokaido coolies are called *kumosuke*.
coolie
kumosuke to iu.
call

Kono sakana wa takai ka? — Is this fish dear?
this fish dear ?

Hito no mono wa waga mono : man thing my thing
waga mono wa hito no mono de wa nai. is not

What is other people's is mine, but what is mine is not other people's.

Taisa to natte colonel having become
iru kara wa. remain since

Ever since he became a colonel. (The *wa* hints a contrast with the time before he became a colonel.)

Watakŭshi no bunko ni akai my desk red
na-fuda ichimai aru : sore wo name card one is that
ba totte koi. having taken come

There is a red visiting card in my desk : bring it to me. (The *ba* shows that the card is to be singled out among the other things in the desk.)

Saiwai na koto ni wa. fortunate thing in

Fortunately.

Kawagishi no denakatta wa not come out
zannen d'atta. disappointment was

What a pity Kawagishi was not present !

Narubeku wa. become could

If possible.

Kaigun ni irai shinakŭ navy reliance not doing
te wa naranŭ. in case does not become

We must rely upon the Navy.

Watakŭshi no sōzō ataru ka my idea hit ?
ataranai ka wa (or *wo*) *shiranŭ.* not hit

I don't know whether my idea is correct, or not.

Wa without any apparent meaning at the end of a sentence has been already adverted to in § 65. The Kioto terminations *wai na*, *wa na* suggest that the verb *naru* 'to be' must be supplied in this case, as *mada o kawo ni sŭkoshi mo demasenŭ wa (naru)*, lit. 'not yet coming out in the least on your face is (a fact),' 'it does not yet show on your face in the least.'

An interrogative is often understood after *wa*.

O atsuraye wa (nani de (hon.) order what	What do you order, Sir ?
gozarimasŭ) ? is	
Ato wa ? next	(What is) the next (course) ?
Denkichi san ! annaija wa ? guide	Mr. Denkichi ! what about the guide ?
Shikkei nagara, o impolite whilst (hon.)	Excuse me, but what is your
namaye wa ? name	name ?

In the common language of Tokio *wa* often suffers change or contraction. Thus for *ari wa shinai ka*, we have *ari ya shinai ka*, for *sore wa*, *sore ya* or *sorya*, for *nanzo wa*, *nanzā*, for *kore wa*, *korā*, for *koto wa*, *kotā*, etc.

§ 131. *Wo* is the sign of the accusative case. But a noun in the accusative case does not necessarily take *wo* after it. The accusative case governed by a preposition does not take *wo*, which is often omitted before *suru* or *itasu* 'to do' and in other cases.

Daiku wa dai wo tsŭkuru. carpenter table makes	The carpenter makes a table.
Ane no yensho to yara elder sister love letter ?	I should like my elder sister's love letter, if that is what you call it, to be returned to me.
wo watakŭshi made kayeshite me to return	
moraitai. wish to receive	
Umejirō san no koto bakari thing only	He thinks of nothing but Umejiro. (Note the position of *wo*.)
wo ki ni kakete iru. mind having hung remain	
Kannin shite kudasare. patience having done give	Please have patience with me. (Note the absence of *wo* after *kannin*.)

Sazawa wo watakūshi da to He thought Sazawa was I.
I
omotta.
thought

Wo is often found where we use a preposition in English.

Iye wo demashīta. He left his house.
house from went out

Kuruma wo orite. Getting out of the jinrikisha.
jinrikisha from having got down

Senyen no kane wo He was robbed of one thou-
1000 yen money of sand yen.
torareta.
was robbed

Konzatsu wo hanareta tokoro. A place removed from turmoil.
turmoil from removed place

For *mono wo* see *mono*, § 107. In the following sentence *wo* has a somewhat similar meaning:—

Taikō ni mo naru tokoro It had gone so far that he was
expulsion even become place on the point of being expelled
de atta wo, dare ka from college, when by some-
was whereas somebody body's good offices—
shinsen shite—
good offices having done

But *ga* is commoner than *wo* in this construction.

§ 132. *Ya.* *Ya* oscillates in meaning between the two signs '?' and '!,' being sometimes expressive of doubt, and at others a mere exclamation.

After nouns it is used;—

1. As a Vocative termination.

Take ya! *Take!*

2. With the meaning 'or.'

Nido ya sando. Two or three times.
twice three times

Koto ya samisen wa tai- A moderate degree of profi-
Jap. harp guitar pretty- ciency on the *koto* or *samisen*
tei de wa ii. is sufficient.
nearly with is good

With Verbs.

Kuu ya kuwazu no mi.
eat or not eat body
A person with precarious means of subsistence.

Anata no basha wa miyeru ya inaya.
your carriage is visible ? not ?
The moment your carriage comes in sight.

The last idiom is rather bookish.

Ikō ya!
will go
Let us go!

For *ya* as a corruption of *wa*, see above, § 130.

§ 133. *Yara.* *Yara* is a contraction for *ya* (see previous section) and *aran*, the old future of *aru*, 'to be.' It expresses uncertainty.

Doko ni orimasŭ yara watakŭshi ni wa wakarimasenŭ.
where lives ? me to is not known
I don't know where he lives.

Doko ye itta yara.
I wonder where he has gone.

The last sentence is left incomplete in the Japanese version. Some such phrase as the concluding words of the previous example is to be supplied.

Amakao to yara ye o ide ni narimashĭta yoku nen.
Macao to went (respectful) next year
The year after you went to Macao, if that is the right name of the place.

Tanoji tara (for *to yara*) *iu geisha.*
A singing-girl called Tanoji, if I remember rightly.

Dare yara ga itta koto.
who said thing
Something somebody said.

§ 134. *Ye*, 'towards,' 'to.' The *y* in this particle is pronounced very lightly, and perhaps the student's safest plan is to omit it altogether, as many Japanese do.

Itsu o kuni ye o kaeri nasaru ka?
when country to return do ?
When do you return to your country?

Tabi ye tatsu no wo journey starting — He put off starting on his journey.
nobashita. put off

Watakushi no yado ye o my lodging in — Stay for the night in my lodgings.
tomari nasare. stay do

Achira ye mate. — Wait there.

Ye in the last two sentences seems to mean 'at' or 'in,' but perhaps *o ide nasatte* or *itte* is to be supplied after it.

There is a *ye* (or *e*) which is a mere interjection something like our 'eh?,' and must be distinguished from *ye* 'towards.'

§ 135. *Yo.* *Yo* is used with nouns in the vocative case, but it is something more than a mere vocative particle. It is emphatic, and implies pleading, remonstrance, appeal or warning. Indeed it often stands quite by itself as an exclamation with this force. It is difficult to render *yo* by any English word, but 'I tell you,' will sometimes translate it pretty accurately. In the Kioto dialect *yo* is used with the roots of verbs of the second conjugation to form the imperative mood. Thus for *tabero*, the Kioto people say *tabeyo*. In the Tokio dialect, *yo* with the imperative is not a mere termination, but has the emphatic force described above. It is a favourite particle with women.

Okka san yo. mother — Mother!

O cha yo! o yukata yo! tea bath gown — Some tea! a bath gown! (for a guest).

Abunai yo. is dangerous — It is dangerous, I tell you.

Shiranai yo. — I tell you I don't know.

O ide yo. — Do come.

O agari nasai (for *nasare*) *yo.* — Do come in.
come up do

§ 136. *Yori*, 'from,' 'since,' 'than.'

Examples.

Kore yori hachi ri. — Eight ri from here.
this from eight

Konaida yori biōki de shukkin itashimasenŭ. — For some days past I have been prevented by illness from going to office.
some days ago from illness owing to going to office do not

Mōshi-agemashĭta nedan yori shĭta de wa sashi-agerarare-masenŭ. — I can't let you have them for less than I said.
stated price than low with offer can not

Omotta yori yasui. — It is cheaper than I thought.
thought cheap

Watakŭshi yori hoka ni shiru hĭto wa nashi. — Nobody knows but me.
me than other know man is not

Itsumo yori kenkō desŭ. — He is in stronger health than usual.
ever than robust is

Seppuku suru yori hoka ni harakiri shikata ga nai. — There is nothing left for it but to commit harakiri.
do than other do-side is not

A. *Ō! Fuku ka? dō shĭta?* B. *Ore yori wa omaye san dō shĭta?* — A. Hilloa! is that Fuku? What became of you? B. Or rather what became of you?
A. Hilloa! how did me than you how did

§ 137. *Zo* is a very emphatic particle.

Examples.

Keshĭte uchi ye irete wa naranai zo.
positively house into admit in case not become

You must positively not allow him into the house.

Kataku ii-tsŭketa zo.
hard ordered

You have my strict orders.

Kita zo.
has come

Here he is!

Kiku hodo no mono wa nai ze (for *zo ye*).
hear quantity thing is not

I tell you there is nothing worth listening to.

CHAPTER X.

ADVERBS, PREPOSITIONS, CONJUNCTIONS AND INTERJECTIONS.

ADVERBS.

§ 138. The true adverb is in Japanese the form of the adjective ending in the syllable *ku:* as *hayaku*, 'quickly;' *atarashiku*, 'newly;' *yoku*, 'well.'* See § 82. Many words used as adverbs are really nouns or nouns followed by particles, as *ashita*, 'tomorrow;' *sakini*, 'before;' *bakani*, 'foolishly;' *suguni*, 'at once;' or participles of verbs, as *subete*, 'generally;' *semete*, 'at least;' *nokorazu*, 'without exception.'

The present indicative of verbs is sometimes reduplicated to form an adverb, as *miru-miru*, 'à vue d'oeil', *yuku-yuku*, 'as one goes along.'

§ 139. The following list contains some of the most commonly used adverbs :—

ADVERBS OF TIME.

Mō, already.	*Mada*, not yet.
Itsu, when (interrogative).	*Itsudemo*, always.
Toki, ditto. (relative).	*Sikini*, soon.
Miōnichi, to-morrow.	*Mettani*, (with neg.) seldom.
Ashita, ditto.	*Tadaima*, immediately.
Konnichi, to-day.	*Mōhaya*, already.
Kiō, ditto.	*Sudeni*, ditto.

* Also contracted into *hayō*, *atarashiu*, *yō*.

ADVERBS OF TIME.

Sakujitsŭ, yesterday.	*Tabi tabi*, several times.
Kinō, ditto.	*Ichi do* or *hĭto tabi*, once.
Sendatte, some days ago.	*Ni do* or *fŭta tabi*, twice.
Nochihodo, by and by.	&c. &c.

ADVERBS OF PLACE.*

Koko, here.	*Dochira*, where, whither.
Kokoni, here.	*Sochi*, there, thither.
Doko, where.	*Sochira*, there, thither.
Dokoni, where.	*Achi*, there, thither.
Soko, there.	*Achira*, there, thither.
Sokoni, there.	*Sakini*, before.
Asŭko, there.	*Atode*, behind.
Asŭkoni, there.	*Sakasama*, upside down.
Kochi, here, hither.	*Yokoni*, across.
Kochira, here, hither.	*Uyeni*, above.
Dochi, where, whither.	*Shĭtani*, below.

ADVERBS OF MANNER.

Dō, how.	*Dōmo*, howsoever.
Ikaga, how.	*Hanahada*, very.
Kō, in this way.	*Naze*, why.
Kayōni, in this way.	*Zehi*, positively.
Sō, in that way.	*Jōzu ni*, cleverly.
Sayōni, in that way.	*Yoku*, well.

ADVERBS OF QUANTITY.

Takŭsan, *taisō*, much.	*Bakari*, only.
Donokurai, how much.	*Ikura*, how much.
Jiubun, enough.	*Motto*, more.
Sŭkoshi, little.	*Amari* or *Yokeini* } too much.
Ikutsŭ, how many.	

* See also §§ 18 to 24.

ADVERBS OF AFFIRMATION AND NEGATION.

He, or *hai*, yes.
Iye, no.
Mottomo, right!

He or *hai* must not be understood in too strict a sense. It is often nothing more than a polite expression of attention to what is being said. The true mode of expressing affirmation is to repeat the verb of the clause referred to.

A negative answer to a question may be expressed in a similar manner. *He* and *hai* are more used in answer to commands than to questions.

Examples.

Mō kimashīta ka?	Has he come yet?
Kimashīta.	Yes, he has come.
Miōnichi tsugō wa tomorrow convenience	Is it convenient tomorrow?
yoroshi ka? is good	
Sayō desŭ or *He, sayō desŭ.*	Yes, it is.
He, sayō de gozaimasenū.	No, it is not.

§ 140. Onomatopoetic Adverbs are common in Japanese but most of them are somewhat vulgar. They are often followed by the particle *to*.

Examples.

Gata gata.	of a rattling noise.
Butsu butsu.	grumblingly.
Potsuri-potsuri.	of the 'spitting' of rain.
Domburi to.	of falling with a 'flop.'

The adverb invariably precedes the word which it qualifies.

PREPOSITIONS.

§ 141. The Preposition should in Japanese be called the Postposition, as it always follows the noun. The prepositions have been treated of in the Chapter on Particles.

The English prepositions must often be rendered in Japanese by different parts of speech. Thus, for 'between,' we have *no aida ni*, lit. 'in the space of;' for 'beside' we must say *no soba ni*, lit. 'at the side of;' for 'over,' *koyete*, the past participle of *koyeru*, 'to cross.'

CONJUNCTIONS.

§ 142. Conjunctions in English are variously rendered in Japanese by Particles, Verbal or Adjectival terminations etc. Some have been already noticed under the head of Particles, and hints as to translating them into Japanese will also be found in Chapter XI.

INTERJECTIONS.

§ 143. As in other languages Interjections are merely exclamations, and can scarcely be said to have any grammar. The principal are :—

Oi, Halloa!
Aita, Ah! of pain.
Oya, Oh! of surprise—used chiefly by women.
Hẹ, (rising accent) of surprise and admiration.
Yai, of terror.
Dokkoi, when lifting a heavy weight, or otherwise exerting oneself.
Sā, of inciting a person to do something.
Mā, of satisfaction, surprise, etc.

The *ne* so common in the vulgar Yedo dialect (in other parts of Japan it is *na* or *nō*) is a sort of interjection. It has very little meaning, and merely serves to draw the attention of the person addressed. It has about the same force as the meaningless, 'you know,' sometimes heard in English conversation. *Yoroshi ne*, 'it is good, is it not'? *mata miōnichi o ide nasaru ne*, 'you will come again to-morrow, won't you'? *sore kara ne*——, 'after that, don't you know——'

Ne is little used by men.

CHAPTER XI.

ENGLISH WORDS INTO JAPANESE.

§ 144. At the risk of some repetition, it has been considered desirable to give a few notes on the mode of rendering into Japanese some common English words.*

§ 145. 'Although' or 'though.' *Keredo* with indicatives or verbal forms of adjectives, as *itta keredo* 'although he went,' *samui keredo* 'although it is cold'; participle and *mo* or adverb and *te mo*, as *itte mo* 'although having gone,' *samukŭ te mo* 'though cold'; concessive form, as *ikedomo* 'although (he) go,' *samukeredo*, 'although cold.'

§ 146. 'And.' Connecting nouns, *to*, which is often repeated after the last noun, as *sake to sakana*, 'wine and fish;' *kore to are to*, 'this and that:' *ni*, as *kashi ni kudamono* 'cakes and fruit.' Sometimes the nouns are simply placed together as *sake sakana* 'wine and fish.' See also *dano*, § 111 and *no*, § 122. Connecting verbs, 'and' is expressed by putting the first verb in the participle form, at least where the action of the first verb is conceived as preparatory or preliminary to that of the one succeeding it, as *tokkuri wo akete motte koi*, 'open the bottle and bring it here.' In other cases, and at the beginning of a sentence, *soshĭte* or *sore ni* is used for 'and.' When Adjectives are joined by 'and,' the first is usually put in the adverbial form followed by *te*, as *yasukŭte atatakai* 'it is cheap and warm. See also *shi*, § 126, and *de*, § 111.

* The subject of this chapter has been more fully dealt with in Dr. Imbrie's excellent 'Japanese Etymology.' Messrs. Satow and Ishibashi's Dictionary should also be consulted.

§ 147. 'As.' 'As you know,' *go zonji no tōri*, lit. 'the manner of your knowing'; 'as you say,' *ossharu tōri;* 'as dear as that,' *sore hodo takai;* 'as many as possible,' *narutake* or *narubeku takŭsan;* 'as soon as finished,' *dekishidai* or *deki-agaru to sugu ni;* 'as far as,' *made;* 'as it is,' *sono mama;* 'as I was going out,' *deru toki;* 'just as I was going out,' *deru tokoro de;* 'the same as mine,' *watakushi no to onaji koto.*

§ 148. 'Because.' *Kara, yuye, yuye ni*, all of which are used after verbs in the indicative mood and adjectives in the verbal form: 'because why,' *naze nareba;* 'Oh! just because,' *naze demo.*

§ 149. 'Before' is usually *no maye ni*, as *me no maye ni*, 'before one's eyes;' *Nichi-yō no maye ni*, 'before Sunday;' *maye ni kiita*, 'I heard before;' *deru maye ni*, 'before he goes (or went) out.' 'Before he comes' may be rendered *kimasenŭ uchi ni* or *kuru maye ni.*

§ 150. 'But.' Instead of a conjunction like our 'but,' the constructions with *mo* or the concessive forms described in § 145 are preferred. See also under *ga*, § 123.

At the beginning of a sentence, 'but' may be rendered by *shikashi, shikashi nagara, datte, daga*, or *demo.* 'There is but one,' *hitotsu shika nai.*

§ 151. 'Can,' 'could.' 'I can go,' *iku koto ga dekiru, ikarern*; 'you can go,' (permission), *ittemo yoroshī;* 'can't you come?,' *o ide nasaru wake ni wa mairimasenŭ ka?;* 'I could not come,' *kuru koto wa dekimasenanda, korare-masenŭ d'atta.*

§ 152. 'If.' 'If' is usually expressed by one of the Conditional or Hypothetical terminations of Verbs, the participle and *wa*, or the indicative with *toki wa* or *to.*

To for 'if' is often preceded by a present tense where we should expect a past, as *atarashī no desŭ to ikenai kara kareta no motte kimashĭta*, 'as it would not have done if it had been a new one, I brought a seasoned one.' 'Even if' is expressed by the participle and *mo*, in which case the verb is sometimes preceded by *tatoye*, 'supposing that.' *Moshi* is sometimes prefixed to the verb when a mere hypothesis is intended. *Man-ichi*, 'one in ten thousand,' followed by the indicative with *toki wa*, may be used when a bare possibility is spoken of.

§ 153. 'May,' 'might.' 'You may go,' (permission) *itte mo yoroshī*; 'there may be some,' *aru ka mo shirenŭ*; 'so that all may hear,' *mina ni kikoyeru yōni*; 'I think I may perhaps go,' *ikō ka to omou*; 'I said you might go,' *itte mo yoroshī to itta*; 'you might have warmed my clothes,' *kimono de mo attamete okeba yoi ni*.

§ 154. 'Must.' 'I must go,' *ikaneba naranŭ*, *ikanakŭte wa naranŭ*, *ikanai to narimasenŭ*; 'you must have noticed that pretty woman,' *ano bijin wa me ni tsukanŭ hadzu wa nai*; 'you must be aware,' *go shōchi no nai hadzu wa nai*; 'you must have been bored' *sazo go taikutsu de'mashĭtarō*. See also §§ 59, 94, 95.

§ 155. 'Or.' *Ya* between two nouns; *ka* repeated with both alternatives. See §§ 132 and 115. 'Or' is sometimes not expressed, as *go roku nen*, five or six years; *go shinzō omaye nomitakereba*, 'if your wife or you wants to drink.'

§ 156. 'Ought.' 'You ought not to do that,' *sō shĭte wa sumanai*; 'what ought I to do?' *dō itashĭtara yokarō?* 'I ought to have told you my name,' *namaye mōshi-agereba yoroshiu gozarimashĭta*. See also §§ 95 (*beki*) and 105 (*hadzu*).

§ 157. 'Should.' 'If any one should come,' *moshi mo hĭto ga kitara;* 'if you had not fired, I should have been killed,' *anata wa teppō wo utanakereba, watakŭshi wa inochi wo torarete shiman no da;* 'you should go at once,' *sugu ni o ide nasaru ga yokarō;* 'if that should happen,' *moshi sō iu koto ga atta toki ni wa;* 'if I had time, I should go,' *hima ga attara, ikō ga.* See also 'ought' and 'must.'

§ 158. 'That.' 'That' as a conjunction is usually *to* (see § 129). 'Please tell (your master) that it is somebody who has a trifling request to make of him,' *sŭkoshi go irai no suji ga atte maitta mono da to kō itte kure.* Other modes of rendering 'that;' 'I am sorry that I did not do so sooner,' *hayaku shi-nakatta ga zannen da*; 'take care that it does not catch fire,' *hi ga kakaranai yō ni yōjin shiro.* For 'that' as a relative and as a demonstrative pronoun see §§ 20, 21 and 28.

§ 159. 'Think' is in Japanese *omou.* 'I think of going,' *ikō to omou, ikō ka to omou.* Other ways of translating think: 'what do you think of doing,' *ikaga nasaru tsumori desŭ*; 'I think he has come,' *mō kimashĭta to omotte imasŭ, mō kimashĭtarō*; 'I think he will go,' *ikimasŭ deshō;* 'I don't think it is ready,' *mada shĭtaku wa dekimasŭ mai.*

§ 160. 'To.' For 'to' as a preposition with nouns see *ni, ye* and *made*, Ch. IX., §§ 121, 134 and 118.

Where it is used with verbs to form an infinitive mood 'to' must be variously translated according to circumstances, as 'I am unable to go,' *iku koto ga dekinai;* 'I want to go,' *ikitai;* 'I have to go,' *ikaneba naranŭ;* 'it is too late to go,' *mō iku ni wa osoi;* 'do you intend to go?' *iku tsumori ka;* 'tell him to go,' *ike to itte o kure:* 'tell him to send me some money,' *kane wo okuru yō ni hanashĭte*

kure; 'it is easy to go,' *iku koto wa yasui;* 'he promised to come,' *kuru to yakŭsoku shīta;* 'it is arranged that he is to go,' *iku koto ni kimatta;* 'he has gone to buy,' *kai ni itta;* 'it won't do to be late,' *osokŭ te wa ikenai.*

§ 161. 'Want.' 'I want money,' *kane ga iru*; 'I want to go,' *ikitai*; 'I don't want to go,' *ikitaku nai*; 'do you want this?' *kore wa o iriyō desŭ ka?, kore wa hoshī ka?;* 'I want to buy,' *kai ni kimashīta.*

§ 162. 'Would.' 'He said he would go,' *iku* (or *ikō*) *to itta;* 'I thought you would be here,' *koko ni o ide nasaru d'arō to omotta;* 'I would have come today but—' *konnichi kuru no deshīta ga—*; 'if he came, what would you do,' *kitara dō nasaru*; 'it would have been better if he had gone,' *itta hō ga yok'atta, ittara yok'atta.*

'I would get some tea ready, only the fire has gone out,' *cha wo irerunda* (*ireru no da*) *ga, hi ga kiyete shimatta;* 'if my father had been alive, I am sure he would have been pleased,' *ottotsusan go zonjō nara, o yorokobi nasaimashō.*

CHAPTER XII.

HONORIFIC AND HUMBLE FORMS.

§ 163. One of the chief difficulties which confront the foreigner whose ambition it is to speak Japanese with accuracy and propriety is the use of the honorific and humble forms of expression. Grammatical rules, however, go but a short way in teaching their use, and much must be left to the student's experience and observation.

It may be taken that the honorific forms are chiefly appropriated to verbs, nouns, and pronouns in the second person, though they are also used in speaking respectfully of absent persons. The humble forms belong to the first person, and the polite termination *masŭ* is used indiscriminately with all three persons.

It will be seen below that there is a considerable variety of honorific and humble expressions, varying according to the rank of the person addressed. But even in speaking to the same person, forms, the neglect of which on a first introduction or on other formal occasions would be a gross breach of decorum, may be dropped without offence in the heat of an argument, or in the freedom of more familiar intercourse. Women use honorifics more than men, and they are less frequent in dependent than in principal clauses.

§ 164. Respect and humility are indicated in the following ways :—

1. By special honorific or humble nouns, pronouns or verbs.*
2. By honorific prefixes.
3. By honorific suffixes.

§ 165. Honorific and humble nouns.

Examples.

Neutral.	Humble.	Honorific.
Ko or *kodomo*, child.	*Segare* (my son).	*(Go) shisoku* (your son).
Kanai, wife.	——	*Saikun* (your wife).
Iye, house.	——	*(O) taku* (your house).

Chinese words are commonly considered more elegant than their Japanese synonymes, and are therefore sometimes preferred in polite speech. Thus for *o sake*, *go shiu* is considered a more polite term; *go ran nasare* 'look' is preferred to *o mi nasare* and *go zonji de gozarimasŭ*, 'you know,' is always said instead of *o shiri nasaru*.

It is chiefly in speaking of the relations of one's self and of others, more particularly of the person addressed, that humble and honorific words are used. Special humble nouns are, however, not very numerous, the absence of honorific forms being usually considered sufficient. The following list of relations which has been taken, with some alterations, from Mr. Satow's 'Kuaiwa Hen' will serve as a guide to the use of these words. With some, the honorific prefixes described in § 167 are used, or the suffixes mentioned in § 168.

Relations.

Another's wife.	One's own wife.
o kami san (all under the rank of *samurai*.)	*niōbō*.

* The honorific and humble distinctions of pronouns have been already noticed in Chapter IV.

go kanai *saikun*	lower rank of official.	*sai.* *kanai.*
oku san *oku sama* *go naishitsu*	gentlemen of rank.	*kanai.*

Old-fashioned people sometimes say *gusai* ('stupid wife') for their own wives.

Another's husband.	One's own husband.
danna.	*tsure-ai* (by the lower class).
teishi (familiar).	*danna* or *teishi.*
go teishi.	*yado.*

But in general the husband's surname is used both in addressing the wife and by her in speaking of her husband, in the former case with *san* added, in the latter without *san*

Another's father.	One's own father.
go sompu.	*oyaji.*
ototsu san (to children).	*chichi.*
Another's mother.	**One's own mother.**
go bokō.	*haha.*
haha sama.	*o fukuro.*
okka san (to children).	*okka* (by children).
go rōbo (when aged).	
Another's grandfather.	**One's own grandfather.**
go sofu sama.	*sofu.*
go sofu.	*jiji.*
o jī sama *o jī san* — to children.	
Another's grandmother.	**One's own grandmother.**
go sobo.	*sobo.*
o bā san (to children).	*baba.*
Another's brother.	**One's own brother.**
o ani san (elder).	*ani.*
go sonkei (do).	
go shatei sama (younger).	*otōto.*
go shatei (do.).	
otōto go (do.).	

Another's sister.	One's own sister.
o ane san (elder).	*ane.*
ane san.	
o imōto go (younger).	*imōto.*
Another's son.	One's own son.
go shisoku.	*segare.*
o musŭko san.	*musŭko.*
	kodomo (also of daughters).
go sōriō (eldest).	*sōriō.*
go jinan (second).	*jinan.*
go sannan (third).	*sannan.*
Another's daughter.	One's own daughter.
go sokujo.	*musŭme.*
o musŭme go.	
o jō san.	

Oji and *oba* are used for one's own uncle and aunt; the same words followed by *san* or *sama* for another's.

Oi and *mei* are used for one's own nephew and niece; *oi go sama* and *o mei go sama* for another's.

Another's father-in-law and mother-in-law are *shiuto go*, *shiutome go;* one's own simply *shiuto*, *shiutome.*

Similarly one's own son-in-law is *muko*, another's *o muko san;* daughter-in-law (own) *yome* or (another's) *o yome go;* grandchild (own) *mago* or (another's) *o mago;* cousin (own) *itoko* or (another's) *o itoko;* adopted son, (own) *yōshi* or (another's) *go yōshi.* *San* or *sama* may be added to any of the above honorific forms.

Children, and to some extent women, add *san* in speaking of their own elder relations. They say, for instance, *ane san* for 'my elder sister,' *okka san* for 'my mamma.'

The words used of one's own relations may also be used of the relations of third persons to whom no special respect is due, or even of the relatives of the person addressed when the latter is of a rank decidedly inferior to the speaker.

To one's servant, one says *omaye no chichi* or *omaye no oyaji* for 'your father.'

Segare and *gusai* can only be used of one's own son, and one's own wife.

§ 166. Honorific and humble verbs. Honorific verbs are of two kinds (a) where a wholly different word is substituted for the ordinary verb and (b) where the causative or potential (passive) verb is put instead of the simple verb, on the principle that it is more respectful to say that a person has caused a thing to be done or has been able to do it than merely that he has done it. Humble verbs belong exclusively to the first of these two classes.

Examples.

(a)

Neutral.	Humble.	Honorific.
Suru, to do	*Itasu* or *tsukamatsuru*	*Nasaru* or *asobasu.*
Iku, to go	*Mairu*	*O ide nasaru* or *irassharu.*
Iu, to say	*Mōsu*	*Ossharu.*
Yaru, to give	*Ageru*	*Kudasaru* or *tamau.*
Taberu, to eat	———	*Meshi-agaru.*
Omou, to think	———	*Oboshimesu.*

(b)

Doitsu no Kōtei ga shinaremashĭta. — The German Emperor is dead.
Germany Emperor was able to die.

Daijin ga deraremashĭta. — His Excellency (used of Ministers of State) has gone out.
H. E.

Himei ni shinaremashĭta. — He died a violent death.
without command (i.e. of Heaven) died.

O machi asobase. — Be pleased to wait.

§ 167. Honorific Prefixes. The honorific prefixes *o* and *go* are used before nouns, verbs and adjectives, as indications of respect. They generally, though not invariably, show that the words with which they are used are in the second person or have something to do with the person addressed, and they therefore render to a large extent unnecessary the use of pronouns of the second person. Thus *o mŭma*, *o kuruma* will usually mean 'your horse,' 'your jinrikisha' without the addition of any personal pronoun. Sometimes however the pronoun understood is not in the possessive but in some other case. *O negai*, for example, usually means 'a petition *to* you' and *o mŭma* may only mean 'a horse *for* you,' as in the phrase *osore-itta o mŭma de gozarimasŭ*, 'it is a fear-entered honourable horse' i.e. 'it is a horse I am ashamed to offer you.' The phrase *o saki ye* means 'before you.' It is an apology for going on ahead of or leaving before the person addressed. *Go henji* (honorable answer) may mean according to circumstances, either 'your answer' or 'an answer to you'; *go burei* either 'your impoliteness' or 'impoliteness to you.'

Sometimes the honorifics are intended by way of respect to the objects to which they are applied. There are words with which the lower classes use them almost invariably, partly from this reason, and partly no doubt from habit. 'The sun' for example is *o tentō sama* with women of the lower class, 'cold water' is *o hiya*, 'hot water' *o yu*, 'food' *go zen*, 'cash' *o ashi*, 'a Buddhist temple' *o tera* etc. etc.

O is a word of Japanese origin, no doubt connected with *ōki*, 'great,' and is ordinarily prefixed to Japanese words. *Go* is used before Chinese words. But neither of these rules is without exceptions. A good number of Chinese words

have become so assimilated that their Chinese origin is overlooked, and they are no longer recognized as strangers. They therefore take the native prefix, while on the other hand one or two Japanese words have come to be sometimes preceded by *go*. Ex. *O taku*, 'your house;' *o kyaku*, 'a guest;' *o tokei*, 'your watch;' *go mottomo*, 'you are right;' *go* (or *o*) *yururi to*, 'at your ease' (in pressing a guest to stay longer).

A very common use of *o* is with the stems of verbs in the second person followed by the honorific verbs *nasaru* or *asobasu* as *o kashi nasare* 'lend,' *o kashi nasatte kudasare*, 'please be kind enough to lend me,' *o machi asobase*, 'be good enough to wait, sir.'

This combination is very common in the imperative mood when *nasare* is sometimes contracted into *na* or even omitted altogether. But in such cases the honorific force almost entirely disappears. *O machi na* or *o machi* 'wait' would only be used to servants or members of one's own family.

O is also used before the stem followed by the humble word *mōsu* in the first person, so that this construction comprises an expression of respect for the person addressed with a humble reference to oneself. Ex. *O negai mōshimasŭ* 'I ask a favor of you, *o tanomi mōsu** 'I pray you.'

O may also be used with adjectives. Ex. *O samuu gozarimashō* 'I am sure you are cold,' *o wakō gozarimasŭ* 'you are young.'

In the compound *gozarimasŭ* or *gozaimasŭ*, so common as a polite substitute for the verb *aru* 'to be,' *go* is not a honorific particle indicative of respect to the person who is the subject of the verb, but like *masŭ*, its use implies

* This phrase or *o tanomu*, *tanomu* or *o tanomi moshimasŭ* is called out by the visitor to a Japanese house instead of knocking or ringing a bell.

courtesy to the person addressed whatever may be the nominative to it. When we say *watakŭshi de gozaimasŭ* 'it is I,' *are de gozaimasŭ* 'it is he,' there is no intention of speaking honorifically of oneself or of him; the courtesy implied by the use of *go* is all intended for the benefit of the person addressed.

§ 168. Honorific Suffixes.

The Plural Suffixes *gata* and *tachi* and in a less degree *shiu* have a moderately honorific force: *ra* and *domo* are used when no honorific meaning is intended.

Sama, the original meaning of which is 'appearance,' is used after the name, description or title in addressing or in speaking respectfully of superiors, more especially by servants to their masters, and by tradespeople to their customers. It indicates much the same degree of respect as our 'Sir.' Ex. *Danna sama* 'Sir,' *anata sama* 'your honour,' *Takeda sama* Mr. Takeda, *oku sama* 'the honourable interior of the house,' i.e. 'the lady of the house,' *kōshi sama* 'the Minister,' *Tenshi sama* 'the Mikado,' *o Tentō sama* 'the sun,' *tono sama* (to daimios) 'your Lordship.' It is also used with a few other words, as *go kurō sama* 'thanks for your trouble,' *o sewa sama* 'I am much obliged to you.' *Kochira sama*, *achira sama* are highly respectful expressions for *kochira*, *achira*.

San, a contraction of *sama*, corresponds roughly to our Mr., Mrs. or Miss. It is used chiefly between equals, occasionally to superiors and even to inferiors when one wishes to be civil. It is not used with reference to one's own relations or in addressing one's own servants. 'My father' is not *oyaji san* but simply *oyaji*. *San* may be added either to the personal name or to the surname. In the case of women *o* is usually prefixed at the same time, when the

personal name is used, as *O Tora san* 'Miss Tora.' To one's own servant or wife the personal name with or without *o* is used. A wife does not speak of or call her husband———*san;* a concubine does. In speaking of her husband in the third person, a wife generally says *yado* 'the house' or *teishiu* (pron. *teishi*), 'husband.' *San* is not used to one's friend's servants. But to the servants of strangers *don* should be used instead of *san*. 'Madame' is *oku san* or in a lower class of society *o kami san*. 'Mademoiselle' is *o jō san* or *o musume go*. In the third person for Mrs. A———, A——— *san no go kanai* or *saikun* is the proper expression. *San* is much used after names of trades and professions, as *daiku san* 'the carpenter,' *bantō san* 'the merchant's clerk,' *isha san* 'the doctor,' both in the second and in the third person.

Children use to each other the first part of the personal name with or without *san*. One's own male servants are addressed by their personal names which are mostly abbreviated, as *Tsune* for *Tsunesaburō*. Little boys up to five or six are called *bō chan* (for *bō san*).

Dono is little used in speaking but its contraction *don* is used in addressing or in speaking of the servants of others, also by female servants and *bantos* (merchant's clerks) to each other.

Kun is the word in use by students for Mr.. It is familiar, like the use of the bare surname in English. The surname without any addition is an exceedingly familiar form of address, and is little used.

As an example of the use of these suffixes, take your servant. His full name is *Ikeda Torakichi*, *Ikeda* being the surname and *Torakichi* the personal name. You will

address him as *Tora* or *Torakichi*; his intimates of his own rank will call him *Tora san* or perhaps *Ikeda san;* his wife *Ikeda*, and strangers *Ikeda san;* if his son goes to the university or is drawn as a conscript, he will be called by his comrades *Ikeda kun*, and if he becomes an official his subordinates will address him and speak of him as *Ikeda sama*.

On visiting cards, the personal name, surname and title or official rank only are written. No *san* or other similar suffix is used.

Go is used as a suffix after a few names of relationships. See the Table in § 166.

§ 169. The above modes of expressing respect or humility are generally found in combination. Thus the phrase *o ide nasaremase* includes the honorific particle *o*, the special verbs *ideru* instead of *iku* or *kuru*, and *nasaru* for *suru*, and the potential form *nasareru* for *nasaru*.

Masu was originally a honorific. As now used, it expresses neither respect nor humility but is a polite termination which may be used indiscriminately with any person of the verb. It should be remembered that *masŭ* is an element of the contracted forms *desŭ*, *deshĭta* and *deshō*, which are therefore somewhat more polite than *da*, *datta*, and *darō*. But a contracted form which contains a honorific or polite form is always much less respectful than the uncontracted form. The politeness implied in the use of *masŭ* is always for the benefit of the person addressed, and not of third persons.

It should not be used to servants or coolies.

§ 170. Examples of Honorific and Humble expressions. See also the extracts in Chapter XVI.

Nouns.

A. Go shiu (for *sake*) *wa ikaga de gozarimasŭ? B. Hai, chōdai itashimashō.*
how is receive will do

A. May I offer you some sake? B. Thanks, I will take some.

O tsumuri (for *atama*) *kara saki ni itashimashō ka?*
head from first shall do ?

Shall I do your head first, Sir? (a shampooer asks).

Go zen (for *meshi*) *ga dekimashīta.*
meal

Dinner (breakfast or supper) is ready, Sir.

Go zen tsubu de tsukete o kure.
boiled rice grains having stuck give

Stick it on with some boiled rice.

A. Yū go han wa mada de gozaimasŭ ka? B. He; yū-meshi wa mada desŭ.

A. Have you not had supper yet? B. No, not yet.

Verbs.

O machi mōshite shīte) *orimashīta.*
wait doing remained

I was waiting for you.

Kataku go chinkoku mōshimasŭ (humble for *surn*).
hard advice do

I strongly advise you.

Go konrei asobasanai uchi.
marriage do not within

Before you perform the marriage.

O suki asobasu ongaku.
like do music

The music which your Lordship is so fond of.

Oki-tamaye.
put give

Have done. (student's language).

O rei wo o uke mōsu hodo no koto de wa gozaimasenŭ.
thanks receive do amount thing is not

It is not worth being thanked for.

O hima no toki o hanashi ni irasshatte (for *kite*) *kudasare.*
leisure time talk having come give
When you have time, please come and have a chat.

Donata de irasshaimasŭ ka?
who are (for *aru*)
May I ask who you are, Sir?

Nan'to osshaimashĭta?
what say (for *itta*)
What did you say, Sir?

Miōnichi o kayeshi mōshimasŭ.
tomorrow return do
I will return it tomorrow.

Haiken shĭtemo (for *mitemo*) *ii no desŭ ka?*
see having done even good is it
May I see it?

Haishaku shite wa wărui ka?
borrow having done bad
Would it be any harm if I borrowed it?

Honorific Prefixes.

O toshi wa o ikutsu ni o nari nasaru?
year how many become do
What age are you?

O toshi ni shĭte wa o tassha de gozarimasŭ.
year robust is
You are a robust man for your age.

O medetō gozarimasŭ.
beautiful
I beg to compliment you. (a new year's greeting, also used at weddings etc.)

O yakamashiu gozarimashĭta.
noisy
I have been making myself a nuisance to you.

Makoto ni o sewa da.
truly trouble
I am much obliged to you (said ironically or to inferiors).

O atsuu gozarimasŭ.
hot
It is hot.

O *shidzuka ni irasshaimase.*
quietly be, go or come.
Go in peace. (to a departing guest).

Danna wa o uchi ka?
master within
Is your master at home?

Oku sama wa o uchi ka? — Is your mistress at home?

He, o rusu de gozarimasŭ. — No, he (or she) has gone out.
absent

O dekake de gozarimasŭ. — Ditto.

O nrami ni wa zonjimasenŭ. — I don't hate you for it.
hate not think

Anata wa o wakai kara. — Because you are young.
you are young because

Anata no o kangaye de wa. — In your opinion.
opinion with

O kage de. — Thanks to you.
shadow with

O jama wo itashimashĭta. — I apologize for having interrupted you.
interference did

Doko ni o sumai desŭ ka? — Where do you (or your father, master etc.) live?
where dwell is

Otoko no o ko desŭ ka; onna no o ko desŭ ka? — Is it (your friend's child) a boy or a girl?
male child is female child

Danna! o mukai ni mairimashĭta. — I have come to meet you, Sir.
master meet have come

O machi nasare. — Wait.

Koko ni kite o kure (nasare). — Come here.
here having come give

O aki ni nattara watakŭshi ni kashĭte kurenu ka? — Won't you lend it to me when you have done with it?
empty when became me having lent give not

O tsuki sama ni suppon da. — It is as different as chalk from cheese.
moon tortoise

Yoku o tadzune kudasatta. — Thank you for coming to see me.
well visit have given

O kinodoku sama. — I am sorry for you.
mind of poison

O machidō deshĭta. — I have kept you waiting.

Go mendō de gozaimashō ga—
trouble will be
It will be troubling you very much, but—

Go shimpai ni wa oyobi-masenŭ.
anxiety reaches not
You need not be anxious.

Go katte shidai.
convenience according to
Just as you please.

Goran nasai!
Look!

Gomen nasai!
Pardon me!: I beg your pardon.

Gyoi (for *go i*) *ni gozaimasŭ.*
hon. opinion is
Your Honour is quite right.

Mada go menkai mōshimasenŭ deshĭta.
yet meeting do not was
I have not met you before.

Go yenrio naku—
Without ceremony.

Sazo go shiushō de gozaimashō.
surely sorrow will be
You must surely be in great grief (a common expression of condolence).

Iro iro go yakkai ni narimashĭta.
all kinds of assistance become
I am under all kinds of obligations to you.

Goran no tōri.
see manner
As you see.

Tōke no go shisoku Hayazō kun.
this house son Mr.
Your son Hayazō.

Go isshin maye.
restoration before
Before the Restoration (of the Mikado's power in 1868).

Suffixes.

O kyaku sama ga miyema-shĭta.
visitor has become visible
A visitor has arrived, Sir.

A. *Uyeki-ya san! kono ki* gardener this tree
wa kareru ja nai ka? B. wither
He! achira sama ye there to
uye-kayemashō. plant change.

A. Gardener! is not this tree dying? B. Yes. Sir; I'll transplant it over there.

Danna sama ni mōshi-wake master excuse
ga gozarimasenŭ.

My conduct has been inexcusable, Sir.

Yome go san no go biōki daughter-in-law illness
wa ikaga de gozaimasŭ? how

How is your daughter-in-law?

Kono fujin gata wo ladies
kiusokujo ye go annai restingplace to guidance
mōshi-agero. do

Show these ladies to the waiting room.

§ 171. The word 'come!' (imp. mood) in a gradually ascending scale of respect towards the person addressed.

Koi.	To children or animals, and to servants, coolies etc. in giving short orders.
O ide.	Familiar.
O ide na.	
O ide nasare.	Ordinary form among equals.
Irasshare.	
O ide nasaremase.	To superiors.
Irassharemase	
O ide asobase.	To persons much superior in rank.
O ide asobashimase.	Exceedingly respectful.

If the word 'please' is introduced, the scale will be as follows:—

Kite kurero.
Kite kure.

Kite kure na.
Kite o kure.
Ki tamaye. Student's language.
Kite kudasare.
O ide kudasare.
O ide nasatte kudasare.
O ide wo negaimasŭ.
Irasshatte kudasare.
Irasshatte kudasaimase.

§ 172. CONTEMPTUOUS FORMS OF EXPRESSION.

Some nouns have a contemptuous force, as *tsura* 'mug,' for *kawo* 'face,' *yatsu* 'fellow,' for *hĭto* 'man.'

Examples of Contemptuous Verbs are—

Kuu or *kurau*,	'to eat'	for	*taberu.*
Useru,	'to go away'	for	*iku.*
Ketsukaru,	'to be'	for	*aru* or *oru.*

Agaru with the stems of verbs is a contemptuous auxiliary, as *kono baka yarō me nani wo nukashi-agaru?* 'What is this ——— fool gabbling about?'

Me is used after nouns as a contemptuous suffix, as *chikŭshō me* 'beast,' *ama me* 'hussy,' *berabō me* 'scoundrel,' *yarō me* 'low fellow.'

CHAPTER XIII.

SYNTAX.

ORDER OF WORDS IN A SENTENCE.

§ 173. The first place in a Japanese sentence is occupied by the nominative case, the next by the indirect object of the verb or by a noun followed by a postposition, the third by the direct object of the verb (accusative case) and the last by the verb or the adjective in the verbal form. Ex. *Watakŭshi wa uchi ni tabako wo nomanŭ*, 'I don't smoke (lit. 'drink') tobacco in the house;' *tenki wa sakujitsu kara atsui*, 'the weather is hot since yesterday.'

Exception. In comparisons the object with which the comparison is made is usually, but not always, put first. Ex. *Kono yama yori are wa takai*, 'this mountain is higher than that.'

§ 174. Qualifying words or phrases precede the words which they qualify. Thus:—

(a) The adjective and the verb in the attributive form precede the noun to which they belong, as *yoroshi hĭto*, 'a good man,' *kuru hĭto* 'the man who comes.'

(b) The adverb precedes the verb, adjective or adverb which it qualifies, as *goku hayaku* 'very early,' *goku hayai* 'very early,' *hayaku koi* 'come quick.'

(c) The noun followed by the possessive particle *no* or *ga* precedes the noun to which it is joined, as *hĭto no chikara* 'a man's strength,' *kin no tokei* 'a gold watch.'

§ 175. Particles indicating number and case, with *wa*, *ya*, *ga*, *mo*, *ka*, *to*, or *nagara*, come after the noun, as *yama ni* 'to the mountain,' *kore ka* 'is it this?' Roughly speaking they come in the following order:—plural particles; *to* or *nagara*; case signs; *wa*, *ga*, *ya*, *mo*, or *ka*, but to this there are numerous exceptions.

§ 176. The signs of gender *o* and *on*, *me* and *men* and the honorifics *o* and *go* are put before the word to which they belong. But these are really qualifying words, and fall under the rule in § 174.

§ 177. Expressions denoting time precede expressions denoting place and a general expression precedes one that is more precise. Ex. *Itsu Kōbe ni ikimasŭ ka?* 'when are you going to Kobe?'; *konnichi go ji ni o ide nasare*, 'come at five o'clock today.'

But this rule is by no means rigidly observed.

§ 178. Conjunctions and interrogative particles are placed at the end of the clause or sentence to which they belong. Ex. *Kane ga arimasenŭ kara*, 'because I have no money; *naze nai ka?* 'why have you none?'

§ 179. Dependent clauses and participles precede the principal verb of the sentence.

Kane ga aru toki, kaimashō. money is time will buy	I intend to buy some when I have the money.
Furui kimono wo utte, old clothes having sold *atarashi no kaimashĭta.* new bought	Having sold her old clothes, she bought new ones.

Clauses ending in *kara* occasionally follow the principal clause of the sentence. Ex. *Giosha san, basha wo tomete kure, koko ni oritai kara*, 'Driver, please stop the carriage: I want to get down here.' But in these cases, the latter clause is really added by way of an afterthought.

INDIRECT NARRATION.

§ 180. In European languages, a sentence when reported by another person changes its form considerably. If I say 'I will go,' another person in reporting my promise, says 'he said he would go,' 'will' being changed into 'would,' and 'he' substituted for 'I.' In Japanese no change takes place, and the fact that the sentence is a quotation is indicated simply by the particle *to* placed after it. Thus 'I will go' is *iku;* 'he said he would go' is *iku to iimashĭta*. See *to*, p. 146.

APOSIOPESIS.

§ 181. The Japanese are very fond of breaking off a sentence in the middle leaving the remainder to be understood. This habit of theirs explains many apparent anomalies.

Examples.

O rusu nara, sashi-oki de (absent if is leave) *yoroshī kara* (*motte kayeruna*). (is good because)	If he is absent, it will be sufficient to leave it, so (don't bring it back again).
Daiku wo yonde (carpenter having called) (*o kure*). (give)	Call a carpenter.

O kure is itself an example of this practice, *nasare* being omitted after it.

Dōzō kannin shĭte (please patience having done) (*kudasare*).	Please have patience with me.

COORDINATION.

§ 182. The Rule by which, when two or more Verbs or Adjectives are coordinated in a sentence, the last only takes the inflection or particle belonging to all, the others being

put in the indefinite form, has been already explained in §§ 46 and 82.

A somewhat similar rule applies to nouns. Particles which belong to several nouns are not put with each of them, but only with the last of the number. We do not say for example *niōbō wo kodomo wo sutete nigemashĭta* but *niōbō kodomo wo sutete nigemashĭta*, 'he ran away abandoning his wife and children.'

CHAPTER XIV.

TIME, MONEY, WEIGHTS AND MEASURES.

YEARS.

§ 183. The Japanese have two modes of reckoning years. One is by means of a cycle of twelve years, to which the names of the twelve signs of the Japanese zodiac have been given. These signs are:—

1876 *Ne*, the rat.
1877 *Ushi*, the bull.
1878 *Tora*, the tiger.
1879 *U* (for *usagi*) the hare.
1880 *Tatsu*, the dragon.
1881 *Mi*, the serpent.
1882 *Mŭma*, the horse.
1883 *Hitsuji*, the goat.
1884 *Saru*, the monkey.
1885 *Tori*, the cock.
1886 *Inu*, the dog.
1887 *I*, the wild boar.
1888 is again *Ne*, and so on.

This mode of reckoning is not much used now except in referring to the year of one's birth.

The other plan is by means of periods of uncertain length distinguished by a special name (*nengō*). These periods were formerly fixed arbitrarily, but it has been announced that in future they will coincide with the reigns of the Mikados. The present year (1888) is the 21st year of *Meiji*. The Japanese year now coincides with our own and begins on the 1st January.

Months.

§ 184. The Gregorian calendar has been introduced in Japan for the month as well as for the year.

The months are called :—

January,	*shō*	*gatsŭ*.	August,	*hachi gatsŭ*.	
February,	*ni*	,,	September,	*ku*	,,
March,	*san*	,,	October,	*jiu*	,,
April,	*shi*	,,	November,	*jiu ichi*	,, or *shimotsuki*.
May,	*go*	,,	December,	*jiu ni gatsŭ*,	or *shiwasŭ*.
June,	*roku*	,,			
July,	*shichi*	,,			

'One month,' 'two months,' &c., are expressed by means of the Japanese numerals and *tsŭki*, the Japanese word for a month. 'One month' is *hĭto tsŭki*, 'two months' *fŭta tsŭki*, &c.

Ik-ka-getsŭ (contr. for *ichi-ka-getsŭ*), 'one month,' *ni-ka-getsŭ*, 'two months' etc., may also be used.

Days.

§ 185. The days of the month are as follows :—

1st, *tsuitachi*.	17th, *jiu shichi nichi*.
2nd, *futsŭka*.	18th, ,, *hachi nichi*.
3rd, *mikka*.	19th, ,, *ku nichi*.
4th, *yokka*.	20th, *hatsŭka*.
5th, *itsŭka*.	21st, *ni jiu ichi nichi*.
6th, *muika*.	22nd, ,, ,, *ni nichi*.
7th, *nanuka*.	23rd, ,, ,, *san nichi*.
8th, *yōka*.	24th, ,, ,, *yokka*.
9th, *kokonoka*.	25th, ,, ,, *go nichi*.
10th, *tōka*.	26th, ,, ,, *roku nichi*.
11th, *jiu ichi nichi*.	27th, ,, ,, *shichi nichi*.
12th, ,, *ni nichi*.	28th, ,, ,, *hachi nichi*.
13th, ,, *san nichi*.	29th, ,, ,, *ku nichi*.
14th, ,, *yokka*.	30th, *san-jiu-nichi*.
15th, ,, *go nichi*.	31st, ,, ,, *ichi-nichi*.
16th, ,, *roku nichi*.	

The above numerals may also be used when a number of days is meant, and not the day of the month. For 'one day' however we must say *ichi nichi* not *tsuitachi*. *Misoka* is used for the last day of the month on whatever day it may fall.

§ 186. The days of the week are:—

Sunday,	*Nichi yō bi.*
Monday,	*Getsu yō bi.*
Tuesday,	*Ka yō bi.*
Wednesday,	*Sui yō bi.*
Thursday,	*Moku yō bi.*
Friday,	*Kin yō bi*
Saturday,	*Do yō bi.*

Bi (for *hi*) 'day' is often omitted. Thus for 'Sunday' one may say either *Nichi yō bi* or *Nichi yō*.

The month is also divided into three *jun*, the first ten days being called *jōjun*, the second *chiujun*, and the third *gejun*.

Hours.

§ 187. The Japanese have now adopted the European division of the day. For 'one o'clock' they say *ichi ji*, for 'two o'clock' *ni ji*, 'three o'clock' *san ji*, 'four o'clock'* *yoji* and so on. 'One hour' is *ichi-ji-kan*, 'two hours' *ni ji kan* etc. Minutes are called *fun*, and seconds *biō*. Thus 'five minutes and three seconds past six' is *roku ji go fun sam biō*.

Money.

§ 188. 100 *sen*=1 *yen*.

The *yen* is a silver coin worth at the present rate of exchange about three English shillings. It is the equivalent of the Mexican dollar which has disappeared from circulation in Japan.

* See p. 37.

Measure of length.

§ 189.

10 *rin*	=	1 *bu*
10 *bu*	=	1 *sun*
10 *sun*	=	1 *shaku*
6 *shaku*	=	1 *ken*
10 *shaku*	=	1 *jō*
60 *ken*	=	1 *chō*
36 *chō*	=	1 *ri*

The *shaku* or *kaneshaku* may be taken as equal to one English foot. More accurately, it is 11.93 inches.

The *ken* is nearly six English feet (71.58 inches).

The *ri* is equal to 2.44034 English miles.

The *hiro* is not much used for accurate measurements. It may be taken as equal to about 5 feet, and like our 'fathom' is chiefly used in speaking of the depth of water.

For nautical purposes, the European Geographical mile (*kai-ri*) is used.

Dry goods measure.

§ 190. For measuring dry goods, a *shaku* (called the *kujirajaku*) of 14.913 inches is used. The English yard is pretty generally known.

Japanese cotton and silk goods are usually made up in pieces of a little over 10¾ yds (*tan*) or of twice that length (*hiki*).

Superficial or land measure.

§ 191.

30 *tsubo*	=	1 *se*
10 *se*	=	1 *tan*
10 *tan*	=	1 *chō*

The *tsubo*, which is the ordinary unit, of measurement is 6 *kaneshaku* square or about 3.95 sq. yds. The *chō* is equal to 2.45 acres.

Weight.

§ 192.

10 *rin*	=	1 *fun*
10 *fun*	=	1 *momme*
100 *momme*	=	*hyaku-me*
1000 *momme*	=	*kamme*
160 *momme*	=	1 *kin*

The *fun* is equal to 5.7972 grains avoirdupois; the *kamme* to 8.2817 lbs. avoirdupois. The *hyakŭ-kin* or picul (100 *kin*) is the weight commonly used in commercial transactions with foreigners. It is equal to 132.5073 lbs. avoirdupois, but is usually taken as if the *kin* were $1\frac{1}{3}$ lbs.

Measure of capacity.

§ 193.

10 *sai*	=	1 *shaku*
10 *shaku*	=	1 *gō*
10 *gō*	=	1 *shō*
10 *shō*	=	1 *to*
10 *to*	=	1 *koku*

This measure is used for liquids and grain. The *shō* is .397 of a gallon. A *shō* of rice weighs about $2\frac{1}{2}$ *kin*. The *koku* is used for junks' measurement. One koku is equal to about $\frac{4}{27}$ of a ton or $2\frac{1}{2}$ piculs.

§ 194. All the words in the above tables, except *hiro* and *tsubo*, are of Chinese origin, and are accompanied by Chinese numerals only. See Chap. V.

CHAPTER XV.

Common Errors in Speaking Japanese.

§ 195. The following list of errors into which he is most likely to fall may be useful to the beginner:—

The use of the honorific words and particles *o*, *go*, *masŭ* (as in *arimasŭ*), *nasaru*, (as in *o ide nasare*), and *anata* in addressing servants or coolies.

O hayō means 'early,' and should not be used late in the day without some special meaning.

Shinjō means 'respectfully to offer,' and should not be made to mean simply 'give.'

The use of the numerals *hĭtotsŭ*, *fŭtatsŭ*, &c. where custom requires the words described in § 32.

The use of the form of the adjective ending in *i* where that ending in *u* is required. *Yoroshī arimasŭ*, *warui gozaimasŭ*, are often heard instead of *yoroshiu arimasŭ*, *warū gozaimasŭ*.

The indiscriminate introduction of personal and possessive pronouns. See Chap. IV. Remember that for one of these pronouns in Japanese there are at least ten in English.

Confounding in pronunciation short and long vowels and single and double consonants.

The arrangement of the words of a sentence in a wrong order. See Chapter XIII.

CHAPTER XVI.

EXTRACTS.

The following extracts are intended chiefly to illustrate the use of honorifics. They are taken from modern Japanese novels, the conversations in which are in the colloquial style, the narrative part being in the written language. *Yenchō*'s novels, which are entirely composed in the spoken language, are an exception. *Yenchō* is the best-known public story-teller of Tokio, and an amanuensis takes down his tales exactly as he delivers them.

The number of lady students of Japanese is increasing, and it may therefore be convenient to state that the story called *Asŭkagawa*, the opening passage of which is given in Extract V., is suitable for their reading. The narrative part, however, is in the written style, and perhaps the best plan will be not to attempt to read it but to get a Japanese teacher to relate the substance of it vivâ voce.

I.

Conversation with a Jinrikisha Coolie.

Fare. *Oi! oi! Kuruma ya! michi ga chigai wa shinai ka?*
I say jinriksha man road mistake not do ?

Coolie. *He, he, daijōbu de gozaimasŭ.* F. *Doko ye ikuuda*
quite safe is where to go is

(for *iku no da*) *ka shitte oru ka?* C. *He, zonjite oriimasŭ:*
? knowing remain ? knowing remain

kochira kara mairimashita hō ga chikai no de gozaimasŭ (gara
this way from came side near is rattle

gara gara). F. *Oi! oi! Daga, doko da ka shitteru*
rattle rattle I say But where is ? knowing remain

ka? C. *He, he, zonjite orimasŭ. (gara gara).* F. *Zonjite*
? knowing remain rattle rattle knowing
oru ja (for *de wa*) *wakaranai. Doko ye ikunda?* C.
remain with is not intelligible where to go is
He, he (gara gara). F. *Kore! matte kure to iu*
rattle rattle this having waited give that saying
ui. (gara gara gara gara gara gara).
in rattle rattle rattle rattle rattle rattle

From a Japanese novel called *Shosei katagi.*

TRANSLATION.

Fare. I say, jinriksha man! are not you going the wrong way? Coolie. Yes, Sir, it is all right, Sir. F. Do you know where you are going? Yes, Sir, I know, this is the short road (rattle, rattle). F. I say, but do you know where it is (I am going)? C. Yes, Sir, I know. (rattle, rattle). F. I don't understand what you mean with your 'I know.' Where is it you are going? C. Yes, Sir (rattle, rattle). F. Look here! wait, I tell you. (rattle, rattle, rattle, rattle, rattle, rattle).

II.

A Lady Teacher is informed by one of her pupils that a gentleman of rank has come to pay her a visit.

Pupil. *O shishō sama ye mōshi-agemasŭ. Tadaima Yagi-*
teacher say raise just now
wara sama ga o ide ni narimashìta ga, o ima ye o tōshi
come became sitting room pass
mōshimashō ka? Teacher. *E, nani? Yagiwara sama*
(humble auxiliary) ? eh what
ga.... O, sayō desŭ ka? Ima yori wa ano oku no
oh so is it ? sitting-room rather than back
ko-zashiki ye go annai mōshi-agete kudasai. Sore kara
small-parlour invitation (humble aux.) please that after
suye ye iitsŭkete, o tomo no shiū ni mo go shiu wo dashìte,
servant to ordering suite of persons to too sake put out
oku ye mo itsumo no o riōri wo o mochi
back part of the house always of cooked food take
nasai yo: Hayaku nasaranŭ to (ikenai) o isogi ka mo zonji-
soon do not if haste ? even not
masenŭ yo.
know

Shinsō no gajin.

TRANSLATION.

Pupil. Madam, I beg to inform you that Mr. Yagiwara has just arrived. Shall I show him into the sitting-room? Teacher, Eh! what? Mr. Yagiwara has ..... Is that so? Don't show him into the sitting-room but into the small reception room at the back of the house. Then tell the servants to let the people of his suite have some sake, and being the usual refreshments to the back part of the house. You must be quick about it, for he may perhaps be in a hurry.

Note the highly respectful forms *sama*, *mōshi-ageru*, used by the pupil to the teacher, and the honorific references to the guest by the use of *sama*, *o ide ni naru*, *o tōshi mōshimashō*, *go annai*, *o riōri* and *o isogi*. The teacher's language to the pupil differs from that used to a servant as the forms *desŭ*, *kudasai*, *o machi nasai*, *nasaranŭ* and *zonjimasenŭ* show. It has an air of friendly condescension.

III.

A young man of the lower class meets a merchant's son as the latter is going to the bath-house.

A. *Toki ni waka-danna! kore kara go niutō ni natte,*
time young master this from enter bath having become
sore kara dō nasaru no desŭ? B. *Uchi ye kayeru no sa.* A. *O*
that from how do is house to return
uchi ye o kayeri ni natte, sore kara? B. *Asameshi wo*
house to return having become that from morning rice
kun no yo. A. *Asa gozen wo meshi-agatte, sore kara?*
eat morning meal having-partaken of that from
B. *Urusai nā; mise ni itte, akinai wo suru no sa.* A.
bothersome shop to having gone business do
Naruhodo: sono o akinai wo shite hi ga kureru
become quantity that business having done sun go down
to? B. *Yū-meshi wo kuu no sa.* A. *Sono go yūhan ga*
when evening rice eat that evening meal
sumu to, dō nasaimasŭ? B. *Mise no wakai mono wo aite*
finish when how do shop young person partner
ni (shite) hanashi demo suru no sa. A. *Sono hanashi ga sumu*
talk even do that talk finish
to? B. *Urusai nā. hoka ni shikata mo nai kara,*
when bothersome! else do-side even is not because
neru no sa.
go to bed

Meiji nki yo no furo.

TRANSLATION.

A. Well but—young master! You are now going to have a bath. After that what will you do? B. I shall go home. A. When you have gone home, what next? B. I shall have my breakfast. A. And when you have had your breakfast, what then? B. You are a nuisance, I go to the shop and attend to business. A. To be sure. And when business is over, and the sun goes down? B. I have my supper. A. And when supper is finished, what do you do? B. I very likely have a talk with the youug men in the shop. A. And when your talk is over? B. You are a nuisance. Then there is nothing else to be done but to go to bed.

IV.

Interview with a ragman.

Ragman. *Kudzuya de gozai; kudzu wa o harai wa gozaimasenŭ*
ragman it is rags sell is not
ka? Customer. *Choito! kudzu ya san! kore wo totte*
? a little ragman Mr. this having taken
o kure. R. *He, he! haiken itashimashō; znibun*
give yes look (respectful) will do tolerably
furubite soshite yogorete imasŭ na. He;
having become old and having become dirty is
ikahodo ni itadakimasŭ? C. *Omaye mā funde goran*
how much for receive you having estimated see
yo. R. *He, he, hassen de wa ikaga sama?* C. *Bakana koto*
eight sen with how foolish thing
o ii de nai yo. Sore demo moto wa takakŭ te kirei
say is not that with even originally dear and pretty
d'atta yo; sonnani fumi-taosarete tamaru mono ka
was so much estimate being knocked down endure thing ?
ne? R. *He; moto wa takaku te kirei ni chigai arimasenŭ*
originally dear pretty mistake is not
ga; kore ga chirimen nareba koso hassen
but this crape because it is (emphatic part.) eight sen
ni mo itadakimasŭ; sore de nakereba dō shite he.
for receive (humble) that for were-it-not how having done
C. *Atarimaye da ne; da kara watai mo hassen de wa iyada*
ordinary it is is because I too eight sen for dislike
to iunda, ne: jin go sen ni o shi; sore de omaye ni son wa nai
saying is fifteen sen do that with you to loss is not

yo. R. *Dō itashimashĭte—sore ja maido uega-*
(emphatic part.) how having done well then every time re-

uu'desŭ kara, jissen ui itadakimashō. He, sore de yoroshĭku-
questing is because ten sen will receive that with if good

ba he. C. *Shikata ga nai ne; motte o ide yo.* R. *Arigatō*
do-side is not having taken go thank

zonjimasŭ: chōdo jissen; maido arigatō zonjimasŭ. Kudzu ya
you exactly ten sen every time thank you ragman

de gozai. C. *Iugō na kudzu ya da ne.* R. *Kudzu wa o harai de*
it is hard ragman rags sell

gozarimasenŭ ka?
is not

Kudzu ya no kago.

TRANSLATION.

Ragman. (calls) The Ragman! Any rags for sale!

Customer. I say, ragman! won't you take this?

Yes, Ma'am! please let me see it; it is pretty old, and dirty besides; yes, Ma'am! how much shall I give you for it?

Do you put a price on it.

Yes, Ma'am. Would eight cents?

Don't talk nonsense; that was a very pretty and expensive thing when it was new and I can't let it go for so little as that.

Yes, Ma'am! No doubt it was a pretty and expensive thing when it was new, and it is just because it is crape that I will take it from you for eight sen, otherwise I really—

Well, I suppose you have a right to name your price, but I would have you know that I have something to say to it too and I won't take eight sen. Make it fifteen sen; you will lose nothing by it.

Really, Ma'am, I could'nt think——. Well then, as you are such a good customer, I will take it from you for ten sen. If that will suit you—

Well! it can't be helped, take it away.

Thank you, Ma'am, (here is your money)—just ten sen. Much obliged for all your custom. (calls) The Ragman!

How fond that ragman is of a hard bargain!

Any rags for sale! Exit.

V.

A young engaged couple view the plum blossoms and listen to the nightingale.*

She (from the garden). *Takeo san! Takeo san! ehotto.*
(personal name) Mr. a moment

He (from the house). *Nani ka arimashĭta ka?; ima iku tokoro*
anything was ? now go place

desŭ. (comes out). She. *Ima mukō no mŭmebayashi de*
it is. now opposite plum grove in

uguisu no hatsu ne ga shĭta yō desŭ kara, kiki ni
nightingale first note did manner is because hear to

ikimashō. He. *Sayō desŭ ka. Sore wa yukai desŭ na: sā,*
let us go thus it is ? that pleasant is come

itte kikimashō. (A little later). *O jō san! anata wa o*
having gone let us hear Miss you

damashi de wa arimasenŭ ka? Chitto mo uguisu ga naki-
deceiving is not ? a little even nightingale sings

masenŭ ne. She. *Iye, sakki yoi ne wo shĭte, futa*
not no a while ago good voice having done two

koye bakari nakimashĭta kara anata wo o yobi mōshĭta no desŭ.
cries only sang because you call did is

He. *Sō desŭ ka? Shikashi nan'da ka ate ni nara-*
it is so ? but somehow reliance not

nai yō na ki ga shimasŭ ne. She. *Mattaku*
become manner mind does completely

sakki naita koto wa nakimashĭta kara sŭkoshi
a while ago sung thing sung because a little

matte ite mimashō. He. *Sonnara kore kara mō iehiji*
waiting remaining will see if so this from more one hour

kan hodo matte nakanakattara dō nasaimasŭ. She. *Sō*
space amount waiting if should not sing how do so

desŭ ne. Kō shimashō. Nan'daka hinata ye detara
it is thus will do what is it sunshine to since went out

nodo ga kawaita yō desŭ kara, kahe wo ii-tsŭke
throat became dry appearance it is because coffee order

ni iku o tsukai wo shimashō. He. *Sorewa omoshiroi. Watakŭshi*
to go your messenger will do that is amusing I

mo nanda ka nomi mono ga hoshiku natta tokoro desŭ kara—
too what is it drink thing desirous have become place is because

She. *Sore de watakŭshi no o yaku wa dekimashĭta ga; moshi*
that with my office has been made if

---

* The *uguisu* is not a nightingale but a bird somewhat resembling it.

naitara anata wa dō nasaimasŭ. He. *Sō desŭ ne. Naitara*
it should sing you how do so it is if should sing
watakŭshi mo sono o tsukai ui ikimashō. She. *Sore wa ikema-*
I also your messenger as will go that won't
seuŭ yo. Sono koto wa watakŭshi ga kangayeta uo desŭ kara.
do that thing I thought of is because
He. *Sonnara uan'demo o uozomi no koto wo shimashō.* She.
if so anything at all your wish thing will do
Sakki mite o ide uasatta watashi no namayerashi mono
a while ago reading you were my name resembling thing
no atta ano o tegami wo o mise nasai na. He. *Yō gozaimasŭ;*
was that letter show good it is
moshi uaitara o me ni kakemashō. She. *Kitto desu ka?*
if it should sing your eyes on will hang certain it is ?
He. *Kitto o me ui kakemasŭ to mo.* She. *Ima ga sakari*
certainly eyes on will hang now full blossom
desŭ ne. He. *Sō desŭ, ima ga chōdo midokoro desŭ ga, jitsu ni*
is so it is now exactly see-place it is truly
uŭme wa hoka no hana to chigatte hin ga yoi kara
plum other flowers from differing quality is good because
miru hĭto no kokoro made shizen to kōshō ui naru
see person heart as far as naturally elevated become
yō desŭ ne. She. *Sayō de gozaimasŭ. Hĭto uo kōsai*
manner it is thus it is people intercourse
mo kore to onaji-koto de watashi nado mo kō shĭte anataga-
also this as same thing being I etc. also thus doing you
ta uo yōna o kata to shijiu o tsuki-ai wo shĭte iru
kind of gentleman with constantly association doing
no de jibun no ichi ga shizen to agaru ka to omoimasŭ yo.
by own position naturally rises ? think
He. *Dō shĭte; watakŭshi nado wa sonna wake ui wa mai-*
how having done I etc. such reason do
rimaseuŭ ga: nan'de mo hĭto wa tomodachi wo yerabu uo ga
not go (pause) anyhow people friends choosing
kanjiu desŭ. Toki ni, o jō san! tsŭkanai koto wo o kiki
important is by the way Miss not stick thing inquire
mōshimasŭ ga, kono maye uo Nichiyō mo ima no Nichiyō mo
(humble aux.) this before Sunday now Sunday also
Daijin wa nauika o shirabe mono no yō desŭ
His Excellency something investigation appearance is
ga, o kajimuki uo o shirabe desŭ ka. She. *Iye, watashi mo*
household investigation is ? no I too
yoku wa shirimasenŭ ga, anata mo go zonji no tōri
well do not know but you too know manner

mai-toshi kono mŭme no sakari ni wa yenkai wo
every year this plum full bloom at entertainment

itashimasŭ kara kono aida haha ga sono koto wo mōshi-
does because the other day mother that thing when

mashĭtara, ko-toshi wa ayaniku shirabe-mono ga aru
she spoke of this year unfortunately investigation is

kara yenkai wa gozarimasenŭ to kotayemashĭta.
because entertainment is not answered

Asŭkagawa.

TRANSLATION.

She. (from the garden) Takeo! come here for a little.

He. (from the house) what is it? I'll be with you in a moment. (he comes out).

I thought just now I heard the first song of the nightingale from the plum orchard over there: let us go and listen to it.

Indeed. How nice! Come! we will go and hear it. (a little later) Have you not been humbugging me, Miss? The nightingale does not sing a bit.

Yes, a while ago, it did sing twice with a beautiful note, and that was why I called you.

Indeed! But somehow I don't feel quite satisfied.

It did really sing a while ago, so let us wait a little and see.

Well then, we'll wait for an hour from now, and if it does not sing by that time, what will you do?

Well, I'll tell you what I will do. Coming out into the sun makes me thirsty, so I will go and order a cup of coffee for you.

That is a good idea. I do feel as if I should like something to drink.

Now that it is settled what I have got to do, if the nightingale does sing, what will you do?

Certainly. If it sings, I will go as your messenger.

That will never do: that was my idea.

Well then, I will do anything you like.

Show me the letter you were reading a while ago which had something like my name in it.

Very good; if it sings, I will show it to you.

You promise me faithfully.

I promise faithfully to show it to you.

The plum-trees are just now in full blossom.

Yes, now is exactly the time to see them. Indeed the plum is of a quality so far surpassing other flowers that it naturally elevates as it were the minds of those who look on it.

You are right. And it is the same with the society one keeps; I feel as if the position of a person like myself were naturally raised by constant association in this way with gentlemen like you.

Not at all! that is not so in my case. Still people ought to be very careful in their choice of friends. By the way, Miss! to change the subject, I want to ask you a question. Both last Sunday and today His Excellency seems to have been engaged in investigating something; is it some private matter?

No, I really do not quite know, but as you will remember, he has been in the habit of giving an entertainment every year when the plnm-trees are in full blossom. When my mother asked him about it the other day, he said that unfortunately he would be prevented from giving it this year by an investigation which he had in hand.

VI.

A man of high rank talks to a newly-engaged servant.

Master. *Kore! kore! Temaye wa Kōdzuke to mōsu ka?*
this this you are called ?

Servant. *Hei, Tonosama ni wa gokigen yoroshiu—watakŭshi*
yes your Lordship health good I

wa Kōdzuke to mōshimasŭ shinzan mono de gozaimasŭ.
called new came person am

M. *Sono hō wa shinzan mono demo kage hinata naku*
you new come person even shade sunshine without-

yoku hataraku to itte, daibu hiōban yoku mina
distinction well work saying a good deal reputation well all

no uke ga yoi yo. Toshigoro wa ni jiu ichi ni to miyeru
reception is good age twenty one or two seem

ga, hito-gara to ii, otokoburi to ii, zōri-tori ni wa
personal appearance say manly bearing say sandals take as

oshi mono da. S. *Tonosama ni wa konaida-jiu go*
regrettable thing is your Lordship for some days past

fukai de gozaimashīta • sō de o anji-mōshi-
indisposition having been appearance by feel anxious

agemashīta ga; sashī-taru koto mo gozaimaseuŭ ka.
did (humble) (pause) important thing is not ?

M. *O, yoku tadzunete kureta; betsu ni sashītaru koto mo*
oh well having asked gave specially important thing even

nai ga. Shīte—temaye wa ima made idzukata ye hōkō wo
it is not (pause). And you now until where service

shīta koto ga atta ka? S. *Hei! Tadaima made hōbō hōkō mo*
did thing was Yes just now until all quarters service

itashimashīta — madzu iehi-ban saki ni Yotsuya no kanamonoya
have done to begin with first-of-all ironmonger

ye mairimashīta ga, iehi uen hodo orimashīte, kake-dashima-
went but one year amount having remained ran away

shīta; sore kara Shimbashi no kajiya ye mairi, mi tsŭki
that after blacksmith going three months

hodo sugite kake-dashi, mata Nakadōri no Yezōshiya ye
amount having passed ran away again picture dealer

mairimashīta ga, tōka de kake-dashimashīta. M. *Sono hō no*
went but ten days with ran away you

yō ni sō akite wa hōkō wa dekinai yo. S. *Watakŭshi ga*
manner so getting tired service cannot do I

akippoi no de wa gozaimasenŭ ga, watakŭshi wa
readily disgusted am not (pause) I

dōzō shīte buke hōkō ga itashītai to omoi,
some how or another military house service wish to do thinking,

sono wake wo oji ni tauomimashītemo, oji wa buke hōkō wa
that reason uncle having applied even uncle

mendō da kara, ehōka ye ike to mōshimashīte,
trouble is because merchant's house to go (imp.) having said

aehi koehi hōkō ni yarimasŭ kara, watakŭshi mo tsura-
thither hither service sends because I too face

ate ni kake-dashīte yarimashīta. M. *Sono hō wa*
hit by way of having run away gave you

kiukutsu na buke hōkō wo shītai to iu mono wa ikaga na
irksome wish to do said thing how

wake ja? S. *Hei; watakŭshi wa buke hōkō wo itashi,*
reason I military house doing

o kenjutsŭ wo oboyetai no de, hei. M. *Ha! kenjutsu-suki*
fencing wish to learn by ah fencing like

to uā.

Botan dōrō by *Yenchō.*

TRANSLATION.

Master. Look here! Is your name Kōdzuke?

Servant. Yes, Sir, My name is Kōdzuke, I have just entered your Lordship's service; I hope your Lordship is in good health.

I hear that though you are a new comer you have made a favourable impression on everybody, and that you have got a good character for working hard night and day. You seem about twenty one or twenty two years of age, and with your looks and bearing, it is a pity you are nothing better than a sandal bearer.

I understand that your Lordship has been unwell for some days past, and I was anxious about you; I hope it is nothing serious.

Thank you, it is nothing of importance. And where have you been at service up to now?

Up to the present, I have been at service in various places. First of all I went to an ironmonger's in Yotsuya, and after being there three years I ran away: then I went to a blacksmith's in Shimbashi. I ran away from him after three months. I next took service with a picture-dealer in Nakadori St, but I left him in ten days.

But you can't do your duty as a servant if you get disgusted in that way.

Oh! It is not that I am easily disgusted; it is because I wanted to take service in the house of some military noble. I begged my uncle to get me a situation of this kind, but he told me that service with a military noble was very troublesome, and that I must go to a merchant's. So he sent me to service here and there, and I ran away just to spite him.

But what made you want to take employment with a military noble? It is an irksome kind of service.

Well, Sir, It was in order that I might learn fencing.

Ah! You say you are fond of fencing?

VII.

A youth named Tasŭke goes to the Toda yashiki to ask for his father. He addresses the officer in charge of the gate.

Tasŭke. *Hai! Gomen nasai.* Officer. *Doko ye mairunda? Mono-*
pardon do where are going beg-
morai nara achira ye ike. T. *Hai. Shōshō mono ga uketamawa-*
gar if are thither go little thing wish to

ritō gozaimasŭ. O. *Mono ga kikitakereba o tsuji ye ike.*
learn am if wish to hear outer guard go
Nanda? kojiki mita yō na nari wo shīte—T. *Kore kara kojiki*
what beggar seen kind of dress this from beggar
ni nareba narunda ga, mada kojiki ni wa naranai. Ano—
if become is becoming but yet beggar not become
Toda sama no o yashīki wa koko de gozaimasŭ ka? O.
daimio's residence here is ?
Toda sama no yashīki wa kochi da. T. *Sore de wa jiu yo nen*
here is then fourteen years
maye ni kochi ye kakaycrareta Shiobara Kakuyemon to iu kata ga
before here employed person
arimasŭ ka? O. *Nani? Shiobara? hai, are wa jiu san nen maye*
is what he thirteen years before
ni shīta-dzume ni natte, kono o yashīki ni wa
country-station having become this
oranŭ. T. *O kuni wa Yashiu no Utsunomiya de gozaimasŭ*
does not live province Kōdzuke is
ka? O. *Maye wa Utsunomiya de atta ga, Matsudaira Tonomo*
? before was but
no kami dono to o kuni-kaye ni natte, ima de wa Hi-
province change having become now
zen no Shimabara da. T. *Hizen no Shimabara to iu tokoro wa*
is place
tō gozaimasŭ ka? O. *Sō sa. Shimabara made wa, sam*
distant is ? yes as far as three
biaku ichi ri han aru na. (Tasŭke falls down in a faint.)
hundred one half is
O. *Kore! kore! achi ye maire! achi ye maire.*
this this thither go

Shiobara Tasŭke
by *Yenchō.*

TRANSLATION.

Tasŭke. Excuse me. Officer. Where are you going? If you have come to beg, get away. T. I want to inquire something from you. O. If you want to inquire, you can go to the outer guard. What do you mean, you beggarly looking fellow? T. If after this I am to become a beggar, I suppose I shall become one, but I have not got so far yet. Is this the residence of Lord Toda? O. Yes, it is Lord Toda's residence. T. Then is there a gentleman here named Shiobara Kakuyemon who entered this service fourteen years ago? O. What? Shiobara? yes, he went on duty to our province thirteen years ago, and does not live here now. T. Your

province is Utsunomiya in Kōdzuke, is it not? O. It was Utsunomiya formerly, but there was an exchange of domain with Lord Matsudaira Tonomo no kami, and now it is Shimabara in Hizen. T. Is Shimabara in Hizen far off? O. That it is. It is three hundred and one ri and a half to Shimabara. (Tasŭke falls down in a faint.) O. Here! here! Be off with you. Be off with you.

VIII.

Dreams.

A. *Yume de matsu-jo ga zonmei shite iru yōsu*
dream in youngest daughter alive doing remain appearance
wo mite, kokoro ga mayoimashite ne, ika naru dōri to mo
having seen heart being bewildered how be rationale
kai shi kanemasŭ ga; zentai Shina de mōsŭ yō ni
understand do cannot (pause) generally China in say manner by
seimu nazo to iu koto ga gozaimashō ka na? Ninna san
true dream (plur.) called thing will be ? (surname)
wa tetsugakuka da to uketamawatta kara, futo go
student of philosophy is learnt because suddenly
shitsumon wo itasŭ wake desŭ ga—
interrogation do reason it is (pause)

B. *Naruhodo, soriya hanahada kitai na o yume ni wa sōi*
indeed that very strange dream mistake
nai ga—shikashi korai sono rei wa amata aru
is not (pause) but from old time of that precedent plenty is
koto de, naui mo kikai na koto ja arimasenŭ yo. Sci-
thing being anything miraculous thing is not true
mu no gotoki wa moto yori mōtō arubekarazaru dōri de,
dream the like of of course a jot ought not to be principle being
somo-somo yume to iu mono wa ika nara mono ka to iu
this being so dream called thing how being thing ? saying
ni kedashi waga kokoro no hataraki ni hoka nara-
in pretty nearly one's own mind operation than other does not
zu desŭ. Yoru ni naru to ningen no shintai wa hiruma no
become is night becomes human body daytime
tsŭkare de ne-itte shimai, maru de kan-
fatigue on account of having fallen asleep finish wholly sensa-
kaku ga naku narimasŭ ga, nō wa mattaku shintai to chigatte
tion not becomes but brain wholly body from differing
yoru to iyedomo kiusoku sezu shite hiru no tōri ni hataraki-
night although rest not do doing day of manner in works
masŭ kara, nō ga odayaka de nai toki nanzo
because brain quiet (sign of pred.) is not time (plural part.)

wa koto ni iroiro na koto wo mirun'de arimasŭ. Katsu ya
particularly all kinds of thing seeing(pred.) is farther
kankaku ga yasun'de iru no de gwaibu kara no shigeki
sensation resting remaining by outside from impression
ga sŭkoshi mo nai kara, shĭtagatte mokuzen no
a little even is not because, accordingly eye-before
koto wo kangayeru hitsuyō mo naku, shizen
thing reflect upon necessity is not naturally
omoi-yoranŭ mukashi no koto nado yume de wa miru koto ga
not think of ancient thing (plur.) dream in see thing
arimasŭ no'sa. Kore ta nashi. Sōjite ningen to iu
is this other is not on the whole mankind called
mono wa yōshō no toki kara no keiken wo ba minna nōzui
thing infancy time from experience all brain
no nehi ni osamete tsune ni takuwayete wa orimasŭ
within having laid up ordinarily stored remains
no da ga, hiru wa mi-kiki suru koto ga ōkute sore ya kore
is but day see hear do thing being many that this
ya ni tori-magirete mokuzen no koto ni munyō-na shisō wa
by being confused eye-before thing for needless thought
shizen oku no hō ye hiki-komi-gachi ni natte yōi ni
naturally back part side retire having become readily
omoidasŭ mono de arimasenŭ. Tatoye wo motte kore wo
think of thing (pred.) is not illustration taking this
mōseba — yōriu kage kurō shĭte keika no san-taru wo miru ga
if one say willow shade dark firefly shine see
gotoku, yashoku chin-chin to shĭte hajimete mushi no koye wo
like night-colour quiet first insect cry
kiku to ippan, hotaru wa hiruma oranŭ mono de mo
hear same thing firefly day time not remain thing even
naku, mushi wa hiru nakanŭ mono de mo nai ga, hiru wa
is not insect day not cry thing even is not but day
sōzōshĭ yuye hoka no shigeki ni sasayerarete go-jin ga
noisy because other impressions being impeded I+man=we
ki ga tsukanŭ dōri de arimasŭ. Desŭ kara yume to iu
mind not stick principle it is it is because dream called
mono wa to ni kaku katsŭte omotte otta koto wo miru
thing in-any-case previously having thought put thing see
mon' de kesshĭte omowanai koto wo miru mon' de arimasenŭ yo.
thing being certainly not think thing see thing is not

The above passage is in a much less familiar style than the others. It contains numerous expressions and forms which are only used by educated men or in books.

From the *Shosei Katagi.*

TRANSLATION.

A. Having seen in a dream my youngest daughter as if alive, my mind is quite perplexed, and I cannot understand on what principle this could take place. Is it possible that there may be after all such things as true dreams, as they say in China? I hear that you, Mr. Ninna, are a student of philosophy, and it amounts to subjecting you without warning to an examination—(but I should like to know your opinion).

B. Indeed. That is unquestionably a very strange dream. But there are numerous precedents of such dreams from old times, and there is nothing miraculous about it. In principle there can of course be no such thing as 'true dreams.' This being so, let me explain the nature of what we call dreams. It may be taken that they are neither more nor less than the operation of one's own mind. At night, the human body, owing to the fatigue of the day, falls asleep, and all sensation ceases. But the mind, unlike the body, does not rest even at night. It continues its activity as in the daytime. The brain therefore, when it is unquiet, is specially sensitive to all manner of things, and as sensation is suspended, there are no impressions from without. There is therefore no necessity for it to attend to that which is immediately before it, and so in dreams we naturally become conscious of past things which we had not been thinking of. The sole reason for this is that mankind generally are from their infancy continually receiving and storing up all their experiences in their brains. In the daytime, owing to the multitude of impressions, our minds become confused by one thing and another, and thoughts needless for immediate matters are huddled back into the interior of the mind from whence they are not readily brought out again by reflection. As an illustration of this, I may quote the saying: 'It is in the dark shade of the willow that we can best see the lustre of the firefly; it is not until night, when all is still, that we can hear the cries of the insects.' It is not that there are no fireflies in the daytime, or that the insects do not utter their note by day, but our minds do not attend to them owing to their being embarrassed by other impressions caused by the noises of daytime.

Hence what we call dreams are visions of things which we must have previously thought of, and we certainly can not dream of things that have never entered our minds before.

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ERRATUM.

Bottom of p. 57 after *tabetareba*, add *kashitaraba*, *tabetaraba*.

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FOR BEGINNERS.

Vol. III.

MORE CHINESE CHARACTERS

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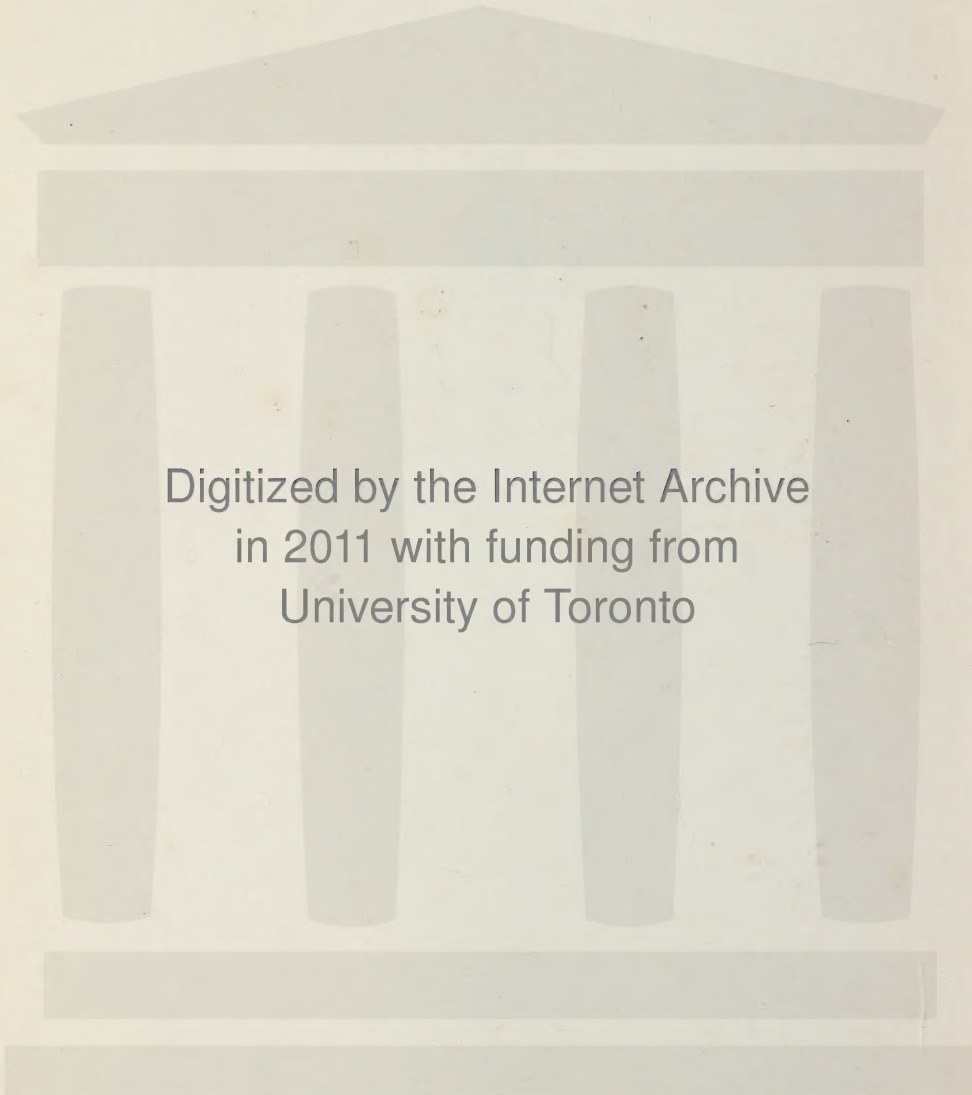
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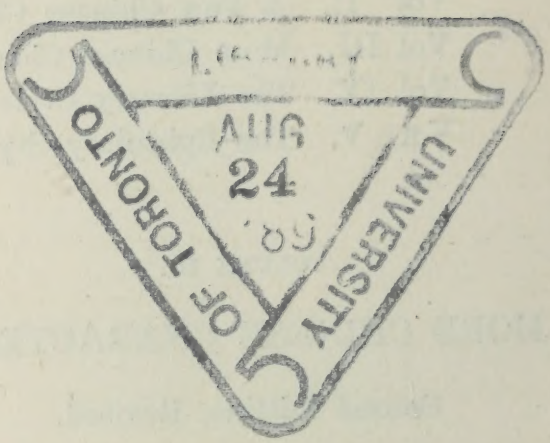
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JAPANESE READING

FOR

BEGINNERS.

VOLUME III.

MORE CHINESE CHARACTERS.

Object. The object of this volume is threefold: (a) to increase the student's knowledge of the Chinese characters by a free use of the commoner characters; (b) to familiarize the student with the use of a dictionary of characters, an accomplishment absolutely necessary if he wishes to puzzle things out for himself; (c) to accustom him to what, for want of a better word, we call the formal style.

The Characters. In Volume II, 420 characters were studied: in this present volume more than 800 new characters are used, besides almost all the old ones. In the text, we have placed *kana* at the side of the less important of these new characters, leaving about 480 without *kana*: we suggest the student need not bother about the former, but he should study the latter as he comes across them. In the list of characters at the end of this volume, Appendix I, these 480 characters are marked with a special sign.

Dictionary of Characters. The student must have a dictionary of characters and he must learn how to use it. He should look up all the new characters he meets and all the old ones whose reading he has forgotten. The romanized version of the text will serve as a check; but he had better try to unravel the Japanese text by the aid of his dictionary, and only refer to the romanized transliteration to make sure his reading is correct. As a help to those who possess our BEGINNERS' DICTIONARY OF CHINESE-JAPANESE CHARACTERS—and no hindrance to those who do not—we have placed a vertical line at the left of those compounds which are found in the Dictionary. Two lines mean that the characters are a proper name.

The Formal Style. All the reading matter in this volume is in what

we call the formal style. This is a variety of the spoken language used by the Japanese when they are addressing an audience and sometimes also in writing. It may be considered as something between ordinary colloquial and the literary style. In a general way, we may say that its adjective and verb forms, and most of the other words and phrases, are those of ordinary colloquial: but it uses some words and phrases which belong to the literary style. Thus, in a speech, a Japanese will say instead of *Nippon*, *Waga kuni*, but he would never say this when talking simply to a friend. The one construction which may be considered as distinctive of the formal style is the use of the non-contracted forms *de aru*, *de arimasu*, etc., instead of the contracted forms *da*, *desu*, etc. The non-contracted forms do not belong to the literary style on the one hand, and on the other, they are hardly ever used by ordinary people in an ordinary conversation. We say 'ordinary people' advisedly, as we wish to exclude soldiers, who are accustomed to speaking in a very stiff and formal way.

In order not to complicate matters, we have purposely avoided examples in which the formal style borrows too freely from the literary style. Note that the old-fashioned negative termination of verbs in *nu* equivalent to the commoner *nai* of today, is often used in the formal style.

Phonetic. We called attention cursorily in the previous volume to the fact that many characters are so constructed that a certain part, called the Radical, gives a vague notion of its meaning, and another, called the Phonetic, an idea of its Chinese reading. The understanding of this construction of many characters becomes more and more important as the student advances in his studies; so we shall endeavour to explain by means of an example in English, the mental process of the Chinese inventors. The word 'ash' may mean in English a certain tree, or the residue of combustion: the two meanings cannot be distinguished except by means of the context. Let us suppose, however, that one was written 木 $\frac{\text{A}}{\text{SH}}$ and the other 火 $\frac{\text{A}}{\text{SH}}$; then they would be easily distinguished and in a very logical manner: the first one would mean 'ash which has reference to tree' and the second 'ash which has reference to fire.' Now, for every homonym we have in English, the

Chinese have perhaps a hundred: so it became very necessary to differentiate them in writing, and the system for doing so was worked out with a good deal of ingenuity; but it must not be thought that the whole subject is as simple as the above examples would appear to make it. On passing into Japanese the perfection of the system has suffered considerably, but enough remains to make it worth while studying the relations of the Chinese, i.e. the quasi-Chinese, readings of characters which have the same written phonetic element: in this volume we shall frequently call attention to this subject in our notes.

A few simple Japanese examples may not be out of place here: in each case it is easy to guess which meaning corresponds to which character.

地 池 are both read *chi*, one means earth, the other pond:

飢 机 are both read *ki*, one means desk, the other to be hungry:

舵 蛇 are both read *da*, one means rudder, the other snake:

吹 炊 are both read *sui*, one means to blow, the other to cook:

悟 語 are both read *go*, one means language, the other to perceive.

For reference, we have given in Appendices II and III some tables related to this matter.

The Text. With the exception of the last few pages, viz. those under the heading NEWSPAPERS, all the pieces of this volume are taken, by kind permission of the MOMBUSHŌ, from some Elementary School Readers. It must, however, be understood that although the text itself has been reproduced without any variation, what we may call the orthography, i. e. the use of *kan-ji* for *kana* or vice-versa, has been changed to suit our convenience.

Translation. An English translation by Dr. Whymant of all the pieces in this volume has been published and may prove useful: but the student would do well to try to make sense of the text before seeing the translation. In order to do this, he will, of course, need an ordinary Japanese-English Dictionary for all the words in *kana*.

Although we suppose that the student has studied Japanese grammar, we have thought it would be useful to furnish him, for reference as needed, with the following:

List of the Principal Constructions that are found at the End of a Clause which is not the end of a Sentence.

(a) Noun followed by the postposition *de*:

Kore wa oji no uchi de, kyonen tateta no desu.

(b) Adjective or verb in gerundial form:

Nagasaki wa yasai ga takakute, sakana wa yasui.

Kinō wa kaze wo hiite, mise e ikaremasen deshita.

(c) Adjective or verb in conditional form:

Shina mo yoroshikereba, nedan mo yasui.

Haru ni naru to, hana mo sakeba, tori mo utau.

(d) Adjective or verb followed by a conjunction or conjunctival phrase such as *no ni, no de, kara*: note especially the enumerative word *shi*:

Sakura ga saite iru no ni, yuki ga futta.

Kyō wa ammari samui no de, sampo ni dekakemasen deshita.

Shina mo ii shi, nedan mo yasui.

Ip-piki wa shinda shi, mō ip-piki wa nigete shimatta.

(e) Verbal stem. Until the student gets accustomed he may find it rather difficult to recognize in a compound verb, *shi* the stem of *suru* when it follows a *kan-ji*: this *suru* is used in its *nigori*'ed form *zuru* in certain cases or even corrupted in the colloquial to *jiru*, e. g. *zonzuru* or *zonjiru*, *tsūzuru* or *tsūjiru*: in cases like these, the stem of *suru* becomes *ji*:

Shiroi hana mo ari, akai no mo ari, aoi no mo arimasu.

Uchi no otōto wa Ei-go mo hanashi (話し), *Furansu-go mo hanasu.*

Ku-gatsu ni naru to, nashi mo juku-shi (熟し), *ringo mo juku-suru.*

Densha wa kongetsu no tōka kara tsū-ji (通じ), *kisha wa jū-ichi-nichi kara tsū-jita.*

In the second example *hanashi* is the stem of *hanasu*.

In the third example *shi* is the stem of *suru*, and must not be confounded with *shi* the enumerative particle mentioned in (d).

(f) Adjective in adverbial form:

Atami wa natsu wa suzushiku, fuyu wa atatakai.

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よい丁稚

直吉と長松は同じ店の丁稚であつた。

或日主人は朝から用達に出たので、二人が店の留守をしてゐると、一人の男の子が筆を買ひに来た。一本三銭づつのを二本買つて、十銭銀貨❶を出したから、直吉は何の気無しにその釣に一銭の銅貨❷を三枚渡した。男の子も気が附かずにそのまゝ歸つた。

直吉は後でふと気が附いて、

『あゝ、大變な事をした。今のお客にもう一銭上げなければならなかつた。』

と云つて、直ぐに追❸つかけて行つて、殘❹りの一銭❺を渡した。歸つて来ると、長松は笑つて、

『先❻では知らないのだか　一銭まうけて置けばよかつたのに。』

YOI DETCHI.

Naokichi to Chōmatsu wa onaji mise no detchi de atta.

Aru hi shujin wa asa kara yō-tashi ni deta no de, futari ga mise no rusu wo shite iru to, hitori no otoko no ko ga fude wo kai ni kita. Ip-pon san-sen zutsu no wo ni-hon katte, jis-sen ginka wo dashita kara, Naokichi wa nan no ki nashi ni sono tsuri ni is-sen no dōka wo sam-mai watashita. Otoko no ko mo ki ga tsuka-zu ni sono mama kaetta.

Naokichi wa atò de futo ki ga tsuite,

"Ā taihen na koto wo shita. Ima no o kyaku ni mō is-sen age-nakereba nara-nakatta."

To itte, sugu ni okkakete itte, nokori no is-sen wo watashita. Kaette kuru to, Chōmatsu wa waratte,

"Saki de wa shira-nai no da kara, is-sen mōkete okeba yokatta no ni."

Notes. ❶貨 KA a coin; note the shell.

❷Compare: 銀貨 *Ginka* silver coin, 銅貨 *Dōka* copper coin; 白銅貨 *Hakudōka* nickel coin.

❸追 *Ou* to pursue; it naturally has *shinnyū* as it refers to motion.

❹*Nokori no is-sen wo watashita* gave him the remaining one sen; not, gave him one sen of the remainder. *Nokori* and *is-sen* are in apposition. See Vocabulary *no* 5). If the words had been *kono nokori no is-sen* they might mean 'this remaining one sen' or 'one sen of this remainder'. This latter meaning is absurd in the present tale, but with another context it might be the correct one. Likewise *nokori no hambun* may mean according context 'the remaining half' or 'half of the remainder'.

❺Compare the following for the similarity of the phonetic: 錢 SEN (unit of money; 賃錢 *Chinsen*); 淺 SEN (淺慮 *Senryo*, 淺學 *Sengaku*); 殘 ZAN (殘餘 *Zan-yo*, 殘念 *Zannen*).

❻先 SEN (先生 *Sensei*, 先日 *Senjitsu*); 洗 SEN (洗濯 *Sentaku*, 洗禮 *Senrei*).

と云つたら、直吉は、

『そんな事が出來るものか。ほんとのまうけでない金は一厘❶でも取つてはならない。』

『それでも旦那が居ないから默つてゐれば誰にも知れはしない。』

『旦那がお留守だから、猶さら間違が有つてはならない。』

と云つても長松はまだ笑つてゐた。

あとになつて、主人はこの事を聞いて、直吉は正直ものだとほめて、長松には暇❷をやつた。

ガン

ツバメハ暖ニナルト何處カラカ飛❸ンデ來テ、涼❹シクナルト、又何處カヘ飛ンデ行ク。ガンハツバメノ歸ル時❺分ニ來テ、ツバメノ來ル時分ニ歸ル。モウ秋ニナツタカラ、ガンガ追々飛ンデ來ル。ガンハ

To ittara, Naokichi wa,

"Sonna koto ga dekiru mono ka? Honto no mōke do nai kane wa ichi-rin de mo totte wa nara-nai."

"Sore de mo danna ga i-nai kara damatte ireba dare ni mo shire wa shi-nai."

"Danna ga o rusu da kara, naosara machigai ga atte wa nara-nai."

To itte mo, Chōmatsu wa mada waratte ita.

Ato ni natte, shujin wa kono koto wo kiite, Naokichi wa shōjiki-mono da to homete, Chōmatsu ni wa hima wo yatta.

GAN.

Tsubame wa atataka ni naru to, doko kara ka tonde kite, suzushiku naru to, mata doko ka e tonde iku. Gan wa tsubame no kaeru jibun ni kite, tsubame no kuru jibun ni kaeru. Mō aki ni natta kara, gan ga oi-oi

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Notes. ❶里 RI (unit of length); 理 RI (無理 *Muri*, 理由 *Riyū*, 道理 *Dōri*, 料理 *Ryōri*); 裏 RI (裏面 *Rimen*, 表裏 *Hyōri*); 厘 RIN (unit of money).

❷暇 *Hima* dismissal, leisure; when a man is dismissed he has time 日.

❸飛 *Tobu* to fly; this character is a picture of two wings.

❹凉 *Suzushii* cool; it has *ni-zui* like 冷 *Tsumetai* cold.

❺寺 JI (寺院 *Jiin*, 本門寺 *Hommonji* p.n.); 時 JI (時間 *Jikan*, 時分 *Jibun*, 時日 *Jijitsu*, 當時 *Tōji*); 持 JI (持病 *Jibyō*, 持參 *Jisan*, 所持 *Shoji*).

何時デモ一緒(シヨ)ニナツテ、列ヲツクツテ飛ブ。其ノ時ニハ一羽ノガンハ列ヲ離レテ、少シ先ノ方ニ飛ンデ行ク。ソレハ道案内デアル。他ノガンハ道案内ノ行ク方ヘツイテ行ク。又飛ブ時ニハガア〳〵ト鳴❶合フ。ソレハ合圖デアル。若シ列ニ離レルヤウナ事ガアツテモ其ノ合圖ヲ聞クト、直グ列ニ加ルノデアル。

ガンノ鳴ク聲❷ヲ聞クノハ、空ガ晴❸レテ、月ノ明ルイ晩ニ多イ。曇❹ツタ夜ヤ月ノナイ夜ハ道ニ迷(マヨ)フカラ、大抵月夜❺ニ飛ブノデアル。ヨク注意シタモノデハナイカ。

火事

『チヤン、チヤン、チヤン。』鐘(かね)が鳴る。火事だ、火事だ。何處だらう、餘り遠くはないらしい。

あちらの空が眞赤だ。火のこが花火のやうに散つてゐる。弓張(ゆみ)を

tonde kuru. Gan wa itsu de mo issho ni natte, retsu wo tsukutte tobu. Sono toki ni wa ichi-wa no gan wa retsu wo hanarete, sukoshi saki no hō ni tonde iku. Sore wa michi-annai de aru. Hoka no gan wa michi-annai no iku hō e tsuite iku. Mata tobu toki ni wa gā-gā to naki-au. Sore wa aizu de aru. Moshi retsu ni hanareru yō na koto ga atte mo, sono aizu wo kiku to sugu retsu ni kuwawaru no de aru.

Gan no naku koe wo kiku no wa, sora ga harete, tsuki no akarui ban ni ōi. Kumotta yoru ya tsuki no nai yoru wa michi ni mayou kara, taitei tsuki-yo ni tobu no de aru. Yoku chūi shita mono de wa nai ka?

KAJI.

"Jan, jan, jan." Kane ga naru. Kaji da, kaji da. Doko darō, amari tōku wa nairashii.

Achira no sora ga makka da. Hi-no-ko ga hanabi no yō ni chitte iru.

Notes. ❶鳴合 The Dictionary gives 鳴 *Naku* to sing, and 合 *Au* to agree with, but it does not give the compound *Naki-au*. When a compound is not given in the Dictionary the meaning can often be guessed by using a little common sense; in the present case the meaning is, to call out together.

❷聲 *Koe* voice; note the ear by which it is heard. 口 would seem a more natural radical, but originally the meaning of this character was, sound.

❸晴 *Hareru* to be clear; note the sun 日 and the blue 青 sky.

❹曇 *Kumoru* to be cloudy; a cloud 雲 under the sun 日.

❺月夜 This combination may be read according to the *kun* readings *tsuki-yo*, or according to the *on*, *getsu-ya*; in both cases the meaning is the same, but the context may make one reading preferable to the other. Other examples of similar compounds are: 善悪 *Zen-aku*, *yoshi-ashi*; 有無 *U-mu*, *Aru-nashi*. It sometimes happens that the *on* reading of a compound has a different meaning to the *kun* reading, e.g. 三月 *San-gatsu* March, *Mi-tsuki* three months.

持つて走る❶人が後から後からと續いて飛んで行く。火元は裏町通の材木屋で、もう本町通へ抜け❷て、角の呉服屋が燒けてゐるのださうだ。あゝ、火の勢❸が一層強くなつた。又隣へ移つたのかも知れない。火事場で騒ぐ❹人の聲がこゝまでも聞える。長い天氣つゞきで、かわききつてゐる上に、今夜の此の烈しい風では、何處まで燒けて行くか分らない。仕合に風上で安心だが叔父さんのうちはどうだらう。

だん〳〵下火になつて來てうれしい。さつきから❺もう二時間もたつから、四五十戸も燒けただらう。

叔父さんのうちへ見舞❻に行つた兄さんが歸つての話に、やう〳〵米屋の土藏でとまつたが、二棟の土藏❼の中、一棟はとう〳〵燒け落ちたさうだ。役場は幸に燒けなかつた。一切の書類や記錄類も皆無事であつたと云ふことだ。

Yumihari wo motte hashiru hito ga, ato kara ato kara to tsuzuite tonde iku.

Hi-moto wa Uramachi-dōri no zaimoku-ya de, mō Honchō-dōri e nukete, kado no gofuku-ya ga yakete iru no da sō da. Ā, hi no ikioi ga issō tsuyoku natta. Mata tonari e utsutta no ka mo shire-nai. Kaji-ba de sawagu hito no koe ga koko made mo kikoeru.

Nagai tenki-tsuzuki de, kawaki-kitte iru ue ni, konya no kono hageshii kaze de wa, doko made yakete iku ka wakara-nai. Shiawase ni kaza-kami de, anshin da ga, oji-san no uchi wa dō darō?

Dan-dan shita-bi ni natte kite ureshii. Sakki kara mō ni-jikan mo tatsu kara, shi-go-jik-ko mo yaketa darō.

Oji-san no uchi e mimai ni itta nii-san ga kaette no hanashi ni, yōyō kome-ya no dozō de tomatta ga, futa-mune no dozō no uchi, hito-mune wa tōtō yake-ochita sō da. Yakuba wa saiwai ni yake-nakatta. Issai no shoruï ya kiroku-rui mo mina buji de atta to iu koto da.

Notes. ❶走 *Hashiru* to run; notice that at the bottom we have a man with legs stretched far apart, i.e. running with big strides.

❷抜 *Nukeru* to pull out; done with the hand, therefore *te-hen*.

❸勢 *Ikioi* power, strength; notice 力 at the bottom.

❹騒 *Sawagu* to be excited; horses 馬 are very excitable.

❺*Mō ni-jikan mo tatsu kara.* The meaning of *mō* is, already; *mo* has a slight emphatic force. If *mo* were suppressed, the sentence would still be correct, though less emphatic.

❻*Mimai ni itta nii-san ga kaette no hanashi ni.* The words *no hanashi* refer to *nii-san*, though they are separated by the words *ga kaette*. Foreigners would probably find the following construction easier to understand: *mimai ni itte kita nii-san no hanashi ni.*

❼蔵 Zō (土蔵 *Dozō*); 臓 Zō (心臓 *Shinzō*).

火は一日も無くてはならぬものである。毎日の食物のにたきから種々の工業まで、火の力を要❶することは數へきれない程多い。大きな機械の動くのも、汽車や汽船の走るのも、皆火の力の利用によるのである。

これ程有用な火でも、ひよつと間違ふと大變な事が出來る。聞けば此の火事は材木屋の小屋から出たので、多分煙草の吸殻❷が元だらうといふ話だ。一服の吸殻からこんな大火事になる。火は實に恐ろしいものだ。火の取扱は大切にしなければならぬ。

港❸

廣イ港ガ船デ一パイニナツテヰル。高イ帆❹柱ヤ、低イ帆柱ガ澤山重リ合ツテ、マルデ林ノ様ニ見エル。

大❺キナ汽船ノ間ヲ、煙ヲ出シナガラ早ク走ツテ行ク小サイ船ガアル。

Hi wa ichi-nichi mo nakute wa nara-nu mono de aru. Mai-nichi no shokumotsu no ni-taki kara shuju no kōgyō made, hi no chikara wo yōsuru koto wa kazoe-kire-nai hodo ōi. Ōki na kikai no ugoku no mo, kisha ya kisen no hashiru no mo, mina hi no chikara no riyō ni yoru no de aru.

Kore-hodo yūyō na hi de mo, hyotto machigau to taihen na koto ga dekiru. Kikeba kono kaji wa zaimoku-ya no ko-ya kara deta no de, tabun tabako no sui-gara ga moto darō to iu hanashī da. Ip-puku no sui-gara kara konna ō-kaji ni naru. Hi wa jitsu ni osoroshii mono da. Hi no tori-atsukai wa taisetsu ni shi-nakereba nara-nu.

MINATO.

Hiroi minato ga fune de ippai ni natte iru. Takai ho-bashira ya, hikui ho-bashira ga takusan kasanari-atte, maru de hayashi no yō ni mieru.

Ōki na kisen no aida wo kemuri wo dashi nagara hayaku hashitte iku

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Notes. ❶要する *Yōsuru;* verb formed by adding *suru* to an *on* reading; see vol. II, p. 171, note 1; very many examples of these verbs are found in this present volume.

❷吸 *Suu* to suck or smoke, (note the mouth 口); 殻 *Kara* a shell; *sui-gara* the remains of what was smoked, cigarette-end, live ashes out of pipe.

❸港 *Minato* port, harbour; note the *san-zui.*

❹柱 *Hashira* post, pillar; note *ki-hen. Ho-bashira* sail-pillar; i. e. mast.

❺*Ōki na....iku;* this is a verbal clause used as an adjective. The sentence may be considered as evolved on these lines: *chiisa na fune ga aru* there are some small ships; *asoko ni hayaku hashitte iku chiisa na fune ga aru* there are some small ships darting quickly about over there; *ōki na kisen no aida wo hayaku hashitte iku chiisa na fune ga aru* in between the big steamships there are some small ships darting about; *ōki na fune no aida wo, kemuri wo dashi nagara, hayaku hashitte iku chiisa na fune ga aru* in between the big steamships small launches, pouring out smoke, dart quickly about. Note that the *wo* after *aida* is not the sign of the accusative, but indicates locality; see Vocabulary *wo* 3).

アレハハシケデアル。

小サナ和❶船モアチラコチラヲ漕ギ廻ツテヰル。

沖❷ノ方カラ黒ク塗ツタ船ガ入ツテ來ル。

白イ帆ヲ上ゲタ帆❸掛船モ幾❹ツトナク入ツテ來ル。

正面ニアル二本煙突ノ汽船ハシキリニ汽笛ヲ鳴ラシテヰル。

今ニ出帆スルノデアラウ。

波❺止場ノ右ニ着イテヰル汽船ハ今荷物ヲ下シテヰル。

左手ノ汽船ハ今荷物ヲ積❻ミ込❼ンデヰル。

大キナ機械デ、ドンナ重イ荷物デモラクラクト上ゲ下シヲシテヰル。

右ノ方ノ汽船デハ、サツキカラ牛ヲ何匹トナクツルシ下シタ。

下シタ荷物ハ直グニ車ニ載セテ、馬ニ引カセテ行ク。

アレハ停車場ヘ送ルノデアラウ。

chiisa na fune ga aru. Are wa hashike de aru. Chiisa na wasen mo achira-kochira wo kogi-mawatte iru.

Oki no hō kara kuroku nutta fune ga haitte kuru. Shiroi ho wo ageta hokake-bune mo ikutsu to naku haitte kuru.

Shōmen ni aru ni-hon entotsu no kisen wa shikiri ni kiteki wo narashite iru. Ima ni shuppan suru no de arō.

Hatoba no migi ni tsuite iru kisen wa ima nimotsu wo oroshite iru. Hidari-te no kisen wa ima nimotsu wo tsumi-konde iru. Ōki na kikai de, donna omoi nimotsu de mo, raku-raku to age-oroshi wo shite iru. Migi no hō no kisen de wa, sakki kara ushi wo nam-biki to naku tsurushi-oroshita.

Oroshita nimotsu wa sugu ni kuruma ni nosete, uma ni hikasete iku. Are wa teishaba e okuru no de arō.

Notes. ❶和船 *Wa-sen*: the first character has several meanings; one of these is Japan: the second character means, boat. The compound means, Japanese-style boat. Only experience can teach which of the various meanings of a character is to be taken in any particular case. Note here the interesting compound 大和 *Yamato* an old name for Japan.

❷沖 *Oki* the offing; in the midst 中 of the water, *san-zui*; i.e. the open sea.

❸ *Ho-kake-bune* sail, hang, boat; i.e. sailing-vessel.

❹ *Ikutsu to naku=kazoerare-nai hodo.*

❺波 *Nami* wave; the skin or surface 皮 of the water, *san-zui*.

❻ *Tsumi-komu* to load, to put into; i.e. to load the vessel, to put cargo into the vessel.

❼込 *Komu* to crowd into. This character is not of Chinese origin, it was invented in Japan and has therefore no *on* reading. Another common character of Japanese origin is 畑 *Hatake*.

かぢ屋

ぼくの近所に年寄のかぢ屋があつた。せが高く、目が鋭くて、ちよつと見ると、恐ろしいが、至つて氣立の優しい老人であつた。

「❶トンテンカン、トンテンカン。」と、毎朝早くから弟子を相手につちを打つ音が聞える。一日も休んだ事がない。ぼくは時々其の仕事場の前に立つて見てゐた。或時は釘をこしらへてゐた。或時は鎌を❷鍛へてゐた。又車の輪を打つてゐた事もあつた。ぼくの家で一度つるべの金たがが毀れた時、繕ひを頼んだ事があつたが、❸翌日直ぐにこしらへて呉れた。夏のどんな暑い日でも、汗を❹流しながら、暮方まで働いてゐた。仕事をしながら、ぼくに色々な話をした事もある。或時の話に、

「自分は今こそこんな小刀や釘などを造つてゐるが、元は少しは人

KAJI-YA.

Boku no kinjo ni toshiyori no kaji-ya ga atta. Se ga tataku, me ga surudokute, chotto miru to osoroshii ga, itatte kidate no yasashii rōjin de atta.

"Tontenkan, tontenkan." To mai-asa hayaku kara deshi wo aite ni tsuchi wo utsu oto ga kikoeru. Ichi-nichi mo yasunda koto ga nai. Boku wa toki-doki sono shigoto-ba no mae ni tatte mite ita. Aru toki wa kugi wo koshiraete ita. Aru toki wa kama wo kitaete ita. Mata kuruma no wa wo utte ita koto mo atta. Boku no ie de ichi-do tsurube no kana-taga ga kowareta toki tsukuroi wo tanonda koto ga atta ga, yoku-jitsu sugu ni koshiraete kureta. Natsu no donna atsui hi de mo, ase wo nagashi nagara, kure-gata made hataraite ita. Shigoto wo shi nagara, boku ni iro-iro na hanashi wo shita koto mo aru. Aru toki no hanashi ni,

"Jibun wa ima koso konna ko-gatana ya kugi nado wo tsukutte iru ga,

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Notes. ❶*Tontenkan* onomatope.

❷鍛 *Kitaeru* to forge; note the metal 金.

❸翌 YOKU the next, following; the wings at the top 羽 indicate the velocity with which the future arrives.

❹流 *Nagasu* generally means to throw or abandon in the water, but here it is the active verb corresponding to 'to flow,' i. e. to cause the perspiration to flow; it is as if we said, he exuded perspiration.

に知❶られた刀かぢで、若い時から何十本となく大太刀・小太刀を鍛へた。刀は武士❷の魂(たましひ)と云はれたものだから、鍛へる時は身を清めて、一心不乱(らん)に打つたものだ。』

と云つた。

何時も丈夫さうな老人であつたが、去年の暮に死んでしまつた。其❸の時分まで餘所へ奉公(ほうこう)に行つて居つた若い息子❹が、今では其の後をついで、朝から晩まで相變らず❺、『トンテンカン、トンテンカン。』と働いてゐる。

勸工場(クワンコウヂヤウ)

町ノ賑カナ所ニ新シイ勸工場ガ出來タ。先ヅ入口ヲハイルト、右ノ方ニハ皿・鉢(ハチ)・茶ワンナドノ燒物ヲ賣ル店ガアリ、左ノ方ニハ膳(ゼン)・ワン・ハシナドノ塗(ヌリ)物ヲ賣ル店ガアル。筆・墨(スミ)・紙ナドノ店、クシ・カンザシナドノ

moto wa sukoshi wa hito ni shirareta katana-kaji de, wakai toki kara, nan-jip-pon to naku ō-dachi ko-dachi wo kitaeta. Katana wa bushi no tamashii to iwareta mono da kara, kitaeru toki wa mi wo kiyomete, isshin-furan ni utta mono da."

To itta.

Itsu mo jōbu-sō na rōjin de atta ga, kyonen no kure ni shinde shimatta. Sono jibun made yoso e hōkō ni itte otta wakai musuko ga ima de wa sono ato wo tsuide, asa kara ban made aikawara-zu, "Tontenkan, tontenkan." To hataraite iru.

KANKŌBA.

Machi no nigiyaka na tokoro ni atarashii kankōba ga dekita. Mazu iri-guchi wo hairu to, migi no hō ni wa sara, hachi, chawan nado no yakimono wo uru mise ga ari, hidari no hō ni wa zen, wan, hashi nado no nurimono wo uru mise ga aru. Fude, sumi, kami nado no mise, kushi,

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Notes. ❶*Hito ni shirareta* well-known, famous.

❷士 Shi, *samurai*, a knight; be careful not to confound this character with 土 *Tsuchi*.

❸*Sono jibun....otta* is a verbal clause used as an adjective; it qualifies *musuko*. *Wakai musuko ga ima de wa sono ato wo tsuide* his young son has now succeeded him; *sono jibun made yoso e hōkō ni itte otta wakai musuko ga ima de wa sono ato wo tsuide* his young son who until then had been serving his apprenticeship elsewhere, has now succeeded him.

❹息 This character by itself is read *Musuko*, the 子 is therefore more or less superfluous, though generally added. Compare vol. II, p. 111.

❺相 has little or no meaning here; but is used in this combination which is a common one.

店ヲ見テ、右ヘ折レルト、ソコニ繪草紙屋・下駄屋・オモチヤ屋ナドガ並❶ンデヰル。ドノ店ニモ品物ガキ麗(レイ)ニ並ベテアル。

店ハ兩側ニ在ツテ、眞中ノ道ハ狹(セマ)イガ、人ハ皆前ヘ前ヘト進❷ンデ行ツテ、後ヘハ引❸キ返サナイカラ、通リ道ノ狹(セマ)イ割合ニハ混雜(コンザツ)シナイ。

色々ナ店ノ前ヲ通ツテ、左ヘ折レタリ、右ヘ折レタリスルト、知ラズ知ラズニ出口ヘ出テ來ル。出口ニ近イ所ニハ、着物・羽織❹ナドヲ賣ツテヰル店ガアリ、出口ニハ鍋(ナベ)・釜❺・鐵瓶(テツビン)・火バシナドヲ賣ル金物屋ト、桶(オケ)・タラヒ・ザルナドヲ賣ル荒物屋ガアル。日用品ナラバ、先ヅ何デモ有ルト云ツテ宜(ヨロ)シイ。品物ハ皆正札附デ、掛直ガナイ。店ニハ番人ガ居テ、買ハウト思フ物ハ直グニ買ヘル。何モ買フ物ガ無ケレバ、ソノマヽ歸ツテモヨイ。又一度ニ色々ナ物ヲ買集メタイ時ニハ、一處デスムカラ便利デアル。

kanzashi nado no mise wo mite, migi e oreru to, soko ni ezōshi-ya, geta-ya, omocha-ya nado ga narande iru. Dono mise ni mo shina-mono ga kirei ni narabete aru.

Mise wa ryō-gawa ni atte, man-naka no michi wa semai ga, hito wa mina mae e, mae e to susunde itte, ato e wa hiki-kaesa-nai kara, tōri-michi no semai wariai ni wa konzatsu shi-nai.

Iro-iro na mise no mae wo tōtte, hidari e oretari, migi e oretari suru to, shira-zu, shira-zu ni, deguchi e dete kuru. De-guchi ni chikai tokoro ni wa, kimono, haori nado wo utte iru mise ga ari, de-guchi ni wa nabe, kama, tetsubin, hi-bashi nado wo uru kanamono-ya to, oke, tarai, zaru nado wo uru aramono-ya ga aru. Nichiyō-bin naraba mazu nan de mo aru to itte yoroshii. Shina-mono wa mina shōfuda-tsuki de, kakene ga nai. Mise ni wa ban-nin ga ite, kaō to omou mono wa sugu ni kaeru. Nani mo kau mono ga nakereba, sono mama kaette mo yoi. Mata ichi-do ni iro-iro na mono wo kai-atsumetai toki ni wa, hito-tokoro de sumu kara benri de aru.

Notes. ❶並 *Narabu* to set up in a row. This character is a corruption of 竝; two things standing are always in a straight line.

❷進 *Susumu* to advance, march; there is motion, *shinnyū* is appropriate.

❸ *Okuri-kana* i.e. the *kana* after a *kan-ji*, which expresses the termination of the word, is not subject to fixed rules. 引き返 would be written by many people without the き thus 引返.

❹織 *Oru* to weave; therefore *ito-hen*.

❺釜 *Kama* a cauldron; this character comes from 金 as a cauldron is made of metal; the top lines have been disturbed, perhaps because so much stirring is done in a cauldron. Compare: 父 Fu (父子 *Fushi*, 父母 *Fubo*, 養父 *Yōfu*); 釜 Fu (釜山 *Fusan*).

鳥

わし・たか・とびなどの様に、大空を飛廻つて、他の鳥を捕へて食ふ鳥や、つる・がん・つばめなどの様に、氣候[1]によつて住む所を替へる鳥は、總べて翼が大きい。　又鷄・七面鳥・あひるなどは陸上や水上にばかり居て高く飛ばないから、其の翼が小さい。

鶴・さぎ・くひなど水の中を歩く鳥ははぎが長い。　陸上に居る鳥で、はぎの長いのはだ鳥である。　だ鳥は鳥類の中で一番大きくて、卵も子供の頭程ある。　走る事は馬よりも早いので、空を飛ぶ必要は無いから、翼は甚だ小さい。　はぎの長い鳥は首も長く、首の長い鳥は大抵くちばしも長い。　併しかはせみははぎも首も短くて、くちばしばかりが長い。　だ鳥ははぎも首も長くて、くちばしだけが短い。　水鳥のくちばしは平たくて先[2]が圓く、陸鳥のくちばしは圓く細くて、先がと

TORI.

Washi, taka, tobi nado no yō ni ō-zora wo tobi-mawatte, ta no tori wo toraete kuu tori ya, tsuru, gan, tsubame nado no yō ni, kikō ni yotte sumu tokoro wo kaeru tori wa subete tsubasa ga ōkii. Mata niwatori, shichimen-chō, ahiru nado wa riku-jō ya sui-jō ni bakari ite, takaku toba-nai kara, sono tsubasa ga chiisai.

Tsuru, sagi, kuina nado mizu no naka wo aruku tori wa hagi ga nagai. Riku-jō ni iru tori de, hagi no nagai no wa dachō de aru. Dachō wa chō-rui no uchi de ichiban ōkikute, tamago mo kodomo no atama hodo aru. Hashiru koto wa uma yori mo hayai no de, sora wo tobu hitsuyō wa nai kara, tsubasa wa hanahada chiisai. Hagi no nagai tori wa kubi mo nagaku, kubi no nagai tori wa taitei kuchibashi mo nagai. Shikashi kawasemi wa hagi mo kubi mo mijikakute, kuchibashi bakari ga nagai. Dachō wa hagi mo kubi mo nagakute, kuchibashi dake ga mijikai. Mizu-tori no kuchibashi wa hiratakute, saki ga maruku, riku-chō no kuchibashi wa maruku hosokute,

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Notes. ❶候 This character is much used in the epistolary style as a mere honorific termination after verbs or adjectives; it is then read *sōrō* and has a force about equivalent to the *masu* termination of ordinary colloquial. Occasionally when read *sōrō* it is used independently and it then has the meaning of, to be.

❷先 *Saki* often means, the extermity, tip, end.

がつて居る。　わし・たか・とびなどは上くちばしが殊に鋭くて、やゝ太い。　いすかのくちばしは上と下がくひちがつてゐる。それで『いすかのはし❶のくひちがひ。』といふことがある。

目の最も恐❷ろしげなのは、わし・たかの類で、身體❸の割合に目の最も大きいのはふくろふ・みゝづくなどである。　尾を❸の短いのはかはせみ・あひるなどで、長いのはきじ・山鳥・くじやくなどである。　くじやくは時々尾を❹あふぎ形に擴げて見せる。　大きなものになると、若し家の中で擴げさせたら、座敷一ぱいになつて、天井へつかへる程である。

海ノ生物

海ノ中ニハ魚ヤ貝ヤ其❺ノ外色々ノ動物ガ居リ、様々ノ植❻物モアル。

魚類ニハイワシ・アヂ・サバ・マグロ・鰹（カツヲ）ナドノ様ニ、水ノ表面ニ近イ所ヲ泳❼グモノガアリ、鯛（タヒ）・ボラ・ハモ・コチ・キスナドノ様ニ、岩❽ノ蔭ヤ海草

saki ga togatte iru. Washi, taka, tobi nado wa uwa-kuchibashi ga koto ni surudokute, yaya futoi. Isuka no kuchibashi wa ue to shita ga kui-chigatte iru. Sore de "Isuka no hashi no kui-chigai." To iu koto ga aru.

Me no mottomo osoroshi-ge na no wa washi, taka no rui de, karada no wariai ni me no mottomo ōkii no wa fukurō, mimizuku nado de aru. O no mijikai no wa kawasemi, ahiru nado de, nagai no wa kiji, yama-dori, kujaku nado de aru. Kujaku wa toki-doki o wo ōgi-gata ni hirogete miseru. Ōki na mono ni naru to, moshi ie no naka de hiroge-sasetara, zashiki ippai ni natte tenjō e tsukaeru hodo de aru.

UMI NO SEIBUTSU.

Umi no naka ni wa uo ya kai ya sono hoka iro-iro no dōbutsu ga ori, sama-zama no shokubutsu mo aru.

Gyo-rui ni wa iwashi, aji, saba, maguro, katsuo nado no yō ni mizu no hyōmen ni chikai tokoro wo oyogu mono ga ari, tai, bora, hamo, kochi, kisu nado no yō ni iwa no kage ya kaisō no aida wo

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Notes. ❶*Hashi* abbreviation of *kuchi-bashi.*

❷*Osoroshi-ge. -ke* is a termination which serves to form abstract nouns. In its original form it refers generally to eatables and taste, e. g. *shio-ke* saltiness or salty taste. In its *nigori*'ed form, as here, it means look or appearance. In this latter case it is generally written in *kana.*

❸身體 *Shintai* body; note that the two components have very similar meanings, and the meaning of the compound is the same as that of each component. In the previous volume we have already met cases like this: 品物 *Shinamono,* 場所 *Basho.*

❹廣 *Hiroi* wide and 擴 *Hirogeru* to spread, differ only in the *te-hen*; spreading is often done with the hand.

❺其ノ外 The ノ is often omitted; see p. 25.

❻植 *Shoku* to plant; note the *ki-hen.*

❼泳 *Oyogu* to swim; written of course with *san-zui.*

❽岩 *Iwa* rock; appropriately written with 山 and 石.

ノ間ヲ泳グモノガアリ、エヒ・カレヒ・ヒラメナドノ様ニ、底ノ砂地ニ沈❶ンデヰルモノモアル。

魚類ノ外ニ、エビ・カニ・タコ・イカナドガ住ンデヰル。エビノピン〳〵ハネタリ、カニノ横ニハツテ歩ク様子ハ、池❶ヤ川ニ住ムモノト違ハナイガ、タコヤイカノ足ヲソロヘテ泳グ様ハマコトニ面白イ。

アサリ・ハマグリナドハ砂ヤ泥(ドロ)ノ上ニ居リ、サヾエ・カキナドハ岩ニ附イテヰル。カキハ直グニ殖(フエ)ルモノデ、物ニ附ケバ、中々離レナイ。軍艦ヤ汽船ハ時々カ❷キヲカキ落サナケレバナラナイ程デアル。又眞珠貝(シンジュガヒ)トイフモノガアル。指輪(ユビワ)ヤエ❸リ止ナドニハメル美シイ眞珠(シンジュ)ハ、コノ貝ノ殻ノ中ニア❹ルノデアル。

虫類モ澤山居ル。中デ面白イノハサンゴデ、澤山集ツテ、木ノ枝ノ様ナ形ヲシテヰル。カンザシノ玉ヤ、ヲジメニスルサンゴハコノ虫ノ骨デアル。又物ヲ洗ツタリフイタリスル時ニ使フ海綿モ、矢張リ海

oyogu mono ga ari, ei, karei, hirame nado no yō ni, soko no suna-ji ni shizunde iru mono mo aru.

Gyo-rui no hoka ni, ebi, kani, tako, ika nado ga sunde iru. Ebi no pin-pin hanetari, kani no yoko ni hatte aruku yōsu wa, ike ya kawa ni sumu mono to chigawa-nai ga, tako ya ika no ashi wo soroete oyogu sama wa makoto ni omoshiroi.

Asari, hamaguri nado wa suna ya doro no ue ni ori, sazae, kaki nado wa iwa ni tsuite iru. Kaki wa sugu ni fueru mono de, mono ni tsukeba, naka-naka hanare-nai. Gunkan ya, kisen wa toki-doki kaki wo kaki-otosa-nakereba nara-nai hodo de aru. Mata shinju-gai to iu mono ga aru. Yubi-wa ya eri-dome nado ni hameru utsukushii shinju wa, kono kai no kara no naka ni aru no de aru.

Mushi-rui mo takusan oru. Naka de omoshiroi no wa sango de, takusan atsumatte ki no eda no yō na katachi wo shite iru. Kanzashi no tama ya ojime ni suru sango wa kono mushi no hone de aru. Mata mono wo arattari fuitari suru toki ni tsukau kaimen mo, yahari umi no soko no iwa nado

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Notes. ❶沈 *Shizumu* to sink and 池 *Ike* pond, are naturally written with *san-zui*.

❷ *Kaki wo kaki-otosa-nakereba*; the first *kaki* is a noun, it refers to shell-fish like oysters, barnacles, etc.; the second *kaki* is the stem of the verb *kaku* to scratch, scrape.

❸ *Eri-dome* brooch used by ladies for fastening neck-band or shawl.

❹ *Aru no de aru*; this sounds rather confusing at first; the *no* after *aru* is equivalent to *mono*. *Kono kai no kara no naka ni aru no de aru* means, (pearls) are things which are inside this shell; *kono kai no kara no naka ni aru* would mean, (pearls) are inside this shell.

ノ底ノ岩ナドニ取リツイテヰル虫ノ骨デアル。

海ニハ又獸ガ住ンデヰル。陸ノ獸ニ似タモノニハ、ラッコ・ヲットセイナドガアリ、魚ニ似タモノニハ、クヂラガアル。クヂラハ體ガ甚ダ大キイ。陸ニ住ムモノデハ、象(ザウ)ガ先ヅ一番大キイガ、クヂラニ比(クラ)ベルト大人ト赤子ヨリモ、モット違フ。

日本

我が日本は島國である。四方は海にとりまかれてゐる。海岸には切立てた様な岩山もあるが、平たい砂原❶になつてゐる所が多い。一面に小松の生えた小松原も有り、又大きな松が並んだ長い松原も有る。海邊(べ)❷は不斷強い風が吹くから、高い松は自然に面白い枝ぶりになつてゐる。白い砂に青い松、何處の濱邊(べ)❷を見ても、美しい景色❸である。

ni tori-tsuite iru mushi no hone de aru.

Umi ni wa mata kemono ga sunde iru. Riku no kemono ni nita mono ni wa rakko, ottosei nado ga ari, uo ni nita mono ni wa, kujira ga aru. Kujira wa karada ga hanahada ōkii. Riku ni sumu mono de wa, zō ga mazu ichiban ōkii ga, kujira ni kuraberu to otona to akago yori mo, motto chigau.

NIPPON.

Waga Nippon wa shima-guni de aru. Shi-hō wa umi ni tori-makarete iru. Kaigan ni wa kiritateta yō na iwa-yama mo aru ga, hiratai suna-hara ni natte iru tokoro ga ōi. Ichimen ni komatsu no haeta komatsu-bara mo ari, mata ōki na matsu ga naranda nagai matsu-bara mo aru. Umibe wa fudan tsuyoi kaze ga fuku kara, takai matsu wa shizen ni omoshiroi eda-buri ni natte iru. Shiroi suna ni aoi matsu, doko no hamabe wo mite mo, utsukushii keshiki de aru.

Notes. ❶原 GEN (原料 *Genryō*, 原價 *Genka*, 平原 *Heigen*); 願 GAN (願望 *Gammō*, 祈願 *Kigan*).

❷海邊 *Umibe* and 濱邊 *Hamabe* both mean sea-shore or seacoast.

❸京 KEI, KYŌ (京濱 *Keihin*, 東京 *Tōkyō*, 京都 *Kyōto*); 景 KEI (風景 *Fūkei*, 景氣 *Keiki*, 景色 *Keshiki* the *i* of *Kei* is dropped).

日本には山が多い。どの山にも木がよく茂(しげ)つてゐる。松・杉・檜(ひのき)など
が一面に生えてゐるのは❶目が覺める様な心持がする。春は花、秋は
紅葉で山の眺め❷は時々變る。所々に白い❸布をさらした様な瀧(たき)や谷
川があつて、一層山の景色を引立てる。
日本には川が多い。❹早い流をいかだの下つて行くのや、靜かな川を
帆掛船の上つて行くのは、まるで繪に書いた様である。川の上に掛
けた橋、橋の下に立つて釣をする人など、それ〴〵川の景色を添へて
ゐる。
日本の國には春・夏・秋・冬かはる〴〵色々な花❺がさき、色々な鳥が鳴く。
一年中からりと晴れた日が多くて、月夜の眺めも美しい。

働クコトハ人ノ本分

鷄ガ度々鳴イテ、日ガ上ツタ。人ハ皆寢床ヲ離レタ。

Nippon ni wa yama ga ōi. Dono yama ni mo ki ga yoku shigette iru. Matsu, sugi, hinoki nado ga ichimen ni haete iru no wa me ga sameru yō na kokoro-mochi ga suru. Haru wa hana, aki wa momiji de, yama no nagame wa toki-doki kawaru. Tokoro-dokoro ni shiroi nuno wo sarashita yō na taki ya tani-gawa ga atte, issō yama no keshiki wo hikitateru.

Nippon ni wa kawa ga ōi. Hayai nagare wo ikada no kudatte iku no ya, shizuka na kawa wo hokake-bune no nobotte iku no wa, maru de e ni kaita yō de aru. Kawa no ue ni kaketa hashi, hashi no shita ni tatte tsu i wo suru hito nado, sore-zore kawa no keshiki wo soete iru.

Nippon no kuni ni wa haru, natsu, aki, fuyu kawaru-gawaru iro-iro na hana ga saki, iro-iro na tori ga naku. Ichi-nen-jū karari to hareta hi ga ōkute, tsuki-yo no nagame mo utsukushii.

HATARAKU KOTO WA HITO NO HOMBUN.

Niwatori ga tabi-tabi naite, hi ga agatta. Hito wa mina nedoko wo hanareta.

Notes. ❶*Me ga sameru.* Compare the English expression eye-opener· the beauty is so great as to cause us surprise.

❷眺 *Nagameru* to view; note the eye 目.

❸白 Haku, Byaku (白銅 *Hakudō*, 明白 *Meihaku*, 紅白 *Kōhaku*, 黒白 *Kokubyaku*); 百 Hyaku (hundred, 百姓 *Hyakushō*).

❹早 Sō (早朝 *Sōchō*, 早晩 *Sōban*); 草 Sō (水草 *Suisō*, 草花 *Sōka*).

❺化 Ka (變化 *Henka*); 花 Ka (花粉 *Kafun*, 草花 *Sōka*); 貨 Ka (銀貨 *Ginka*, 貨物 *Kamotsu*).

母ハ臺所デ朝飯ノ❶支度ニカ、リ、父ハハヤ店ニ坐(スワ)ツテ商賣ノ用向ヲ調ベテヰル。町ハ段々人通リガ多クナツテ、車モ通リ、馬モ通ル。新聞屋ハ新聞ヲ、牛乳屋ハ牛乳ヲ家々ニ配達シテ歩ク。

大工ハノコギリ、左官ハコテ、石屋ハノミ、カヂ屋ハツチ、仕立屋ハ針、ソレ〴〵ノ道具ヲ持ツテ、メイ〳〵ノ仕事ニカ、ル。❷村デハ❸農夫ガクハヲ擔(カツ)イデ、タンボヘ出ル時デアル。

❹學校デハモウ授業ガ始マツタ。役所デモ、會社デモ、上カラ下マデ一同ソロツテ事務ニ取リカ、ル。兵士ハ練(レン)兵場ヘ向ヒ、旅人ハ停車場ヘ急グ。

人ノ職業ニハ色々アツテ、皆メイ〳〵ノ仕事ヲシテ、毎日働イテヰルノデアル。働クコトガナケレバ、食物モ買ハレナイシ、着物モコシラヘラレナイ。人ノ幸福(カウフク)ハ皆自分ノ働デ產ミ出ス外ハナイ。何モシナイデ遊ンデヰルノハ樂ナ樣ニ見エルガ、却ツテ苦シイモノデアル。

Haha wa daidokoro de asa-meshi no shitaku ni kakari, chichi wa haya mise ni suwatte shōbai no yōmuki wo shirabete iru. Machi wa dan-dan hito-dōri ga ōku natte, kuruma mo tōri, uma mo tōru. Shimbun-ya wa shimbun wo, gyūnyū-ya wa gyūnyū wo ie-ie ni haitatsu shite aruku.

Daiku wa nokogiri, sakan wa kote, ishi-ya wa nomi, kaji-ya wa tsuchi, shitate-ya wa hari, sore-zore no dōgu wo motte, mei-mei no shigoto ni kakaru. Mura de wa nōfu ga kuwa wo katsuide, tambo e deru toki de aru.

Gakkō de wa mō jugyō ga hajimatta. Yakusho de mo, kaisha de mo, ue kara shita made, ichidō sorotte jimu ni tori-kakaru. Heishi wa rempeiba e mukai, tabi-bito wa teishaba e isogu.

Hito no shokugyō ni wa iro-iro atte, mina mei-mei no shigoto wo shite, mai-nichi hataraite iru no de aru. Hataraku koto ga nakereba shokumotsu mo kaware-nai shi, kimono mo koshiraerare-nai. Hito no kōfuku wa mina jibun no hataraki de umi-dasu hoka wa nai. Nani mo shi-nai de, asonde iru no wa raku na yō ni mieru ga, kaette kurushii mono de aru. Hataraku koto wa hito no hombun de aru.

Notes. ❶支 Though it has not got this meaning here, the usual meaning of this character is, branch, in a wide sense; and may be used of such things as branch office, branch (railway) line. 枝 also means branch, but in the narrow sense of, branch of a tree; note the *ki-hen*. These two characters are both read SHI (支店 *Shiten*, 支那 *Shina*, 枝葉 *Shiyō*).

❷寸 SUN (unit of length, 寸法 *Sumpō*); 村 SON (村長 *Sonchō*, 村落 *Sonraku*, 隣村 *Rinson*); 守 SHU, SU (守衛 *Shuei*, 留守 *Rusu*).

❸夫 FU (夫人 *Fujin*, 工夫 *Kōfu*); 扶 FU (扶養 *Fuyō*).

❹交 KŌ (交通 *Kōtsū*, 外交 *Gaikō*); 校 KŌ (學校 *Gakkō*, 校舍 *Kōsha*).

働❶クコトハ人ノ本分デアル。

水とからだ

我々は一日も水を飲まないことは無い。水を飲まないことはあつても、水の混つた物や、水を混ぜてこしらへた物を口に入れないことは無い。

湯・茶・汁❷・すひ物は云ふまでも無い。酒や酢やしやう油も、飯や餅や菓子も、水が無ければ出來ない。果物❸も水を含んで居り、野菜にも水けがある。

我々は毎朝顔❹を洗ひ、口をすゝぐ。又時々湯にはいる。時々湯にはいらないと、からだがきたなくなる。きたなくなると、病氣❺にかゝり易い。又冷水浴や海水浴は皮膚を強くし、隨つてからだを強くし、心をさわやかにする。

MIZU TO KARADA.

Ware-ware wa ichi-nichi mo mizu wo noma-nai koto wa nai. Mizu wo noma-nai koto wa atte mo, mizu no majitta mono ya, mizu wo mazete koshiraeta mono wo kuchi ni ire-nai koto wa nai.

Yu, cha, shiru, suimono wa iu made mo nai. Sake ya su ya shōyu mo meshi ya mochi ya kashi mo, mizu ga nakereba deki-nai. Kudamono mo, mizu wo fukunde ori, yasai ni mo mizu-ke ga aru.

Ware-ware wa mai-asa kao wo arai, kuchi wo susugu. Mata toki-doki yu ni hairu. Toki-doki yu ni haira-nai to, karada ga kitanaku naru. Kitanaku naru to, byōki ni kakari-yasui. Mata reisui-yoku ya kaisui-yoku wa hifu wo tsuyoku shi, shitagatte karada wo tsuyoku shi, kokoro wo sawayaka ni suru.

Notes. ❶動 Dō (動物 *Dōbutsu,* 運動 *Undō,* 活動 *Katsudō,* 自動車 *Jidōsha*); 働 Dō (労働 *Rōdō*).

❷汁 *Shiru* soup, juice; written naturally with *san-zui.*

❸果 Ka (果實 *Kajitsu,* 結果 *Kekka*); 菓 Ka (菓子 *Kashi,* 茶菓 *Chaka*).

❹顔 *Kao* face; compare 頭 *Kashira* head.

❺氣 Ki (氣持 *Kimochi,* 氣候 *Kikō,* 氣風 *Kifū,* 病氣 *Byōki* 電氣 *Denki*)· 汽 Ki (汽車 *Kisha,* 汽船 *Kisen,* 蒸汽 *Jōki*).

このやうに水は我々の生活に最も大切なもので、水が無ければ、生きてゐる事は出來ない。けれども水を澤山飲み過ぎたり、冷い水の中に長くはいつてゐたりするのは毒である。又きたない水や腐つた水を飲むと、恐ろしい病氣にかゝることが有る。よく氣を附けなければならない。

蠶

一匹の蠶の口から出る糸を延ばして見ると、五六町もあると云ふことである。此の長い糸を出す虫が百匹も無ければ、木綿幅一尺の絹織物を織る絹糸は出來ない。蠶をかつて絹糸を取り、絹糸を織つて絹織物にするまでには、大層な手間がかゝる。それを考へると、絹織物の價の高いのも、決して無理では無い。

卵からかへつたばかりの蠶はあり程の大きさで、長さは一分ばかり

Kono yō ni mizu wa ware-ware no seikatsu ni mottomo taisetsu na mono de, mizu ga nakereba, ikite iru koto wa deki-nai. Keredomo mizu wo takusan nomi-sugitari, tsumetai mizu no naka ni nagaku haitte itari suru no wa doku de aru. Mata kitanai mizu ya kusatta mizu wo nomu to, osoroshii byōki ni kakaru koto ga aru. Yoku ki wo tsuke-nakereba nara-nai.

KAIKO.

Ip-piki no kaiko no kuchi kara deru ito wo nobashite miru to, go-roku-chō mo aru to iu koto de aru. Kono nagai ito wo dasu mushi ga hyap-piki mo nakereba, momen-haba is-shaku no kinu-orimono wo oru kinu-ito wa deki-nai. Kaiko wo katte kinu-ito wo tori, kinu-ito wo otte kinu-orimono ni suru made ni wa, taisō na tema ga kakaru. Sore wo kangaeru to, kinu-orimono no atai no takai no mo, kesshite muri de wa nai.

Tamago kara kaetta bakari no kaiko wa ari hodo no ōkisa de, nagasa

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Notes. ❶生活 *Seikatsu*; another compound in which the components have similar meanings, and the meaning of the compound is the same as that of each component.

❷大 Tai, Dai (大切 *Taisetsu*, 大工 *Daiku*, 盛大 *Seidai*); 太 Tai, Ta (太平 *Taihei*, 太郎 *Tarō*); 駄 Ta, Da (下駄 *Geta*, 駄目 *Dame*).

❸澤 Taku, *Sawa* a marsh; in the present case it is used merely for its sound: 澤山 *Takusan* much. The following two characters are worthy of note: 譯 Yaku translation, and 驛 Eki station.

❹五 Go (five); 語 Go (英語 *Eigo*).

❺*Momen-haba* single width (about 14 or 15 inches) as distinguished from *ō-haba* double width.

❻絹 *Kinu* silk; note the *ito-hen*.

❼價 *Atai* price; note the shell.

しかない。けれども一月ばかりの内には、皆❶さんの小指程の大きさになり、色も初めは黒いが、段々變つて青白くなる。かへりたてから、頻に食物を捜してゐて、桑の葉をやると、直ぐ食ひ始める。小さい時分は柔かな葉を細く切つてやるが、大きくなると、枝のまゝやる。食つてしまふと、頭を動して、頻に桑の葉を尋ねる。大きな蠶が澤山で桑の葉を食ふ時には、木❷の葉に雨が降りかゝる様な音がする。其頃になると、二萬匹の蠶をかふのに、人一人附きゝりで眠る暇も無い程忙❸しい。

蠶が桑の葉を食ふのは、凡❹そ二十五日から四十日の間で、其の間に一日か二日づゝ眠❺ることが四度ある。眠る度に皮を脱ぎ代へて、しまひには體が透き通つて見える。

この時木の枝やわらなどで作❻つたまぶしへ移してやると、口から美しい糸を出して、體を包む。それが二三日の内に出來上つて繭にな

wa ichi-bu bakari shika nai. Keredomo hito-tsuki bakari no uchi ni wa, mina-san no ko-yubi hodo no ōkisa ni nari, iro mo hajime wa kuroi ga, dan-dan kawatte ao-jiroku naru.

Kaeri-tate kara, shikiri ni shokumotsu wo sagashite ite, kuwa no ha wo yaru to, sugu kui-hajimeru. Chiisai jibun wa yawaraka na ha wo komakaku kitte yaru ga, ōkiku naru to, eda no mama yaru. Kutte shimau to atama wo ugokashite, shikiri ni kuwa no ha wo tazuneru. Ōki na kaiko ga takusan de kuwa no ha wo kuu toki ni wa, ki no ha ni ame ga furi-kakaru yō na oto ga suru. Sono koro ni naru to, ni-mam-biki no kaiko wo kau no ni, hito hitori tsuki-kiri de, nemuru hima mo nai hodo isogashii.

Kaiko ga kuwa no ha wo kuu no wa, oyoso ni-jū-go-nichi kara shi-jū-nichi no aida de, sono aida ni ichi-nichi ka futsuka zutsu nemuru koto ga yo-tabi aru. Nemuru tabi ni kawa wo nugi-kaete, shimai ni wa karada ga suki-tōtte mieru.

Kono toki ki no eda ya wara nado de tsukutta mabushi e utsushite yaru to, kuchi kara utsukushii ito wo dashite, karada wo tsutsumu. Sore ga ni-san-nichi no uchi ni deki-agatte mayu ni naru. Kaiko no kuchi no naka

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Notes. ❶*Mina-san* you, the persons to whom I am addressing myself; as this piece is taken from a School Reader, *mina-san* refers to the children who are using the Reader. *Mina-san no ko-yubi hodo no ōkisa* about as big as your little finger.

❷木の葉 This combination is usually read *Ko-no-ha.*

❸忘 Bō (忘却 *Bōkyaku,* 備忘 *Bibō*); 忙 Bō (多忙 *Tabō,* 忙殺 *Bōsatsu*); 望 Bō (失望 *Shitsubō*).

❹凡 Bon (平凡 *Heibon*); 帆 Han (出帆 *Shuppan*).

❺眠 *Nemuru* to sleep; note the eye.

❻昨 Saku (昨今 *Sakkon,* 昨日 *Sakujitsu*); 作 Saku (作物 *Sakumotsu,* 作文 *Sakubun,* 製作 *Seisaku*).

る。蠶の口の中には小さい管❶が一つある。その管から出す粘つた汁が外へ出ると、直ぐにかわいて糸になるのである。

繭の中の蠶は❷さなぎとなる。蠶が繭を作つてから二十日餘りたつと、さなぎがてふの様な形になつて、繭を破つて出て來る。これを蠶のがと云ふ。

がが出ると、糸が取れないから、まだ出ない内に蒸して、さなぎを殺しておいて、それから繭を煮て、糸を取るのである。がは繭から出ると、やがて卵を産んで、間も無く死んでしまふから、出て來ると、直ぐに紙の上に置いて卵を産み附けさせる。其の卵を産み附けさせた紙を蠶卵紙といふ。一匹で凡そ四五百程の卵を産む。

蠶をかふのは春と夏と秋の三度で、❸春ご・夏ご・秋ごと云ふ名がある。我が國は昔から❹養蠶の盛な國で、生糸は外國へ❺賣出す品物の❻第一である。

ni wa chiisai kuda ga hitotsu aru. Sono kuda kara dasu nebatta shiru ga soto e deru to sugu ni kawaite ito ni naru no de aru.

Mayu no naka no kaiko wa sanagi to naru. Kaiko ga mayu wo tsukutte kara hatsuka amari tatsu to, sanagi ga chō no yō na katachi ni natte, mayu wo yabutte dete kuru. Kore wo kaiko no ga to iu.

Ga ga deru to, ito ga tore-nai kara, mada de-nai uchi ni mushite sanagi wo koroshite oite, sore kara mayu wo nite ito wo toru no de aru. Ga wa mayu kara deru to, yagate tamago wo unde, ma mo naku shinde shimau kara, dete kuru to, sugu ni kami no ue ni oite tamago wo umi-tsukesaseru. Sono tamago wo umi-tsukesaseta kami wo sanran-shi to iu. Ip-piki de oyoso shi-go-hyaku hodo no tamago wo umu.

Kaiko wo kau no wa haru to natsu to aki no san-do de, haru-go, natsu-go, aki-go to iu na ga aru. Waga kuni wa mukashi kara yōsan no sakan na kuni de, ki-ito wa gaikoku e uri-dasu shina-mono no dai-ichi de aru.

Notes. ❶管 KAN, *kuda* pipe; primitive pipes were made of bamboo, therefore *take-kammuri*. Compare: 官 KAN (官立 *Kanritsu*, 官省 *Kanshō*, 武官 *Bukan*); 管 KAN (鐵管 *Tekkan*, 管理 *Kanri*).

❷*Sanagi to naru* in ordinary conversation *ni naru* would be more natural.

❸*Haru-go*: *go* is an abbreviation of *kaiko*, viz., the last syllable *ko* in its *nigori*'ed form.

❹養 *Yashinau* to nourish, rear; note 食 to eat, at the bottom of the character. Compare: 洋 Yō (西洋 *Seiyō*, 大洋 *Taiyō*, 洋服 *Yōfuku*); 様 Yō (様子 *Yōsu*); 養 Yō (養育 *Yōiku*, 養子 *Yōshi*, 滋養 *Jiyō*).

❺賣出 *Uri-dasu* here means to export.

❻弟 DAI (兄弟 *Kyōdai*); 第 DAI (第一 *Dai-ichi*, 次第 *Shidai*, 落第 *Rakudai*.)

花ノサマ〴〵

❶此処ニ櫻ノ花ガアル。櫻ノ花ニハ五ツノベンガアッテ、ベンノ大キサガヨク揃ッテヰル。又其ノベンハ全ク別々ニナッテヰルカラ、一ツヅヽニ取離ス事ガ出來ル。ベンノ色ハ白又ハ薄桃色デ、ガクノ色ハ青イ。

梅・桃・梨ナドノ花モ櫻ノヤウニベンガヨク揃ッテヰルガ、❷豆ヤ藤ノ花ノベンハ不揃デアル。ツヽジノ花ヲ見ルト、ベンハ揃ッテヰルガ皆一ツニナッテヰテ、❸引裂カナケレバ取離ス事ガ出來ナイ。又百合ヤアヤメノ花ハガクノ色ガベント一ツ色デアル。

多クノ花ヲ取ッテ調ベテ見ルト、カウイフ工合ニソレ〴〵變ッテヰル。其ノ形モマタ様々デアル。豆ノ花ハテフノ形ヲシテヰルシ、朝顔ノ花ハジヤウゴノ様ナ形ヲシテヰル。菜ヤ大根ノ花ヲ見ルト、ベ

HANA NO SAMA-ZAMA.

Koko ni sakura no hana ga aru. Sakura no hana ni wa itsutsu no ben ga atte, ben no ōkisa ga yoku sorotte iru. Mata sono ben wa mattaku betsu-betsu ni natte iru kara, hitotsu zutsu ni tori-hanasu koto ga dekiru. Ben no iro wa shiro mata wa usu-momoiro de, gaku no iro wa aoi.

Ume, momo, nashi nado no hana mo sakura no yō ni ben ga yoku sorotte iru ga, mame ya fuji no hana no ben wa fu-zoroi de aru. Tsutsuji no hana wo miru to ben wa sorotte iru ga, mina hitotsu ni natte ite, hikisa-ka-nakereba tori-hanasu koto ga deki-nai. Mata yuri ya ayame no hana wa gaku no iro ga ben to hitotsu-iro de aru.

Ōku no hana wo totte shirabete miru to kō iu guai ni sore-zore kawatte iru. Sono katachi mo mata sama-zama de aru. Mame no hana wa chō no katachi wo shite iru shi, asagao no hana wa jōgo no yō na katachi wo shite iru. Na ya daikon no hana wo miru to, ben ga

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Notes ❶ The first sentence refers to a picture in the School Reader from which this piece was taken.

❷豆 Tō, Zu (豆腐 *Tōfu*, 大豆 *Dai-zu*); 頭 Tō, Zu (船頭 *Sendō*, 頭痛 *Zutsū*); 燈 Tō (燈火 *Tōka*, 電燈 *Dentō*).

❸列 Retsu (行列 *Gyōretsu*, 列車 *Ressha*, 列國 *Rekkoku*, 陳列 *Chinretsu*); 裂 Retsu (破裂 *Haretsu*); 烈 Retsu (烈風 *Reppū*, 烈士 *Resshi*, 忠烈 *Chūretsu*).

ンガ四ツ揃ツテ、十字形ニナツテヰル。イチゴノ花ハ盆❶ノ様ナ形デ、ホタルブクロノ花ハ袋（フクロ）ノ様デアル。シソノ花ノ様ニクチビルノ形ヲシタノモアリ、オシロイノ花ノ様ニ管ノ形ヲシタノモアル。

花ノ附方モマタソレ〴〵違フ。タトヘバボタンノ様ニ一輪（イチリン）❷咲ノモアリ、人参ノ様ニカラカサヲ擴❸ゲタ形ニ集ツテ咲クノモアル。又麥ノ穗*ノ様ナ形ニナツテ咲クモノニハ大❹葉子ノ花ナドガアリ、總ノ形ニナツテ咲クモノニハ藤ナドガアル。タンポヽ・ヨメナナドハ一輪（イチリン）咲ノ様ニ見エルガ、實ハ一ツノ莖ノ上ニ、澤山ノ小サナ花ガ集ツテ咲イテヰルノデアル。

汽船・汽車の發明

蒸氣機關❺は二百年程前に發明せられたが、初の中はたゞ水を吸ひ上げる爲に用ひる位であつた。始めて之を船に用ひて汽船を造つ

yottsu sorotte, jū-ji-kei ni natte iru. Ichigo no hana wa bon no yō na katachi de, hotaru-bukuro no hana wa fukuro no yō de aru. Shiso no hana no yō ni kuchibiru no katachi wo shita no mo ari, oshiroi no hana no yō ni kuda no katachi wo shita no mo aru.

Hana no tsuki-kata mo mata sore-zore chigau. Tatoeba botan no yō i ichirin-zaki no mo ari, ninjin no yō ni karakasa wo hirogeta katachi ni atsumatte saku no mo aru. Mata mugi no ho no yō na katachi ni natte saku mono ni wa ōbako no hana nado ga ari, fusa no katachi ni natte saku mono ni wa fuji nado ga aru. Tampopo, yomena nado wa ichirin-zaki no yō ni mieru ga, jitsu wa hitotsu no kuki no ue ni takusan no chiisa na hana ga atsumatte saite iru no de aru.

KISEN, KISHA NO HATSUMEI.

Jōki-kikan wa ni-hyaku-nen hodo mae ni hatsumei serareta ga, hajime no uchi wa tada mizu wo sui-ageru tame ni mochiiru kurai de atta. Hajimete kore wo fune ni mochiite kisen wo tsukutta no wa Amerika no

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Notes. ❶盆 Bon tray; note the plate 皿.

❷*Ichirin-zaki* efflorescence with only one flower to the bunch.

❸黄 Kō, Ō (黄海 *Kōkai*, 黄金 *Ōgon*); 横 Ō (横着 *Ōchaku*, 横領 *Ōryō*, 縦横 *Jūō*); 擴 Kaku (擴張 *Kakuchō*).

❹大葉子 *Ōbako* plantain.

❺關 Kan, *Seki* a barrier; note the gate 門.

たのはアメリカのフルトン❶といふ人、又之を車に應用して、汽車をこしらへたのは、イギリスのスチブンソン❷といふ人である。

如何なる發明も、一度や二度の不成功で氣をくじく樣では出來上るものでは無い。フルトンが工夫に工夫を重ねて造つた最初の船は、フランスのセーヌ川に浮❸べたが、不幸にも直に沈んでしまつた。フルトンは之に驚❹かず、更に新しい機關をイギリスに註文して、又一つの船を造つた。此の度は大丈夫と考へて、『何月何日初航海をするから、何人にも乘船の望に應❺じる。』といふ事を新聞紙❻に廣告❼したが、其の日になつて乘船したものは僅か十二人に過ぎなかつた。

此の時も少し進んだきりで、やがて動かなくなつたが、調べて見ると機關の一部に故障があつたので直ぐそれを直した。其の後は何の障もなく、百五十マイル❽を三十二時間で走つた。之を聞いて、是までフルトンを笑つた人々も大いに感心❾して、皆其の成功を喜んだと

Furuton to iu hito, mata kore wo kuruma ni ōyō shite kisha wo koshiraeta no wa Igirisu no Suchibunson to iu hito de aru.

Ika naru hatsumei mo ichi-do ya ni-do no fu-seikō de ki wo kujiku yō de wa deki-agaru mono de wa nai. Furuton ga kufū ni kufū wo kasanete tsukutta saisho no fune wa Furansu no Sēnu-gawa ni ukabeta ga, fukō ni mo sugu ni shizunde shimatta. Furuton wa kore ni odoroka-zu, sara ni atarashii kikan wo Igirisu ni chūmon shite, mata hitotsu no fune wo tsukutta. Kono tabi wa daijōbu to kangaete, "Nan-gatsu nan-nichi hatsu-kōkai wo suru kara, nani-bito ni mo jōsen no nozomi ni ōjiru." To iu koto wo shimbun-shi ni kōkoku shita ga, sono hi ni natte jōsen shita mono wa wazuka jū-ni-nin ni sugi-nakatta.

Kono toki mo sukoshi susunda kiri de, yagate ugoka-naku natta ga, shirabete miru to, kikan no ichi-bu ni koshō ga atta no de, sugu sore wo naoshita. Sono nochi wa nan no sawari mo naku, hyaku-go-jū-mairu wo san-jū-ni-jikan de hashitta. Kore wo kiite, kore made Furuton wo waratta hito-bito mo ōi ni kanshin shite, mina sono seikō wo yorokonda to iu koto de aru.

Notes. ❶Fulton. ❷Stevenson. ❸浮 *Ukaberu* to float; note the water, *san-zui*. ❹驚 *Odoroku* to be surprised, frightened; there is the same reason for referring this to horse 馬 as there is for referring the character 騒 *Sawagu* to be excited: see p. 15. ❺*Ōjiru* verb formed by adding the modified form of *suru* to an *on* reading; see vol. II, p. 171. ❻*Shimbun-shi* =*Shimbun*. ❼告 Koku to inform; note the mouth. ❽The characters for certain foreign units are obtained by adding 口 to the left of an existing character: thus 吋 *Inchi* (inch) from 寸 Sun (unit of length); 呎 *Fiito* (foot) from 尺 Shaku (unit of length); 哩 *Mairu* (mile) from 里 Ri (unit of length); 噸 *Ton* (ton) from 頓 on account of its reading, Ton, without any reference to the meaning. ❾感 Kan (感心 *Kanshin*); 減 Gen (減少 *Genshō*, 加減 *Kagen*).

いふ事である。

スチブンソンは若い時から機關の事に明るかつたが、滑りのよい車を滑りのよいレールの上で走らせる様にしたらよからうと、日夜其の事ばかり考へてゐた。さて幾度も幾度も造り直して、終に其の目的を達することが出來た。

其の頃イギリスのある會社で、馬❶車鐵道をこしらへようといふ話があつたが、スチブンソンの發明した汽車を用ひて見ようといふ事になつて、スチブンソンは其の會社に賴まれて鐵道を敷き、其の上を走る汽車を造つた。

いよ〳〵鐵道が出來て、汽車の運轉❷をして見る日になると、四方からの見物人は雲❸の如❹く集つた。中には汽車と競❺走する積で、馬に乘つて來た人もある。やがて汽車が動き出すと、馬上の人は頻にむちを打つてあせつて見たが、一時間に十五マイルも走る汽車とはどうし

Suchibunson wa wakai toki kara kikan no koto ni akarukatta ga, suberi no yoi kuruma wo suberi no yoi rēru no ue de hashiraseru yō ni shitara yokarō to, nichi-ya sono koto bakari kangaete ita. Sate iku-do mo iku-do mo tsukuri-naoshite, tsui ni sono mokuteki wo tassuru koto ga dekita.

Sono koro Igirisu no aru kaisha de basha tetsudō wo koshiraeyō to iu hanashi ga atta ga, Suchibunson no hatsumei shita kisha wo mochiite miyō to iu koto ni natte, Suchibunson wa sono kaisha ni tanomarete tetsudō wo shiki, sono ue wo hashiru kisha wo tsukutta.

Iyo-iyo tetsudō ga dekite, kisha no unten wo shite miru hi ni naru to, shi-hō kara no kembutsu-nin wa kumo no gotoku atsumatta. Naka ni wa kisha to kyōsō suru tsumori de, uma ni notte kita hito mo aru. Yagate, kisha ga ugoki-dasu to, bajō no hito wa shikiri ni muchi wo utte asette mita ga, ichi-jikan ni jū-go-mairu mo hashiru kisha to wa dō shite kyōsō ga dekiyō? Kembutsu-nin ichidō wa sono hayai no to, sono ikioi no susamajii no ni odoroita.

Notes. ❶The order of the characters in a compound sometimes affects the meaning, sometimes it does not: thus 便利 *Benri* and 利便 *Riben* mean practically the same, convenience; but 馬車 *Basha* means, a horse-drawn vehicle, while 車馬 *Shaba* means, vehicles and horses.

❷轉 Ten to revolve; note the wheel 車.

❸云 Un (云々 *Un-nun*); 雲 Un (雲霞 *Unka*, 黒雲 *Koku-un*); 曇 Don (曇天 *Donten*).

❹如 *Gotoku*, an adjective used for comparisons especially in the literary style; it corresponds to *yō na*, *yō ni* of ordinary colloquial.

❺競 Kyō to compete, race; we can see the two competitors, their legs are clear, but don't investigate the other details too closely. Compare: 兄 Kyō, Kei (兄弟 *Kyōdai*, *Keitei*); 競 Kyō, Kei (競走 *Kyōsō*, 競賣 *Kyōbai*, 競馬 *Keiba*).

て競走が出來よう。見物人一同は其の早いのと其の勢のすさまじいのに驚いた。

昔の旅

昔東海道と云つたのは江戸❶から京都へ上る街道で、凡そ百二十四里、其の間に五十三次❷と云つて、重な宿❸場が五十三あつた。一日の旅程を十里づゝと見て、十二日程かゝつた。それが今は朝の急行列車で東京を出立❹すれば、晩にははや京都に着く事が出來る。大變な違ひではないか。

昔の旅行には色々難儀な事があつた。上下八里の箱根山❺も越えなければならず、富士川・大井川・天龍川なども、其の頃は橋が無かつたから、人の肩❻車に乘つたり渡船に乘つたりして渡つたのであつた。

『箱根八里は馬❼でも越すが、越すに越されぬ大井川。』

といふ歌など

MUKASHI NO TABI.

Mukashi Tōkaidō to itta no wa Edo kara Kyōto e noboru kaidō de, oyoso hyaku-ni-jū-yo-ri, sono aida ni go-jū-san-tsugi to itte, omo na shukuba ga go-jū-san atta. Ichi-nichi no ryotei wo jū-ri zutsu to mite, jū-ni-nichi hodo kakatta. Sore ga ima wa asa no kyūkō-ressha de Tōkyō wo shuttatsu sureba, ban ni wa haya Kyōto ni tsuku koto ga dekiru. Taihen na chigai de wa nai ka?

Mukashi no ryokō ni wa iro-iro nangi na koto ga atta. Jōge hachi-ri no Hakone-yama mo koe-nakereba nara-zu, Fuji-kawa, Ōi-gawa, Tenryū-gawa nado mo, sono koro wa hashi ga nakatta kara, hito no kata-guruma ni nottari watashi-bune ni nottari shite watatta no de atta. "Hakone hachi-ri wa uma de mo kosu ga, kosu ni kosare-nu Ōi-gawa." To iu uta nado mo atta. Ō-

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Notes. ❶江 This character is read E like the *kata-kana* symbol エ which is derived from it.

❷*Tsugi* posting-station on the old Tōkaidō road between Tōkyō (then called Edo) and Kyōto.

❸宿 SHUKU, *yado* posting-station, inn; note one hundred 百 persons イ under a roof 宀.

❹出立 *Shutiatsu: tatsu* is used here as if it were an *on* reading of 立 while in reality it is a *kun* reading. In 先達て *Sendatte* the reverse occurs: TATSU is the *on* reading of 達 and therefore invariable, but it is treated as if it were a Japanese verb.

❺*Jōge* ascent and descent.

❻*Kata-guruma* carrying on the shoulders.

❼*Hakone hachi-ri* etc. quotation from a poem. If you are on horseback you can cross the 8-*ri* Hakone pass, but the river Ōi is often impossible to cross.

もあつた。大水などの時には、水のひくまでは幾日でも泊つて待つてゐなければならなかつた。其の頃之を川止と云つた。

箱根と新居とには關所があつて、役人が一々旅人を調べて通した。若し其の關所をよけて、脇道を通る様な事をすれば、關所破と云つて、其の者は重い罰を受けた。

昔の道中には馬とかごがあつた。馬は馬子が引いて、ゆる〳〵歩むのだから、早い事はない。かごも人の肩でかいて、休み〳〵行くのだから、早くもないし、又そんなに樂でも無かつた。

今は水路に汽船があり、陸上にも所々方々に、鐵道が通じてゐる。鐵道の通じてゐない所でも、馬車や人力車がある。其の上道もよくなり、橋も多くかけられた。關所も無ければ、川止も無いから、僅かの旅費、僅かの日數で女子供でも安樂に旅行が出來る。

mizu nado no toki ni wa mizu no hiku made wa iku-nichi de mo tomatte matte i-nakereba nara-nakatta. Sono koro kore wo kawa-dome to itta.

Hakone to Arai to ni wa seki-sho ga atte, yakunin ga ichi-ichi tabi-bito wo shirabete tōshita. Moshi sono seki-sho wo yokete, waki-michi wo tōru yō na koto wo sureba, seki-sho yaburi to itte, sono mono wa omoi batsu wo uketa.

Mukashi no dōchū ni wa uma to kago ga atta. Uma wa mago ga hiite, yuru-yuru ayumu no da kara, hayai koto wa nai.

Kago mo hito no kata de kaite, yasumi-yasumi iku no da kara, hayaku mo nai shi, mata sonna ni raku de mo nakatta.

Ima wa suiro ni kisen ga ari, riku-jō ni mo shosho-hōbō ni tetsudō ga tsūjite iru. Tetsudō no tsūjite i-nai tokoro de mo, basha ya jinrikisha ga aru. Sono ue michi mo yoku nari, hashi mo ōku kakerareta. Seki-sho mo nakereba kawa-dome mo nai kara, wazuka no ryohi, wazuka no nis-sū de, onna kodomo de mo anraku ni ryokō ga dekiru.

Notes. ❶川止 *Kawa-dome* impossibility of crossing a river. Compare: 止 Shi (中止 *Chūshi*, 止宿 *Shishiku*, 停止 *Teishi*); 歯 Shi (歯科醫 *Shikai*).

❷通じて *Tsūjite* from *Tsūjiru* which is formed by adding the modified form of *suru*, viz. *jiru* to the *on* reading Tsū. Compare: 通 Tsū (通行 *Tsūkō*, 通知 *Tsūchi*, 通信 *Tsūshin*, 通辨 *Tsūben*, 交通 *Kōtsū*); 痛 Tsū (頭痛 *Zutsū*, 痛切 *Tsūsetsu*).

❸費 Hi expense; note the shell.

❹女子供 *Onna kodomo* women and children: without the third character we would get a compound 女子 which is read *joshi* or *onago* woman.

❺安 An (安心 *Anshin*, 安全 *Anzen*, 平安 *Heian*); 案 An (案内 *Annai*, 案外 *Angai*, 圖案 *Zuan*).

分業

一箱ノマッテヲ造ル手數モナカ〳〵複雑(フクザツ)ナモノデ、ソレヲ大勢ノ人ガ手分シテスルノデアル。❶材木ヲ機械ニカケテ軸(デク)木ヲコシラヘル者、軸木ヲ火ニカワカス者、カワイタ軸(デク)木ノ先ヘ薬品ヲ附ケル者、ソレヲ溫室デカワカス者、揃ヘテ箱ニ入レル者、十二箱ヅツ集メテ紙❷ニ包ム者、皆ソレ〴〵ニ違フ。此ノ様ニ大勢ノ人ガ手分ヲシテ、別々ノ仕事ヲスル事ヲ分業ト云フ。

同ジ人數デ同ジ時間ニ物ヲ製造スルノニ、全體ノ人ガ同ジ仕事ヲスルヨリモ、分業デスル方ガ品物ノ出來榮(バエ)ガ良クテ、製造高モ遙(ハルカ)カニ多イ。手數ノ掛ツタマッチノ價ノ安イノモ、分業法ニ依ッテ製造スルカラデアル。若シ一人ノ手デ製造スルナラバ、一包三錢ヤ三錢五厘❸ニ賣❹ッテハ、トテモ引合フモノデナイ。

BUNGYŌ.

Hito-hako no matchi wo tsukuru tekazu mo naka-naka fukuzatsu na mono de, sore wo ōzei no hito ga tewake shite suru no de aru. Zaimoku wo kikai ni kakete jiku-gi wo koshiraeru mono, jiku-gi wo hi ni kawakasu mono, kawaita jiku-gi no saki e yakuhin wo tsukeru mono, sore wo onshitsu de kawakasu mono, soroete hako ni ireru mono, jū-ni-hako zutsu atsumete kami ni tsutsumu mono, mina sore-zore ni chigau. Kono yō ni ōzei no hito ga tewake wo shite, betsu-betsu no shigoto wo suru koto wo bungyō to iu.

Onaji nin-zu de onaji jikan ni mono wo seizō suru no ni, zentai no hito ga onaji shigoto wo suru yori mo bungyō de suru hō ga shinamono no dekibae ga yokute, seizō-daka mo haruka ni ōi. Tekazu no kakatta matchi no atai no yasui no mo, bungyō-hō ni yotte seizō suru kara de aru. Moshi hitori no te de seizō suru naraba, hito-tsutsumi san-sen ya san-sen go-rin ni utte wa, totemo hikiau mono de nai.

Notes. ❶才 SAI (talent, 才能 *Sainō*, 秀才 *Shūsai*); 材 ZAI (材木 *Zaimoku*, 材料 *Zairyō*).

❷氏 SHI (氏名 *Shimei*); 紙 SHI (表紙 *Hyōshi*, 半紙 *Hanshi*, 印紙 *Inshi*, 紙上 *Shijō*).

❸The reader with not be surprised to hear that since this article was written the price has gone up.

❹敗 HAI (失敗 *Shippai*, 敗北 *Haiboku*); 買 BAI, 賣 BAI (賣買 *Baibai*).

人ハ其ノ身體・才能（サイノウ）ナドニヨッテ、仕事ニ適不適ガアル。分業法ニ依ルト、人々ガ其ノ最モ適シタ仕事ヲスル事ニナル。又毎日同ジ仕事ヲ繰返（クリ）スカラ、誰モ早ク其ノ仕事ニ熟練（ジュクレン）スル。隨（シタガ）ッテ良イ品物ガ出來テ、製造高モ多クナル。

分業法ニ依ラズ、一人デ種々ノ仕事ヲスル事ニナルト、仕事ノ移リ變ル度毎ニ、居ル場所ヲ變ヘ、又器具ヲ取換（カ）ヘナケレバナラナイノデ、ムダニ時間ヲ費ス事ガ多イ。分業法ニ依ッテ、一人デ一種ノ仕事ニバカリ掛ル事ニナルト、ソンナ手數ガ省ケテ、徒ニ時間ヲ費ス事ガ無イ。

又分業ニ依ッテ一ツノ仕事ニバカリ掛ッテ居ルト、自然ソレニ精神ヲ凝（コ）ラス事ニナルカラ、其ノ仕事ニ適スル器具ノ改良ヤ發明ヲスル事モアル。

此ノ様ニ分業ハ大キナ利益ノアルモノデアルガ、コヽニ注意シナケ

Hito wa sono shintai, sainō nado ni yotte, shigoto ni teki, fu-teki ga aru. Bungyō-hō ni yoru to, hito-bito ga sono mottomo tekishita shigoto wo suru koto ni naru. Mata mai-nichi onaji shigoto wo kurikaesu kara, dare mo hayaku sono shigoto ni jukuren suru. Shitagatte yoi shinamono ga dekite, seizō-daka mo ōku naru.

Bungyō-hō ni yora-zu, hitori de shuju no shigoto wo suru koto ni naru to, shigoto no utsuri-kawaru tabi-goto ni, oru basho wo kae, mata kigu wo torikae-nakereba nara-nai no de, muda ni jikan wo tsuiyasu koto ga ōi. Bungyō-hō ni yotte, hitori de is-shu no shigoto ni bakari kakaru koto ni naru to, sonna tekazu ga habukete, itazura ni jikan wo tsuiyasu koto ga nai.

Mata bungyō ni yotte hitotsu no shigoto ni bakari kakatte iru to shizen sore ni seishin wo korasu koto ni naru kara, sono shigoto ni tekisuru kigu no kairyō ya hatsumei wo suru koto mo aru.

Kono yō ni bungyō wa ōki na rieki no aru mono de aru ga, koko ni chūi shi-nakereba nara-nai no wa kyōdō-itchi to iu koto de aru. Bungyō de

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Notes. ❶制 SEI (制限 *Seigen*); 製 SEI (製造 *Seizō*, 和製 *Wasei*).

レバナラナイノハ共同一致トイフ事デアル。分業デスル仕事ハ皆全體ノ一部分デアルカラ、ソレ〴〵ノ仕事ヲスルモノニ、共同一致ノ考ガ無ケレバ、分業ノ目的ハ達❶セラレナイ。例ヘバ時計ヲ造ルノニ、其ノ各部分ヲ造ル人々ガメイ〳〵勝手ナ形ヲ造ツタナラ、ソレヲ完❷全ナ時計ニ組立テル事ハ出來ナイ。折角苦勞❸シテモ、其ノ仕事ハ何ニモナラナイ。

文明ノ進歩スルニ隨(シタガ)ヒ、分業ハ益❹〻發達シテ、今日デハドンナ品物ヲ製造スルニモ、分業法ニ依ラナイ事ハホトンド無イ。又國家全體カラ言ヘバ、農夫ノ田畑❺ヲ耕(タガヤ)シ、大工ノ家屋ヲ造リ、商人ノ物品ヲ賣買シ官公吏(リ)ノ事務ヲ取扱ヒ、教師ノ生徒ヲ教育スル等ハ皆分業ニ外ナラヌノデアル。

競馬

昔或氏❻神のお祭に競馬の神事といふ事があつた。それは氏❼子の五

suru shigoto wa mina zentai no ichi-bubun de aru kara, sore-zore no shigoto wo suru mono ni, kyōdō itchi no kangae ga nakereba bungyō no mokuteki wa tasserare-nai. Tatoeba tokei wo tsukuru no ni, sono kaku bubun wo tsukuru hito-bito ga meimei katte na katachi wo tsukutta nara, sore wo kanzen na tokei ni kumi-tateru koto wa deki-nai. Sekkaku kurō shite mo, sono shigoto wa nan ni mo nara-nai.

Bummei no shimpo suru ni shitagai, bungyō wa masu-masu hattatsu shite, konnichi de wa donna shinamono wo seizō suru ni mo bungyō-hō ni yora-nai koto wa hotondo nai. Mata kokka zentai kara ieba, nōfu no ta-hata wo tagayashi, daiku no kaoku wo tsukuri, shōnin no buppin wo baibai shi, kankōri no jimu wo tori-atsukai, kyōshi no seito wo kyōiku suru tō wa mina bungyō ni hoka nara-nu no de aru.

KURABE-UMA.

Mukashi aru uji-gami no o matsuri ni kurabe-uma no jinji to iu koto ga atta. Sore wa uji-ko no go-ka-son kara kodomo no kishu wo hitori

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Notes. ❶*Tasserare-nai*; the *on* reading of the character TATSU, followed by *suru* in the negative passive.

❷完 KAN complete; compare the meaning of 元 beginning. Compare the readings: 元 GEN, GAN (元氣 *Genki*, 元日 *Ganjitsu*); 完 KAN (完全 *Kanzen*, 完成 *Kansei*).

❸勞 Rō labour; note 力.

❹益 This character may be read *masu* or *masu-masu*; the sign after the character means that here it is to be read in its reduplicated form.

❺畑 *Hatake* field. This character is of Japanese origin. *Ta* are distinguished from *hatake* in that *ta* have water and *hatake* have not. This absence of water is indicated by 火.

❻*Uji-gami* god of the locality.

❼*Uji-ko* devotees of the god.

箇村から子供の騎手を一人づゝ出して、競馬をさせて、勝つた村は次の祭の日まで、其の五箇❶村の頭になるといふ定であつた。

或年選ばれた子供の中に、優❷れて上手な騎❸手が二人あつた。一人は熊吉、一人は愛作といつて、年は同❹じく十五歳。『今年の競馬はさぞ面白からう。』と、祭の當日には、おびたゞしい見物人が朝早くから宮の境内へ詰めかけた。やがて五人の騎手は多くの人々に附添はれ、靜々馬を歩ませて、鳥居の下へ集つて來た。

神主は先づ神前で祝詞を上げて、それがすむと、『支度。』といふ合圖の一番太鼓を打鳴らした。五人の騎手は神に勝利を祈つて、第二の合圖を待構へてゐる。五箇村の人々は各我が村の騎手に向つて、『是非勝つてくれ。』『負けたら村の名折になるぞ。』『しつかりやつてくれ。』などと、口々に勢をつけてゐる。

二番太鼓の『並べ。』の合圖に五人の騎手は打連れて、拜殿の後の大き

zutsu dashite kurabe-uma wo sasete, katta mura wa tsugi no matsuri no hi made, sono go-ka-son no kashira ni naru to iu sadame de atta.

Aru toshi erabareta kodomo no naka ni sugurete jōzu na kishu ga futari atta. Hitori wa Kumakichi, hitori wa Aisaku to itte, toshi wa onajiku jū-go-sai. "Kotoshi no kurabe-uma wa sazo omoshirokarō." To, matsuri no tō-jitsu ni wa, obitadashii kembutsu-nin ga asa hayaku kara miya no keidai e tsumekaketa. Yagate, go-nin no kishu wa ōku no hito-bito ni tsuki-soware, shizu-shizu uma wo ayumasete, torii no shita e atsumatte kita.

Kannushi wa mazu shinzen de norito wo agete sore ga sumu to, "Shitaku" to iu aizu no ichiban-daiko wo uchi-narashita. Go-nin no kishu wa kami ni shōri wo inotte, dai-ni no aizu wo machi-kamaete iru. Go-ka-son no hito-bito wa ono-ono waga mura no kishu ni mukatte, "Zehi katte kure." "Maketara mura no naore ni naru zo." "Shikkari yatte kure." Nado to, kuchi-guchi ni ikioi wo tsukete iru.

Niban-daiko no "Narabe" no aizu ni, go-nin no kishu wa uchitsurete,

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Notes. ❶箇 Ko, Ka aux. num. used for counting things which have no special aux. num.: when used, as here, between the numeral and an ordinary noun, the reading *ka* is generally preferred. ❷*Sugurete* is a gerund; it has here the force of an adverb. Other gerunds which are often used as adverbs are: *hajimete*, *kiwamete*, and *shitagatte*. ❸騎 Ki to ride; we have naturally *uma-hen*. ❹*Onajiku* the adverbial form of *onaji* is used in the formal style in ways which seem strange to western ears. In this case, *onajiku jū-go-sai* would be in ordinary colloquial *futari tomo jū-go deshita*. Note also that the final verb is wanting in the text. Other examples of *onajiku*: after referring to a letter we might say *onajiku henji* meaning *sono tegami no henji*. Again, sometimes it has the meaning of 'ditto.' E. g.: *Taishō ni-nen roku-gatsu jū-go-nichi*....(this and that happened); *onajiku jū-ku-nichi*....; this means, the same year the same month on the 19th. If we had *onajiku hachi-gatsu jū-ku-nichi*...., it would mean, the same year on the 19th August. The character 同 is often abbreviated to 仝 especially in lists, etc., when used in the sense of 'ditto.'

な立石の前に並んで、馬の頭をそろへて、三番太鼓を今や遅しと待構へてゐる。

三番太鼓が鳴❷るが早いか、五匹の馬は一散にかけ出した。社の森❸を離れるまでは、餘り甲乙❹はなかつた。馬場の中程から一騎後れ、二騎後れ、續いて三騎までも後れて、もはや熊吉と愛作の二人だけの競走となつた。

二人の馬は五分々々に進んで行つたが、池の右手へさしかゝつた時、熊吉の馬はつまづいて前足を折つた。熊吉は❺つるりとすべつて、其のはずみにころ〳〵と轉がつて、池の中へ落込んだ。

愛作は驚いて、ひらりと馬から飛下りて、すぐに熊吉のえりを引つつかんで、ぐつと岸へ引寄せた。附添人も見物人も膽❻を冷して驅寄つて、熊吉に水を吐❼かせるやら、醫者を呼びに走る❽やら、上❾を下への騒ぎである。

haiden no ushiro no ōki na tateishi no mae ni narande, uma no atama wo soroete, samban-daiko wo ima ya ososhi to machi-kamaete iru.

Samban-daiko ga naru ga hayai ka, go-hiki no uma wa issan ni kakedashita. Yashiro no mori wo hanareru made wa, amari kō-otsu wa nakatta. Baba no naka-hodo kara ik-ki okure, ni-ki okure, tsuzuite san-ki made mo okurete, mohaya Kumakichi to Aisaku no futari dake no kyōsō to natta.

Futari no uma wa gobu-gobu ni susunde itta ga, ike no migi-te e sashi-kakatta toki, Kumakichi no uma wa tsumazuite mae-ashi wo otta. Kumakichi wa tsururi to subette, sono hazumi ni koro-koro to korogatte, ike no naka e ochikonda.

Aisaku wa odoroite, hirari to uma kara tobi-orite, sugu ni Kumakichi no eri wo hittsukande, gutto kishi e hikiyoseta. Tsukisoi-nin mo kembutsu-nin mo kimo wo hiyashite kakeyotte, Kumakichi ni mizu wo hakaseru yara, isha wo yobi ni hashiru yara, ue wo shita e no sawagi de aru.

Notes. ❶*Ima ya ososhi* etc. to be (ready and) waiting impatiently. The form *ososhi* belongs properly to the literary style: in colloquial you would say *osoi*. ❷*Naru ga hayai ka* as soon as it sounded. ❸森 *Mori* wood, forest; represented by three trees 木. ❹The characters 甲 Kō, 乙 Otsu, 丙 Hei, 丁 Tei are used for enumeration or classification much as we use: first, second, third, fourth, or A, B, C, D. The meaning here is: the race was so equal there was no first or second. ❺*Tsururi* onomatope. ❻*Kimo wo hiyasu* to make one's blood run cold. The word *kimo* liver, is used in various amusing idiomatic expressions: *kimo wo tsubusu* to be frightened out of one's wits; *kimo wo kesu* to be frightened to death; *kimo wo kudaku* to be anxious about; *kimo no futoi yatsu* a bold or audacious fellow. ❼吐 *Haku* to vomit; from the mouth 口 to the ground 土. Compare: 土 Do, To (土人 *Dojin*, 土地 *Tochi*, 風土 *Fūdo*); 吐 To (吐息 *Toiki*). ❽*Yara* here indicates repetition. ❾*Ue wo shita e no sawagi* in great confusion and all topsyturvy.

愛作方❶の人々は愛作の肩をたゝいて、

『感心だ〳〵、えらい子だ。熊吉の落馬したのにかまはず、馬をかけさせたら、勝も勝、大勝であつたのに、人の命には替へられないと、相手を助けてやつたのは如何にも見上げた立派な行だ。相手の熊吉があの通りで、今日の勝負は極らないが、何れ又改めてやり直しをしてもらはなければなるまい。』

と云つた。

熊吉方の人々は、

『もう改めて勝負には及❷びません。勝はあなた方❸のものです。愛作さんの立派な心掛で熊吉の命が助かりました。愛作さんは實に見上げたものです。どうか今日から一年の間、あなた方❹の村が五箇村の頭になつて、御支配をなさつて下さい。』

と云つた。

Aisaku-gata no hito-bito wa Aisaku no kata wo tataite,

"Kanshin da, kanshin da, erai ko da. Kumakichi no rakuba shita no ni kamawa-zu, uma wo kakesasetara, kachi mo kachi, ō-kachi de atta no ni, hito no inochi ni wa kaerare-nai to, aite wo tasukete yatta no wa ika ni mo mi-ageta rippa na okonai da. Aite no Kumakichi ga ano tōri de, kyō no shōbu wa kimara-nai ga, izure mata aratamete yari-naoshi wo shite morawa-nakereba narumai."

To itta.

Kumakichi-gata no hito-bito wa,

"Mō aratamete shōbu ni wa oyobimasen. Kachi wa anata-gata no mono desu. Aisaku San no rippa na kokorogake de, Kumakichi no inochi ga tasukarimashita. Aisaku San wa jitsu ni mi-ageta mono desu. Dōka kyō kara ichi-nen no aida anata-gata no mura ga go-ka-son no kashira ni natte, go shihai wo nasatte kudasai."

To itta.

Notes. ❶*Aisaku-gata;* this *kata* is not a sign of the plural here; it means related to or connected with Aisaku, i. e. the supporters of Aisaku, the men who form his party.

❷及 Kyū (及第 *Kyūdai*, 普及 *Fukyū*); 吸 Kyū (呼吸 *Kokyū*).

❸*Anata-gata;* here *kata* is both a sign of the plural and it also refers to party; you and your party.

❹*Anata-gata no mura;* here *kata* is a sign of the plural.

此の話が傳はつて、愛作は五箇村はおろか、近所近ぺんのほめ者となつた。

本

我々は毎日本を讀んで色々な事を覺える。本の中には字ばかりのもあるが、畫や地圖や寫眞の入つてゐるのもある。讀んでゐる間は中に書いてある事ばかりを一心に考へてゐるから、どうして出來るものかといふ事は深く考へないが、本といふものはたやすく出來るものではない。

澤山の本を讀んだ學問❶の深い人でも、筆をとる前には十分に其の考を練らなければならぬ。さて書始めてからも、消したり加へたりして、我々の讀む樣なものになるまでには、幾度書直すかも知れない。畫を書く人、圖をひく人、寫眞を寫す人の苦心もまた一通りではない。

Kono hanashi ga tsutawatte, Aisaku wa go-ka-son wa oroka, kinjo kimpen no home-mono to natta.

HON.

Ware-ware wa mai-nichi hon wo yonde, iro-iro na koto wo oboeru. Hon no naka ni wa ji bakari no mo aru ga, e ya chizu ya shashin no haitte iru no mo aru. Yonde iru aida wa naka ni kaite aru koto bakari wo isshin ni kangaete iru kara, dō shite dekiru mono ka to iu koto wa fukaku kangae-nai ga, hon to iu mono wa tayasuku dekiru mono de wa nai.

Takusan no hon wo yonda gakumon no fukai hito de mo, fude wo toru mae ni wa jūbun ni sono kangae wo nera-nakereba nara-nu. Sate kaki-hajimete kara mo, keshitari kuwaetari shite, ware-ware no yomu yō na mono ni naru made ni wa, iku-tabi kaki-naosu ka mo shire-nai. E wo kaku hito, zu wo hiku hito, shashin wo utsusu hito no kushin mo mata hito-tōri

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Notes. ❶門 Mon (gate, 門番 *Momban*); 問 Mon (問答 *Mondō*, 學問 *Gakumon*); note that the character 問 consists of a mouth 口 at a gate 門, this corresponds to the meaning of 問 *Tou* to inquire.

かうして出來上つたものを活版❶所へ渡す。

活版所では、活字拾ひがそれを讀みながら、活字を拾つて並べる。圖や畫は別に堅い木に彫り、寫眞は銅版に彫りつけて、相當の場所に入れる。さて假に印刷して、讀合せて見て、誤があれば、幾度でも其の活字を抜きかへて植直す。一字も誤が無くなつてから❷本刷にかゝるのである。一色の印刷は一度刷ればよいが、色の澤山混つた美しい繪畫や地圖の樣なものは、幾度も幾度も印刷を重ねなければならぬ。又極上品な物になると、機械では刷らないで、手刷にする。

印刷が出來上つてから本に綴ぢる迄にも、まだ中々手數がかゝる。印刷する紙は廣い大きな紙で、幾ページ分も一度に刷れる。それを折つて、そろへて綴ぢる。其の上に表紙を附けて、機械に掛けて固くしめる。表紙には紙ばかりのもあり、紙の上を布で包んだのもある。又立派な物になると、革を着せたのもある。

de wa nai. Kō shite deki-agatta mono wo kappanjo e watasu.

Kappanjo de wa, katsuji-hiroi ga sore wo yomi nagara katsuji wo hirotte naraberu. Zu ya e wa betsu ni katai ki ni hori, shashin wa dōban ni hori-tsukete, sōtō no basho ni ireru. Sate kari ni insatsu shite, yomi-awasete mite, ayamari ga areba, iku-do de mo sono katsuji wo nuki-kaete ue-naosu. Ichi-ji mo ayamari ga nakunatte kara hon-zuri ni kakaru no de aru. Hito-iro no insatsu wa ichi-do sureba yoi ga, iro no takusan majitta utsukushii kaiga ya chizu no yō na mono wa iku-do mo iku-do mo insatsu wo kasane-nakereba nara-nu. Mata goku jōhin na mono ni naru to, kikai de wa sura-nai de, te-zuri ni suru.

Insatsu ga deki-agatte kara hon ni tojiru made ni mo, mada naka-naka tesū ga kakaru. Insatsu suru kami wa hiroi ōki na kami de, iku-peiji bun mo ichi-do ni sureru. Sore wo otte, soroete tojiru. Sono ue ni hyōshi wo tsukete, kikai ni kakete kataku shimeru. Hyōshi ni wa kami bakari no mo ari, kami no ue wo nuno de tsutsunda no mo aru. Mata rippa na mono ni naru to, kawa wo kiseta no mo aru.

Notes. ❶反 HAN (反對 *Hantai*, 反省 *Hansei*, 違反 *Ihan*); 阪 HAN (京阪 *Keihan*); 版 HAN (活版 *Kappan*, 版圖 *Hanto*); 板 HAN (甲板 *Kampan*); 飯 HAN (夕飯 *Yūhan*).

❷本 here means real.

是は活版刷の本の造り方であるが、この外に木版刷の本もある。それは版下を堅い木にはりつけて、其の上から彫つて版木を造り、一枚づつ手刷にするのである。

活版は印刷が終れば、其の活字を取離すことが出來るから、同じ活字を何度でも組立てて使へる。木版では一枚々々彫らなければならぬから、其の自由❶がきかぬ。又活字は何時でも直に植ゑる事が出來るが、木版では一枚づつ彫るから、手間が幾層倍もかゝる。それ故近年は木版が段々廢れて活版を用ひる事が多くなつた。

橘中佐❷

明治❸三十七八年ノ戰役ニ、君❹ノタメ國ノタメ、名譽ノ戰死ヲ遂ゲタ軍人ハ大勢アツタガ、其ノ中デモ海軍ノ廣瀨中佐、陸軍ノ橘中佐ノ二人ハ軍神トマデ云ハレタ。

Kore wa kappan-zuri no hon no tsukuri-kata de aru ga, kono hoka ni mokuhan-zuri no hon mo aru. Sore wa han-shita wo katai ki ni hari-tsukete, sono ue kara hotte hangi wo tsukuri, ichi-mai zutsu te-zuri ni suru no de aru.

Kappan wa insatsu ga owareba, sono katsuji wo tori-hanasu koto ga dekiru kara, onaji katsuji wo nan-do de mo kumi-tatete tsukaeru. Mokuhan de wa ichi-mai, ichi-mai hora-nakereba nara-nu kara, sono jiyū ga kika-nu. Mata katsuji wa itsu de mo tadachi ni ueru koto ga dekiru ga, mokuhan de wa ichi-mai zutsu hora kara, tema ga iku-sōbai mo kakaru. Sore yue kinnen wa mokuhan ga dan-dan sutarete, kappan wo mochiiru koto ga ōku natta.

TACHIBANA CHŪSA.

Meiji san-jū-shichi-hachi-nen no sen-eki ni Kimi no tame kuni no tame, meiyo no senshi wo togeta gunjin wa ōzei atta ga, sono uchi de mo, kaigun no Hirose Chūsa, rikugun no Tachibana Chūsa no futari wa gun-shin to made iwareta.

Notes. ❶由 Yu, Yū (由來 *Yurai*, 自由 *Jiyū*, 理由 *Riyū*); 油 Yu, Yū (油斷 *Yudan*, 石油 *Sekiyu*, 油然 *Yūzen*).

❷左 Sa (左右 *Sayū*); 佐 Sa (中佐 *Chūsa*).

❸始 Shi (始終 *Shijū*); 治 *Ji* (明治 *Meiji*).

❹君 Kun (君子 *Kunshi*, 主君 *Shukun*); 郡 Gun (rural district).

橘中佐ハ東宮武官トシテ皇太子殿下ノ御信任ノ篤イ軍人デアッタ。三十七年ノ四月第二軍ニツイテ戦地ヘ向ツタガ、中佐ハ今度ノ出陣ヲ幸ニ、帝國ノタメ、天皇陛下ノ御タメニ、目覺シイ働ヲシナケレバナラナイト、八月末ノ遼陽ノ戦ニハ、部下ノ大隊ヲ率キテ、勢鋭ク進撃シタ。

敵ハ險シイ山ニ陣取ツテ、上カラ下マデ幾重モノ陣地ヲ布キ、盛ニ弾丸ヲ打出ス。

我ガ兵ハ物トモセズ敵陣目掛ケテ突撃シタガ、敵ハ劍ノ林ヲ以テ迎ヘタ。中佐ハ眞先ニ立ツテ、敵中ヘ躍リ込ンデ、忽チ三人ノ敵ヲ斬リ殺シタ。敵ノ弾丸ハ雨アラレノ様ニ飛ンデ來ル。中佐ハハヤ、右手ニ一ケ所ノ傷ヲ受ケタガ、少シモヒルマズ、左手ニ軍刀ヲ持ツテ部下ノ兵士ヲ勵マシ〳〵、トウ〳〵山上ノ敵ヲ追拂ツテ、日ノ丸ノ國旗ヲ立テタ。時ハ八月三十一日ノ朝日モマダ上ラナイ頃デアッタ。

Tachibana Chūsa wa Tōgū bukan to shite, Kōtaishi Denka no go shinnin no atsui gunjin de atta. San-jū-shichi-nen no shi-gatsu Dai Ni-gun ni tsuite senchi e mukatta ga, Chūsa wa kondo no shutsujin wo saiwai ni Teikoku no tame, Tennō Heika no on tame ni mezamashii hataraki wo shi-nakereba naranai to, hachi-gatsu sue no Ryōyō no tatakai ni wa, buka no daitai wo hikiite, ikioi surudoku shingeki shita.

Teki wa kewashii yama ni jin-dotte, ue kara shita made iku-e mo no jinchi wo shiki, sakan ni dangan wo uchi-dasu.

Waga hei wa mono to mo se-zu teki-jin megakete totsugeki shita ga, teki wa tsurugi no hayashi wo motte mukaeta. Chūsa wa massaki ni tatte, teki-chū e odori-konde, tachimachi san-nin no teki wo kiri-koroshita. Teki no dangan wa ame-arare no yō ni tonde kuru. Chūsa wa haya migi-te ni ik-kasho no kizu wo uketa ga, sukoshi mo hiruma-zu, hidari-te ni guntō wo motte buka no heishi wo hagemashi, hagemashi, tōtō san-jō no teki wo oi-haratte, Hi-no-maru no kokki wo tateta. Toki wa hachi-gatsu san-jū-ichi-nichi no asa-hi mo mada nobora-nai koro de atta.

Notes. ❶武官 *Bukan* military attaché, aide-de-camp.

❷殿 This character is here read DEN, but it is often found after a name and read *Dono* with the meaning of Mr. This use is common in correspondence which is not of a private character.

❸適 TEKI (適當 *Tekitō*); 敵 TEKI (enemy).

❹*Mono to mo se-zu* ignoring the danger.

❺*Me-gakeru* to single out.

❻*Wo motte*; post-positional expression common in the literary style; it has a very vague meaning; on, by, with, etc.

❼*Hidari te ni guntō wo motte* holding his sword in his left hand; here *wo motte* is not the same as above.

❽士 SHI (武士 *Bushi*, 士官 *Shikan*); 仕 SHI (仕度 *Shitaku*); 志 SHI (志願 *Shigan*, 意志 *Ishi*).

❾*Hi-no-maru* the sun in the national flag.

敵ハ之ヲ見テ、三方カラ大砲❶ヲ打チカケタ。如何ニ心ハ堅(カタ)クテモ、身ハ鐵石デナイ。砲彈ニ倒レル兵士ハ數ヘキレナイ。之ヲ見タ敵ハ更ニ新手ヲ加ヘテ、再ビ攻❷メ寄セテ來タ。

中佐ハ

『一度占領(センリョウ)シタ此ノ高地、全滅スルトモ敵ノ手ニ渡スナ。』

一❸足モ退却(タイキャク)スルナ。』

ト叫(サケ)ンデ部下ヲ勵(ハゲ)マシ、敵ヲ擊退(ゲキタイ)スルコト數度ニ及ンダ。此ノ時中佐ハ既(スデ)ニ第二彈ヲ右手ニ、第三彈ヲ腹ニ受ケテ居タガ、ソレデモタ❹ワマズ、奮戰(フンセン)ヲ續ケテ居ルト、間モナク砲彈ノ破片ガ中佐ノ腰(コシ)ニ當ツテ、

中佐ハドウト❺其ノ場ニ倒レタ。

傍ニ居タ一❻軍曹(グンソウ)ハ中佐ヲホリノ內ニ入レテ介抱(カイホウ)❼シタ。戰ハマス〳〵烈シイ。中佐ハ目ヲ見張ツテ、軍刀ヲ杖(ツエ)ニ起上ラウトスル。軍曹(グンソウ)ハ中佐ヲ背負ツテ、彈丸ノ下ヲ潛(クグ)リナガラ、險シイガケヲカケ下リタ。

Teki wa kore wo mite, sam-bō kara taihō wo uchi-kaketa. Ika ni kokoro wa katakute mo mi wa tesseki de nai. Hōdan ni taoreru heishi wa kazoe-kire-nai. Kore wo mita teki wa sara ni ara-te wo kuwaete, futatabi seme-yosete kita.

Chūsa wa,

"Ichi-do senryō shita kono kōchi, zemmetsu suru tomo teki no te ni watasu-na. Hito-ashi mo taikyaku suru-na."

To sakende buka wo hagemashi, teki wo gekitai suru koto sū-do ni oyonda. Kono toki Chūsa wa sude ni dai ni-dan wo migi-te ni, dai san-dan wo hara ni ukete ita ga, sore de mo tawama-zu funsen wo tsuzukete iru to, ma mo naku hōdan no hahen ga Chūsa no koshi ni atatte, Chūsa wa dō to sono ba ni taoreta.

Katawara ni ita ichi gunsō wa Chūsa wo hori no uchi ni irete kaihō shita. Tatakai wa masu-masu hageshii. Chūsa wa me wo mi-hatte, guntō wo tsue ni oki-agarō to suru. Gunsō wa Chūsa wo seotte, dangan no shita wo kuguri nagara, kewashii gake wo kake-orita.

Notes. ❶砲 Hō gun; that which contains 包 a stone 石 i.e. bullet.

❷工 Kō, Ku (工夫 *Kōfu, Kufū,* 工場 *Kōjō,* 女工 *Jokō*); 功 Kō (功用 *Kōyō,* 成功 *Seikō*); 攻 Kō (攻撃 *Kōgeki,* 專攻 *Senkō*); 空 Kū (空氣 *Kūki*).

❸*Hito-ashi* one step.

❹*Tawamu* to relax.

❺*Dō* onomatope which represents the dull sound of the body when it fell.

❻When *ichi* is used before an ordinary noun—not an aux. num.—it generally has a meaning about equivalent to the indefinite article 'a'. *Ni, san,* etc. are not often used before ordinary nouns.

❼介 Kai (介抱 *Kaihō*); 界 Kai (世界 *Sekai*).

ホツト一❶息ツク折カラ、一彈又モ中佐ノ胸ヲ貫キ、軍曹（グンサウ）ノ胸ヲモ打抜イタ。二人ハ投ゲ出サレテ夢ウツヽ。

二人ハ吹ク朝風ニ正氣ヅイタ。軍曹（グンサウ）ハ同❷ジク負傷シテ其處ニ倒レテ居タ一兵士ト共ニ中佐ヲ勞ツタ。敵ノ突擊ノ聲ガ盛ニ聞エル。陣地ハ再ビ敵ニ取返サレルノデアラウ。中佐ハ

『アヽ殘念。❸多數ノ部下ヲ死ナセタ上、折角占領（センリヨウ）シタ陣地ヲ取返サレテ殘念千萬ダ。』

ト云ヒナガラ、形ヲ正シテ、

『今日ハ我ガ皇太子殿下ノ御誕生（タンジヤウ）日ダ。此ノ日出度イ日ニ討死（ウチ）スルノハ軍人ノ面目ダ。名譽ノ事ダ。』

軍曹（グンサウ）ハ自分ノ重傷ヲモウチ❹忘レテ、アラン限リノ力ヲ盡シタガ、中佐ノ息ハトウ〳〵其ノ日ノ夕方ニ絶エタ。

コレヨリ先、中佐ハ自分ノ馬丁ニ言付ケテ、

Hotto hito-iki tsuku ori kara, ichi-dan mata mo Chūsa no mune wo tsuranuki, gunsō no mune wo mo uchi-nuita. Futari wa nage-dasarete, yume-utsutsu.

Futari wa fuku asa-kaze ni shōki-zuita. Gunsō wa onajiku fushō shite soko ni taorete ita ichi heishi to tomo ni Chūsa wo itawatta. Teki no totsu-geki no koe ga sakan ni kikoeru. Jinchi wa futatabi teki ni tori-kaesareru no de arō. Chūsa wa,

"Ā, zannen. Tasū no buka wo shinaseta ue, sekkaku senryō shita jinchi wo tori-kaesarete zannen semban da."

To ii nagara, katachi wo tadashite,

"Kyō wa waga Kōtaishi Denka no go tanjō-bi da. Kono medetai hi ni uchijini suru no wa gunjin no memmoku da. Meiyo no koto da."

Gunsō wa jibun no jūshō wo mo uchi-wasurete, aran kagiri no chikara wo tsukushita ga, Chūsa no iki wa tōtō sono hi no yūgata ni taeta.

Kore yori saki Chūsa wa jibun no batei ni iitsukete,

Notes. ❶*Hito-iki* a sigh (here, of relief).
❷Here *onajiku* is used like an ordinary adverb.
❸念 NEN to think; now 今 in the mind 心.
❹*Uchi-wasureru* to forget completely.

『若シ夜明頃、突撃ノ聲ガ聞エテ、砲聲・銃聲ガ絶エタラ、見事ニ敵ノ陣地ヲ取ツタト思ヘ。　其ノ時ハスグ馬ヲ引イテ來イ。　若シ突撃ノ聲ガ聞エテモ、砲聲・銃聲ガ續クヤウナラ、我ガ軍ガ苦戰シテヰルト思ヘ。　其ノ時ハオレノ死體ヲ背負ツテ歸ル積リデカケツケヨ。』

ト言ツタガ、夜明頃突撃ノ聲ガ盛ニ起ツテモ、砲聲・銃聲ハ絶エナイ。馬丁ハドウナルコトカト、心配シナガラ、様子ノ分ルノヲ待ツテ居タガ、トウ〳〵戰死サレタト聞イテ、驅ケツケテ其ノ死ガイニ取リスガツテ泣イタ。

橘中佐ハ平生カラ志ノ堅イ、勇氣ニ滿チタ軍人デ、部下ヲ憐ム心モ深カツタ。　中佐ノ様ナ死方ヲシタ人ハイクラモアルガ、軍神ト言ハレル程ニ敬ハレタノハ、平生カラノ行ガ立派デアツタカラデアル。　海軍ノ廣瀬中佐モ矢張リ同ジデアル。

"Moshi yo-ake goro totsugeki no koe ga kikoete, hōsei, jūsei ga taetara, migoto ni teki no jinchi wo totta to omoe. Sono toki wa sugu uma wo hiite koi. Moshi totsugeki no koe ga kikoete mo, hōsei jūsei ga tsuzuku yō nara waga gun ga kusen shite iru to omoe. Sono toki wa ore no shitai wo seotte kaeru tsumori de kake-tsukeyo."

To itta ga, yo-ake goro totsugeki no koe ga sakan ni okotte mo hōsei, jūsei wa tae-nai. Batei wa dō naru koto ka to shimpai shi nagara, yōsu no wakaru no wo matte ita ga, tōtō senshi sareta to kiite, kake-tsukete, sono shigai ni tori-sugatte naita.

Tachibana Chūsa wa heizei kara kokorozashi no katai yūki ni michita gunjin de, buka wo awaremu kokoro mo fukakatta. Chūsa no yō na shini-kata wo shita hito wa ikura mo aru ga gun-shin to iwareru hodo ni uyama-wareta no wa heizei kara no okonai ga rippa de atta kara de aru. Kaigun no Hirose Chūsa mo yahari onaji de aru.

Notes. ❶責 Seki (責任 *Sekinin*); 積 Seki (面積 *Menseki*).

❷*Kake-tsukeyo* this form of the imperative belongs more properly to the literary style; in colloquial it would be *kake-tsukero.*

❸勇 Yū courage; note the strength 力.

❹敬 Kei (敬禮 *Keirei*, 不敬 *Fukei*); 警 Kei (警察署 *Keisatsusho*).

確な保[1]證

外國の或商會で新聞紙に店員[2]入用の廣告を出した。志望者は五十人ばかりも來たが、主人は其の中で一人の青年を雇入れる事に極めた。

或人が主人に向つて、知名の人の手紙を持つて來た者も大勢あつたのに、どういふ御見込で、あの青年を御用ひになつたのかと尋ねた。主人は答へて、

『あれが此の室にはいる前、先づ着物のほこりを拂ひ、はいつてからは靜かに後の戸を締めた。きれいずきで、つゝしみ深い事は、それでよく分りました。談話最中一人の老人がはいつて來ましたが、直に立つていすを譲りました。人に親切な事は是でも知れると思ひました。あいさつをしても丁ねいで、少しも生意氣な風

TASHIKA NA HOSHŌ.

Gaikoku no aru shōkai de shimbun-shi ni ten-in nyūyō no kōkoku wo dashita. Shibōsha wa go-jū-nin bakari mo kita ga, shujin wa sono uchi de hitori no seinen wo yatoi-ireru koto ni kimeta.

Aru hito ga shujin ni mukatte, chimei no hito no tegami wo motte kita mono mo ōzei atta no ni, dō iu o mikomi de ano seinen wo o mochii ni natta no ka to tazuneta.

Shujin wa kotaete,

"Are ga kono shitsu ni hairu mae, mazu kimono no hokori wo harai, haitte kara wa shizuka ni ushiro no to wo shimeta. Kirei-zuki de tsutsushimi-bukai koto wa sore de yoku wakarimashita. Danwa saichū hitori no rōjin ga haitte kimashita ga, sugu ni tatte, isu wo yuzurimashita. Hito ni shin-setsu na koto wa kore de mo shireru to omoimashita. Aisatsu wo shite mo teinei de, sukoshi mo namaiki na fū ga naku, nani wo kiite mo,

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Notes. ❶保 Ho; the *kata-kana* symbol 木 is derived from this character.

❷員 In (會員 *Kai-in*, 滿員 *Man-in*); 圓 En (unit of money).

が無く、何を聞いても、一々明白に答へて、しかも餘計な事は言ひません。はき〳〵してゐて、禮儀・作法を辨へてゐる事も、それですつかり分りました。

私はわざと一卷❶の書物を床の上に投げて置きました。外の者は少しも氣が附かないで、中にはそれを踏んだ者も有りましたが、あの青年ははいると直に書物を取上げて、テーブルの上に置きました。それで注意❷深い男といふ事を知りました。

人が大勢込合つてゐる中で、少しも人に先んじようとはせず、靜かに自分の順番を待つてゐました。あれの溫順な事をよく現❸して居ります。又着物は粗末ながら、さつぱりしたものを着て、齒もよく磨いてゐました。又字を書く時に、指先を見ると、爪は短く切つてゐました。外の者は着物だけは美しかつたが、爪の先はみんな眞黒になつてゐました。

ichi-ichi meihaku ni kotaete, shika mo yokei na koto wa iimasen. Haki-haki shite ite, reigi, sahō wo wakimaete iru koto mo sore de sukkari wakarimashita.

"Watakushi wa waza to ik-kan no shomotsu wo yuka no ue ni nagete okimashita. Hoka no mono wa sukoshi mo ki ga tsuka-nai de naka ni wa sore wo funda mono mo arimashita ga, ano seinen wa hairu to sugu ni shomotsu wo tori-agete, tēburu no ue ni okimashita. Sore de chūi-bukai otoko to iu koto wo shirimashita.

"Hito ga ōzei komi-atte iru naka de, sukoshi mo hito ni sakinjiyō to wa se-zu, shizuka ni jibun no jumban wo matte imashita. Are no onjun na koto wo yoku arawashite orimasu. Mata kimono wa somatsu nagara, sappari shita mono wo kite ha mo yoku migaite imashita. Mata ji wo kaku toki ni yubi-sagi wo miru to, tsume wa mijikaku kitte imashita. Hoka no mono wa kimono dake wa utsukushikatta ga, tsume no saki wa minna makkuro ni natte imashita.

Notes. ❶券 KEN (入場券 *Nyūjōken*); 卷 KAN (aux. num.).

❷主 SHU (主人 *Shujin*, 戸主 *Koshu*); 住 JŪ (住宅 *Jūtaku*, 居住 *Kyojū*); 注 CHŪ (注意 *Chūi*).

❸見 KEN (見物 *Kembutsu*); 現 GEN (現金 *Genkin*, 現在 *Genzai*, 出現 *Shutsugen*).

かういふやうな色々な美質をもつてゐる事をよく見定めました上、なほ平生の行を調べて雇ふ事に致しました。立派な人の手紙よりも、何よりも、本人の行が確な保證です。』

と云つた。

ひよどりごえの阪❶❷落

❸平家の軍❹勢がふくはらの城を守つてゐる。東生田の門から西一の谷の門までの間、北は山のふもとから南は海の波打際❺まで、人や馬でふさがつてゐる。又海には一面にいくさ船が並んでゐて、海とをかとに押❻立てた何千本の赤旗❼は、まるで火の燃えたつたやうに見える。げんじは二手に分れて、のりよりの軍勢は東の門へ向ひ、義經の軍勢は西の門へ向つた。しかし義經は『表から攻め落す事はむづかしい。何でも裏から廻つて、敵の不意を擊たなければならぬ。』と考へて、

"Kō iū yō na iro-iro na bishitsu wo motte iru koto wo yoku mi-sadame-mashita ue, nao heizei no okonai wo shirabete yatou koto ni itashimashita. Rippa na hito no tegami yori mo, nani yori mo, hon-nin no okonai ga tashika na hoshō desu."

To itta.

HIYODORI=GOE NO SAKA=OTOSHI.

Heike no gunzei ga Fukuhara no shiro wo mamotte iru. Higashi Ikuta no mon kara nishi Ichi-no-Tani no mon made no aida, kita wa yama no fumoto kara, minami wa umi no nami uchi-giwa made, hito ya uma de fusagatte iru. Mata umi ni wa ichimen ni ikusa-bune ga narande ite, umi to oka to ni oshi-tateta nan-zem-bon no aka-hata wa maru de hi no moe-tatta yō ni mieru. Genji wa futa-te ni wakarete, Noriyori no gunzei wa higashi no mon e mukai, Yoshitsune no gunzei wa nishi no mon e mukatta. Shi-kashi Yoshitsune wa: "Omote kara seme-otosu koto wa muzukashii. Nan de mo ura kara mawatte, teki no fui wo uta-nakereba nara-nu." To kangaete,

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Notes. ❶*Hiyodori-goe* name of a cliff near Kōbe.

❷*Saka-otoshi* descent of the cliff.

❸*Heike* and (further on) *Genji* the names of two factions that were requently at war with each other.

❹軍勢 *Gunzei* army.

❺祭 SAI (祭日 *Saijitsu*, 祭禮 *Sairei*, 國祭 *Kokusai*); 際 SAI (際限 *Saigen*, 交際 *Kōsai*).

❻押 *Osu* has little or no meaning here.

❼*Aka-hata* the red flag was the flag of the *Heike*.

強い者ばかり三千人をすぐつて、こつそりと裏道からひよどりごえに向つた。　この中にはべんけいも居つた。　ひよどりごえは城の北の方に在つて、よつぽどけはしい所である。　不斷は人も通らない道だから、何處をどう行つてよいか分らない。　その中に日が暮れて、まつ暗になつてしまつた。

此の時べんけいは火の明りをたよりに尋ねて行つて、一人のかりうどを連れて來た。　見ると丈の高い、たくましい男[1]である。　手には狩に使ふ弓矢を持つてゐる。『年は幾つか。』と問へば、『十七。』と答へた。　義經は悦んで刀やよろひをやつて家來にした。

義經は先づ尋ねた。

『此處から城の方へ下りる事が出來るか。』

『とても出來ません。　城の後はけはしい阪で、馬の通れる所では御座いません。』

tsuyoi mono bakari san-żen-nin wo sugutte, kossori to ura-michi kara Hiyodori-goe ni mukatta. Kono naka ni wa Benkei mo otta. Hiyodori-goe wa shiro no kita no hō ni atte, yoppodo kewashii tokoro de aru. Fudan wa hito mo tōra-nai michi dı kara, doko wo dō itte yoi ka wakara-nai. Sono uchi ni hi ga kurete, makkura ni natte shimatta.

Kono toki Benkei wa hi no akari wo tayori ni tazunete itte, hitori no kariudo wo tsurete kita. Miru to take no takai takumashii otoko de aru. Te ni wa kari ni tsukau yumi-ya wo motte iru. "Toshi wa ikutsu ka?" To toeba, "Jū-shichi." To kotaeta. Yoshitsune wa yorokonde katana ya yoroi wo yatte kerai ni shita.

Yoshitsune wa mazu tazuneta.

"Koko kara shiro no hō e oriru koto ga dekiru ka?"

"Totemo dekimasen. Shiro no ushiro wa kewashii saka de, uma no tōreru tokoro de wa gozaimasen."

Note. ❶田 DEN (田地 *Denji*); 男 DAN (男子 *Danshi*).

『鹿はどうだ。』

『鹿は折々通ります。』

義經は之を聞くと、

『鹿も四つ足❶なら馬も四つ足、只爪が割れてゐるとゐない丈の違ひだ。鹿の通れる所を馬の通れないと云ふ事があるものか。さあ案内をせ❷よ。』と言ひつけて、夜の中にがけの上まで出た。間も無く夜が明けた。見下せば、城は何十丈あるか知れないがけの下にある。東西の二門は今いくさのまつ最中である。

平家方はがけの上から、敵の軍勢が攻め込まうとは夢にも思はない。義經はこゝぞと思つて、『進め〳〵。』と指圖をしたが、馬もこはがつてすくんでしまひ、人も顔を見合せて進まうとはしない。此の時義經は、

『我を手本にせよ。』

"Shika wa dō da?"

"Shika wa ori-ori tōrimasu."

Yoshitsune wa kore wo kiku to,

"Shika mo yotsu-ashi nara, uma mo yotsu-ashi, tada tsume ga warete iru to i-nai dake no chigai da. Shika no tōreru tokoro wo uma no tōre-nai to iu koto ga aru mono ka? Sā, annai wo seyo." To ii-tsukete, yoru no uchi ni gake no ue made deta. Ma mo naku yo ga aketa. Mi-oroseba, shiro wa nan-jū-jō aru ka shire-nai gake no shita ni aru. Tōzai no ni-mon wa ima ikusa no massaichū de aru.

Heike-gata wa gake no ue kara, teki no gunzei ga seme-komō to wa yume ni mo omowa-nai. Yoshitsune wa koko zo to omotte, "Susume, susume." To sashizu wo shita ga, uma mo kowagatte sukunde shimai, hito mo kao wo mi-awasete susumō to wa shi-nai. Kono toki Yoshitsune wa:

"Ware wo tehon ni seyo."

Notes. ❶足 Soku (人足 *Ninsoku*); 促 Soku (促進 *Sokushin*).

❷*Seyo* is the literary form of the imperative of *suru*; in the colloquial of today you say *shiro*.

と言ひながら、馬に一むちあてゝ驅け下りた。之を見た三千人の軍勢はどつと一時に驅け下りて、城の中へ攻め込んだ。平家は不意を打たれて、どうする事も出來ない。三方から攻立てられて、さん〴〵に打破られた。

葉

植物ノ葉ニハチドメ草ノ葉ノ様ニ小サナノモアリ、蓮(ハス)・バショヨウノ様ニ廣クテ大キナノモアル。熱イ國ニ生ズル大鬼蓮(オニバス)ハ直徑❶ガ六尺モアツテ、葉ノ質モ丈夫デアルカラ、其ノ上ニ三四歳位ノ子供ヲ坐(スワ)ラセルコトモ出來ルサウデアル。

葉ノ形❷ニハ卵形トダエン形ガ最モ多イガ、錢ノ様ニ圓イノモアリ、針(ハリ)ノ様ニ細長イノモアル。

先ヤ本ノ圓イ葉モアレバ、トガツテヰル葉モアリ、凹(ヘコ)ンデヰル葉モ

To ii nagara, uma ni hito-muchi atete kake-orita. Kore wo mita san-zen-nin no gunzei wa dotto ichiji ni kake-orite, shiro no naka e seme-konda. Heike wa fui wo utarete dō suru koto mo deki-nai. Sam-bō kara seme-taterarete, san-zan ni uchi-yaburareta.

HA.

Shokubutsu no ha ni wa chidome-gusa no ha no yō ni chiisa na no mo ari, hasu, bashō no yō ni hirokute ōki na no mo aru. Atsui kuni ni shōzuru ō-oni-basu wa chokkei ga roku-shaku mo atte, ha no shitsu mo jōbu de aru kara, sono ue ni san-shi-sai gurai no kodomo wo suwaraseru koto mo dekiru sō de aru.

Ha no katachi ni wa tamago-gata to daenkei ga mottomo ōi ga, zeni no yō ni marui no mo ari, hari no yō ni hoso-nagai no mo aru.

Saki ya moto no marui ha mo areba, togatte iru ha mo ari, hekonde

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Notes. ❶徑 KEI (徑路 *Keiro*, 直徑 *Chokkei*); 輕 KEI (輕便 *Keiben*); 經 KEI (經費 *Keihi*, 經驗 *Keiken*).

❷刑 KEI (刑事 *Keiji*); 形 KEI (形勢 *Keisei*).

アル。ヘリモノコギリノ歯ノ様ニギザ〳〵ノアルノモアレバ、一體ニスベ〳〵シテヰルノモアル。ギザ〳〵ノ深イノニナルト、一枚ノ葉ガ數枚ノ小サイ葉ニ分レテヰル。バラノ葉ヤ豆ノ葉ガ即チソレデアル。普通ノ葉ヲ單葉トイヒ、此ノ種類ノ葉ヲ複葉トイフ。

葉ニハ凡テ葉脈トイフモノガアル。本ノ方ガ太クテサキヘ行ク程段々ニ細クナツテ、末ニナルト、肉眼デハ見エナイ程細イ。ソノ脈ニモマタ種々アル。竹ノ葉ヲ見ルト、本ノ方カラ眞直ニ幾筋カノ脈ガ並ンデ出テ、サキニ行ツテ一ツニ集ツテヰル。櫻ヤ梅ノ葉ハ唯一スヂノ太イ脈ガ眞中ニ通ツテ、ソレカラ出タ細イ脈ガ網ノ目ノ様ニナツテヰル。モミヂノ葉ハ幾筋カノ脈ガ本ノ處カラ手ノ指ノヤウニ分レテヰル。

葉ノ莖ニ附ク樣子ニモ種々アル。アブラナ・ツバキナドノ葉ハ一ツオキニ莖ニ附イテ居リ、ナデシコナドノ葉ハ二枚ヅツ向ヒ合ツテ附

iru ha mo aru. Heri mo nokogiri no ha no yō ni giza-giza no aru no mo areba, ittai ni sube-sube shite iru no mo aru. Giza-giza no fukai no ni naru to, ichi-mai no ha ga sū-mai no chiisai ha ni wakarete iru. Bara no ha ya mame no ha ga sunawachi sore de aru. Futsū no ha wo tan-yō to ii, kono shurui no ha wo fukuyō to iu.

Ha ni wa subete yōmyaku to iu mono ga aru. Moto no hō ga futokute, saki e iku hodo dan-dan ni hosoku natte, sue ni naru to nikugan de wa mie-nai hodo hosoi. Sono myaku ni mo mata shuju aru. Take no ha wo miru to, moto no hō kara massugu ni iku-suji ka no myaku ga narande dete, saki ni itte hitotsu ni atsumatte iru. Sakura ya ume no ha wa tada hito-suji no futoi myaku ga mannaka ni tōtte, sore kara deta hosoi myaku ga ami no me no yō ni natte iru. Momiji no ha wa iku-suji ka no myaku ga moto no tokoro kara te no yubi no yō ni wakarete iru.

Ha no kuki ni tsuku yōsu ni mo shuju aru. Aburana, tsubaki nado no ha wa hitotsu oki ni kuki ni tsuite ori, nadeshiko nado no ha wa ni-mai zutsu

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Notes. ❶單 TAN (單身 *Tanshin*, 單語 *Tango*); 彈 DAN (彈丸 *Dangan*, 砲彈 *Hōdan*).

❷眼 GAN, *me* eye; compare with 目 MOKU, BOKU, *me* eye; we see that the Chinese readings are different, but the meanings are similar. When the Japanese reading *me* is intended it is often immaterial which of the two characters is used. Compare: 根 KON (大根 *Daikon*, 根本 *Kompon*); 銀 GIN (銀行 *Ginkō*, 銀貨 *Ginka*); 眼 GAN (近眼 *Kingan*, 眼目 *Ganmoku*); 限 GEN (限界 *Genkai*, 日限 *Nichigen*).

❸網 *Ami* a net; note the thread, *ito-hen*.

❹目 *Me;* in this case the character 眼 could not be used as we are not referring to a real eye, but to the meshes of a net.

イテヰル。又クガイ草ナドハ多クノ葉ガ一處ニ集ツテ、莖ノ周圍❶ヲ取巻イテヰル。

家畜

犬と猫❷は最も多く家にかはれる獸である。犬は夜を守らせる爲、又は狩に使ふ爲にかひ、猫は鼠を捕らせる爲にかふのである。是等も家畜の中に數へられるが、家畜としてもつと大切なものは牛・馬・羊・豚等である。

田を耕させたり、荷車を引かせたり、重い物を負はせて遠くへ運ばせたり、農家では牛を色々の勞働に使役する。其の上牛肉と牛乳は飲食物としても大切である。維新前までは牛肉を食ふ人は至つて少かつたが、今では全國食はぬ處がなくなつた。東京市だけでも、一年にほふる牛は數千頭にも上るといふことである。其の皮は革に製し

mukai-atte tsuite iru. Mata kugaisō nado wa ōku no ha ga issho ni atsumatte, kuki no shūi wo tori-maite iru.

KACHIKU.

Inu to neko wa mottomo ōku ie ni kawareru kemono de aru. Inu wa yoru wo mamoraseru tame, mata wa kari ni tsukau tame ni kai, neko wa nezumi wo toraseru tame ni kau no de aru. Kore-ra mo kachiku no uchi ni kazoerareru ga, kachiku to shite motto taisetsu na mono wa ushi, uma, hitsuji, buta tō de aru.

Ta wo tagayasasetari, ni-guruma wo hikasetari, omoi mono wo owasete, tōku e hakobasetari, nōka de wa ushi wo iro-iro no rōdō ni shieki suru. Sono ue gyūniku to gyūnyū wa inshokubutsu to shite mo taisetsu de aru. Ishin-zen made wa gyūniku wo kuu hito wa itatte sukunakatta ga, ima de wa zenkoku kuwa-nu tokoro ga nakunatta. Tōkyō-shi dake de mo ichi-nen ni hofuru ushi wa sūsen-tō ni mo noboru to iu koto de aru. Sono kawa wa nameshigawa ni seishite,

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Notes. ❶違 I (違反 *Ihan*, 相違 *Sōi*); 圍 I (周圍 *Shūi*). The *kata-kana* symbol 丰 perhaps comes from 韋.

❷猫 *Neko* cat; the left part of this character is a corruption of 犬 and is called *kemono-hen;* some of the characters which have *kemono-hen* are concerned with animals, e. g.: 狩 *Kari* hunting, 狐 *Kitsune* fox, 狼 *Ōkami* wolf.

て、かばんや靴などを造り、其の骨や角は色々の細工物に使ふ。又皮・骨・ひづめなどからはにかはが出來、血や腸は肥料になる。何から何まで役に立つて、不用な部分といふものは一つもない。馬も牛と同樣に勞働にも使はれ、食用にもなる。死んだ後で、身體の全部に廢り

の無い事も牛と同じである。其の上戰爭には必ず無くてはならぬもので、兵器・りやう食を運送し、將卒と共に戰場を驅けめぐつて、勇士に軍功を立てさせるものは馬である。

凡て家畜はよく勞らなければならぬが、とかくに之をいぢめる風がある。西洋の馬がおとなしくて、日本の馬のおとなしくないのは、育て方・使ひ方にあることで、日本では餘りいぢめた爲に、おのづから荒しくなつたのである。又馬が人をけたり、牛が人を突いたりするのも、人に恐れるからである。氣を附けなければならぬ。

豚は專ら食用の爲にかふ。豚はどんな物でも食ふから、かふのにた

kaban ya, kutsu nado wo tsukuri, sono hone ya tsuno wa iro-iro no saiku-mono ni tsukau. Mata, kawa, hone, hizume nado kara wa nikawa ga deki, chi ya harawata wa hiryō ni naru. Nani kara nani made yaku ni tatte, fu-yō na bubun to iu mono wa hitotsu mo nai. Uma mo ushi to dōyō ni rōdō ni mo tsukaware, shokuyō ni mo naru. Shinda ato de, shintai no zembu ni sutari no nai koto mo ushi to onaji de aru. Sono ue sensō ni wa kanarazu nakute wa nara-nu mono de, heiki, ryōshoku wo unsō shi, shōsotsu to tomo ni senjō wo kakemegutte, yūshi ni gunkō wo tatesaseru mono wa uma de aru.

Subete kachiku wa yoku itawara-nakereba nara-nu ga, tokaku ni kore wo ijimeru fū ga aru. Seiyō no uma ga otonashikute, Nippon no uma no otonashiku nai no wa sodate-kata, tsukai-kata ni aru koto de, Nippon de wa amari ijimeta tame ni onozukara ara-arashiku natta no de aru. Mata uma ga hito wo ketari, ushi ga hito wo tsuitari suru no mo hito ni osoreru kara de aru. Ki wo tsuke-nakereba nara-nu.

Buta wa moppara shokuyō no tame ni kau. Buta wa donna mono de

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Note. ❶場 Jō (工場 *Kōjō*); 腸 Chō (intestines).

やすい。しかも其の成長が極めて早い。豚肉はあぶらに富んでゐて、養分の多いことは牛肉に劣らぬ。内地では昔から餘り多くはかはなかつたが、琉球[1]では澤山かつて居つた。隣國の支那人は最も多く豚肉を食ふ國民[2]である。

羊や山羊は毛が必要である。長くのびると、刈取つて毛織物の材料にする。羊の肉もまた食用となり、山羊の乳は牛乳のやうに飲料になる。殊に其の乳の成分は人の乳に似てゐるから、子供[3]に適する。

廣く家畜といへば、鳥類までも入れて言ふ。鳥類の中で家畜として最も多く農家にかはれるのは鷄で、鷄卵や鷄肉の養分の多いことは知らぬ人は無い。其の外あひるや七面鳥なども家にかはれる鳥である。

上杉謙信

川中島の戰で名高い上杉謙信は強い大將であつた。其の相手は武田

mo kuu kara kau no ni tayasui. Shika mo sono seichō ga kiwamete hayai. Tonniku wa abura ni tonde ite, yōbun no ōi koto wa gyūniku ni otora-nu. Naichi de wa mukashi kara amari ōku wa kawa-nakatta ga, Ryūkyū de wa takusan katte otta. Ringoku no Shina-jin wa mottomo ōku tonniku wo kuu kokumin de aru.

Hitsuji ya yagi wa ke ga hitsuyō de aru. Nagaku nobiru to, kari-totte ke-orimono no zairyō ni suru. Hitsuji no niku mo mata shokuyō to nari, yagi no chichi wa gyūnyū no yō ni inryō ni naru. Koto ni sono chichi no seibun wa hito no chichi ni nite iru kara, kodomo ni tekisuru.

Hiroku kachiku to ieba, chō-rui made mo irete iu. Chō-rui no uchi de kachiku to shite mottomo ōku nōka ni kawareru no wa niwatori de, keiran ya keiniku no yōbun no ōi koto wa shira-nu hito wa nai. Sono hoka ahiru ya shichimenchō nado mo ie ni kawareru tori de aru.

UESUGI KENSHIN.

Kawanakajima no tatakai de nadakai Uesugi Kenshin wa tsuyoi taishō de atta. Sono aite wa Takeda Shingen de, kore mo

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Notes. ❶求 Kyū (要求 *Yōkyū*); 救 Kyū (救助 *Kyūjo*); 球 Kyū (地球 *Chikyū*).

❷民 Min (民間 *Minkan*, 人民 *Jimmin*, 平民 *Heimin*); 眠 Min (眠食 *Minshoku*, 永眠 *Eimin*).

❸共 Kyō (共同 *Kyōdō*, 公共 *Kōkyō*); 供 Kyō (供給 *Kyōkyū*); 港 Kō (軍港 *Gunkō*).

信玄で、これも謙信❶に劣らないいくさの上手であつた。

或時謙信が山の上に陣取つてゐると、信玄は兵を右と左と二手に分けて、はさみうちにしやうとした。謙信はそれを知つて、こちらから先がけをしようと、夜の間に信玄の陣に攻入つた。信玄は不意を打たれて驚いたが、忽ち陣立を變へて、敵を引受けた。

謙信は勝氣な人で、いよ〳〵いくさが激しくなると、じつとしては居られない。急に馬に打乘つて、味方❷の眞先に立つて、信玄の本陣に切込んで、信玄に打つてかゝつた。信玄は刀を拔く暇がない。軍❸ばいうちはで防いだが、柄が折れて、肩先へ切りつけられた。其の時信玄の家來が、後からやり先で謙信の馬のしりを力❹一杯になぐりつけた。馬は驚いてとび上つた。信玄はその隙に危い命を助かつた。上杉謙信はこんな強い人であつたが、又情❺深い人であつた。

武田信玄の國は山國で、鹽がない。鹽は隣の國から買つてゐた。と

Kenshin ni otora-nai ikusa no jōzu de atta.

Aru toki Kenshin ga yama no ue ni jin-dotte iru to, Shingen wa hei wo migi to hidari to futa-te ni wakete hasami-uchi ni shiyō to shita. Kenshin wa sore wo shitte, kochira kara saki-gake wo shiyō to, yo no ma ni Shingen no jin ni seme-itta. Shingen wa fui wo utarete odoroita ga, tachimachi jindate wo kaete, teki wo hiki-uketa.

Kenshin wa kachiki na hito de, iyo-iyo ikusa ga hageshiku naru to, jitto shite wa irare-nai. Kyū ni uma ni uchi-notte, mikata no massaki ni tatte Shingen no hon-jin ni kiri-konde, Shingen ni utte kakatta. Shingen wa katana wo nuku hima ga nai. Gumbai-uchiwa de fuseida ga, e ga orete kata-saki e kiri-tsukerareta. Sono toki Shingen no kerai ga ushiro kara yari-saki de, Kenshin no uma no shiri wo chikara ippai ni naguri-tsuketa. Uma wa odoroite tobi-agatta. Shingen wa sono suki ni ayaui inochi wo tasukatta. Uesugi Kenshin wa konna tsuyoi hito de atta ga, mata nasake-bukai hito de atta.

Takeda Shingen no kuni wa yama-guni de shio ga nai. Shio wa tonari no kuni kara katte ita. Tokoro ga tonari-guni de

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Notes. ❶*Kenshin*, personal name used instead of full name *Uesugi Kenshin*. Later on we find *Shingen* for *Takeda Shingen*.

❷未 Mi (未來 *Mirai*); 味 Mi (味方 *Mikata*, 正味 *Shōmi*); 妹 Mai (姉妹 *Shimai*).

❸*Gumbai-uchiwa* a kind of fan used by military leaders in giving orders in former times.

❹*Chikara ippai* with all one's strength.

❺青 Sei (青年 *Seinen*, 青銅 *Seidō*); 晴 Sei (晴天 *Seiten*); 精 Sei (精神 *Seishin*, 精通 *Seitsū*); 靜 Sei (靜養 *Seiyō*, 靜止 *Seishi*, 安靜 *Ansei*); 情 Jō (人情 *Ninjō*, 情愛 *Jōai*); 淸 Sei (淸潔 *Seiketsu*, 淸涼 *Seiryō*).

ころが隣國では信玄を困らせようと思つて、鹽を送らせない事にした。謙信はそれを聞いて、

『我々は互にいくさをしてゐるけれども、敵の國の人には何の怨みも無い。それを苦しめるのはかはいさうだ。』

と云つて、自分の國から鹽を送らせた。それから信玄が死んだと聞いた時、謙信は『あゝ、惜❶しい事をした。よいいくさ相手が無くなつた。』と云つて歎いた。

料理

人ヲ招待スル時ハ言フマデモナク、毎日三度ノ食事ニモ、其ノ材料及ビ料理法ニ注意スル事ガ大切デアル。同ジ材料デモ、料理ノ鹽梅ニヨツテハ、全ク別物ノ如ク味ハハレ、料理ノ方法ニヨツテハ、其ノ經濟ノ上ニモ大イナル得❷失ガアル。

wa Shingen wo komaraseyō to omotte, shio wo okurase-nai koto ni shita. Kenshin wa sore wo kiite,

"Ware-ware wa tagai ni ikusa wo shite iru keredomo, teki no kuni no hito ni wa nan no urami mo nai. Sore wo kurushimeru no wa kawaisō da."

To itte, jibun no kuni kara shio wo okuraseta. Sore kara Shingen ga shinda to kiita toki, Kenshin wa, "Ā, oshii koto wo shita. Yoi ikusa-aite ga nakunatta." To itte nageita.

RYŌRI.

Hito wo shōdai suru toki wa iu made mo naku, mai-nichi san-do no shokuji ni mo sono zairyō oyobi ryōri-hō ni chūi suru koto ga taisetsu de aru. Onaji zairyō de mo, ryōri no ambai ni yotte wa, mattaku betsu-mono no gotoku ajiwaware, ryōri no hōhō ni yotte wa, sono keizai no ue ni mo ōi naru tokushitsu ga aru.

Notes. ❶昔 SEKI (昔日 *Sekijitsu*); 惜 SEKI (愛惜 *Aiseki*); 借 SHAKU (借金 *Shakkin*, 貸借 *Taishaku*).

❷失 SHITSU to lose; do not confound with 矢 *Ya* arrow.

材料ノ種類ヤ料理ノ方法ハ、先ヅ衛生。經濟(ケイザイ)・味ノ三方面ヨリ考ヘナケレバナラヌ。衛生上ヨリハ、成❶ルベク滋養(ジヨウ)ニ富ンデ、コナレノ良イモノヲ選❶ブベク、經濟(ケイザイ)上ヨリハ、成ルベク價ノ安イモノヲ求メ、ソレヲ成ルベクスタリノナイ樣ニ用❷フベク、味ハ人々ノ好❸ミヲ考ヘテ、多數ノ滿足ヲ買❹フベキ物ヲ選バナケレバナラヌ。

季節ニ依ツテ、食物ノ選ビ方ニ多少❺ノ注意ヲ要スル。寒イ時ハ特ニ體溫ヲ維持(ヰヂ)スル必要ガアルカラ、獸肉其ノ他アブラ氣ノ多イ食物ガ適當デアルガ、暑イ時分ハ其ノ必要ナク、カツ胃腸(イチヤウ)ノ弱リ易イ時デアルカラ、アツサリトシテ消化シ易イモノヲ取ルノガヨイ。又魚類ヤ野菜ハ各其ノ季節ノ物ヲ用ヒルト、味モヨクテ、消化モヨク、又人々ノ好ミニモ適スル。

食物ハ又變化ガ大切デアル。日々同ジ食物ヲ用ヒルト、アキ易ク、身體ノ爲ニモヨクナイ。ソレ故材料モ料理法モ成ルベク適當ニ變化

Zairyō no shurui ya ryōri no hōhō wa mazu eisei, keizai, aji no sanhōmen yori kangae-nakereba nara-nu. Eisei-jō yori wa narubeku jiyō ni tonde, konare no yoi mono wo erabu beku, keizai-jō yori wa, narubeku atai no yasui mono wo motome, sore wo narubeku sutari no nai yō ni mochiu beku, aji wa hito-bito no konomi wo kangaete, tasū no manzoku wo kau beki mono wo eraba-nakereba nara-nu.

Kisetsu ni yotte, shokumotsu no erabi-kata ni tashō no chūi wo yōsuru. Samui toki wa toku ni taion wo iji suru hitsuyō ga aru kara, jū-niku, sono ta abura-ke no ōi shokumotsu ga tekitō de aru ga, atsui jibun wa sono hitsuyō naku, katsu i-chō no yowari-yasui toki de aru kara, assari to shite shōka shi-yasui mono wo toru no ga yoi. Mata gyo-rui ya yasai wa ono-ono sono kisetsu no mono wo mochiiru to, aji mo yokute, shōka mo yoku, mata hito-bito no konomi ni mo tekisuru.

Shokumotsu wa mata henka ga taisetsu de aru. Hi-bi onaji shokumotsu wo mochiiru to aki-yasuku, shintai no tame ni mo yoku nai. Sore yue, zairyō mo ryōri-hō mo narubeku tekitō ni henka sasete,

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Notes. ❶With the exception of *narubeku* which is common in colloquial, all expressions in which *beki, beku,* etc. enter, are more proper of the literary style. *Beki,* etc. has generally a meaning of potentiality or obligation. *Erabu beku=eraba-nakereba nara-nai* we must choose.

❷*Mochiu beku=tsukawa-nakereba nara-nai* we must use them.

❸好 *Konomu* to like; the beings most loved, wife 女 and child 子.

❹*Kau beki mono.* 買 *Kau* here has not the ordinary meaning of 'to buy' but 'to take into consideration'. The meaning of this part is that as far as taste is concerned we must remember the likes of the various persons and therefore choose things that take into account the wishes of the greater number.

❺多少 We have here a compound composed of two contradictory ideas, much and little; and in this particular case it happens we might translate it almost literally into English by 'more or less' although a better translation would be 'some'. In order that the student may understand how the meaning of these compounds is deduced from the contradictory meanings of the components, we give a few easy examples: 遠近 *Enkin* far, near, i. e.

Continued on p. 111.

サセテ、毎日同ジ獻立ヲクリカヘサヌ様ニ注意スルガヨイ。例ヘバ動物質ノ滋養品ニハ植物質ノ食物ヲ添ヘ、又汁氣ノ無イ物ノ次ニハ汁物ヲ出シ、甘イ物ノ後ニハ鹽カライ物ヲ配合スル類デアル。其ノ他切方・並ベ方、色ノ配合ニ至ルマデ、皆ソレ〳〵ノ工夫ガ入用デアル。

常ニ食物ヲ料理スル臺所ハ特ニ清潔ヲ保ツノ必要ガアル。臺所ハ種々ノ食物ヲ置キ、ニタキ・洗ヒ流シヲスル所デアルカラ、流❶シ元・戸ダナヲ始メ、料理道具・食器・フキンナドニ至ルマデ、常ニ清潔ニシテ置カナケレバナラヌ。座敷ヤ庭園❷ヲ奇麗ニシテ置ク人ガ、臺所ヲ不潔ニシテ顧ミナイノハ可❸笑イ話デアル。

朝鮮の風俗

朝鮮の地に上陸して、第一に目につくのは、家の低くて小さい事で

mai-nichi onaji kondate wo kurikaesa-nu yō ni chūi suru ga yoi. Tatoeba dōbutsu-shitsu no jiyō-hin ni wa shokubutsu-shitsu no shokumotsu wo soe, mata shiru-ke no nai mono no tsugi ni wa shiru-mono wo dashi, amai mono no ato ni wa shio-karai mono wo haigō suru rui de aru. Sono ta kiri-kata, narabe-kata, iro no haigō ni itaru made, mina sore-zore no kufū ga nyūyō de aru.

Tsune ni shokumotsu wo ryōri suru daidokoro wa toku ni seiketsu wo tamotsu no hitsuyō ga aru. Daidokoro wa shuju no shokumotsu wo oki, ni-taki, arai nagashi wo suru tokoro de aru kara, nagashi-moto, todana wo hajime, ryōri-dōgu, shokki, fukin nado ni itaru made, tsune ni seiketsu ni shite oka-nakereba nara-nu. Zashiki ya teien wo kirei ni shite oku hito ga, daidokoro wo fu-ketsu ni shite kaerimi-nai no wa okashii hanashi de aru.

CHŌSEN NO FŪZOKU.

Chōsen no chi ni jōriku shite dai-ichi ni me ni tsuku no wa ie no hikukute,

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Continuation of note on p. 109.

distance ; 寒暑 *Kansho* cold, hot, i. e. temperature ; 有無 *Umu* is, isn't, i.e. (the question of) the existence of a thing ; 善悪 *Zen-aku* good, bad, i.e. morality, quality.

Notes. ❶*Nagashi-moto* the sink.

❷遠 En (遠慮 *Enryo*, 遠方 *Empō*, 永遠 *Eien*); 園 En (公園 *Kōen*, 園丁 *Entei*).

❸可 Ka (可決 *Kaketsu*, 許可 *Kyoka*); 河 Ka (河原 *Kawara*, 大河 *Taika*).

ある。町には瓦屋根の家もあるが、田舎は大抵わら屋根ばかりである。

朝鮮は夏も暑いが、冬は又案外に寒い。家の構造は主として寒さを防ぐ様に出來てゐる。床下に土石を盛り、數條の溝を造つて、一方の口から火をたいて室内を溫める。之をオンドルといふ。室が廣く、天井が高いと溫りにくいから、成るべく狹く低くする必要がある。是が朝鮮の家の小さくなつた重な原因である。

此のオンドルがある爲に、普通の家では冬でも夜具を用ひない。オンドルにたく薪がないと、冬が越せないから、朝鮮では『米のないのは辛抱も出來るが、薪がなければ生きてゐられぬ。』といふ意味のことわざがある。

第二に目につくのは白い着物である。男はゆるやかな股引❶をはき、胴衣❷を着けて、其の上に長い上衣を着る。上衣と股引は冬でも多

chiisai koto de aru. Machi ni wa kawara-yane no ie mo aru ga, inaka wa taitei wara-yane bakari de aru.

Chōsen wa natsū mo atsui ga, fuyu wa mata angai ni samui. Ie no kōzō wa shu to shite samusa wo fusegu yō ni dekite iru. Yuka-shita ni doseki wo mori, sū-jō no mizo wo tsukutte, ippō no kuchi kara hi wo taite shitsunai wo atatameru. Kore wo ondoru to iu. Shitsu ga hiroku tenjō ga takai to atatamari-nikui kara, narubeku semaku hikuku suru hitsuyō ga aru. Kore ga Chōsen no ie no chiisaku natta omo na gen-in de aru.

Kono ondoru ga aru tame ni, futsū no ie de wa fuyu de mo yagu wo mochii-nai. Ondoru ni taku takigi ga nai to, fuyu ga kose-nai kara Chōsen de wa "Kome no nai no wa shimbō mo dekiru ga, takigi ga nakereba ikite irare-nu." To iu imi no kotowaza ga aru.

Dai-ni ni me ni tsuku no wa shiroi kimono de aru. Otoko wa yuruyaka na momohiki wo haki, dōgi wo tsukete, sono ue ni nagai uwa-gi wo kiru. Uwa-gi to momohiki wa fuyu de mo ōku wa

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Notes. ❶股 *Momo* thigh. The left part of this character is a corruption of 肉 NIKU, and as it has the form 月 *Tsuki*, it is called *Niku-zuki*. Several characters which contain this element refer to parts of the body, e. g. 胴 Dō the trunk of the body; 背 *Senaka* the back; 胸 *Mune* breast; 脈 MYAKU pulse; 腸 CHŌ intestine; 腹 *Hara* abdomen; 膳 *Kimo* liver. However, 月 in composition may really come from *tsuki* moon, and then, of course, it has nothing to do with the body, e. g. 期 KI period of time. Almost identical in form is the right part of 朝 *Asa* morning, which, however, is a corruption of 舟 *Fune* boat.

❷同 Dō (同情 *Dōjō*, 共同 *Kyōdō*); 銅 Dō (銅貨 *Dōka*, 赤銅 *Shakudō*); 胴 Dō (the trunk of the body, 胴衣 *Dōgi*).

くは白いのを用ひる。女は短い上衣を着て、西洋婦人の用ひる様なゆるやかな袴を着ける。男の冠をかぶり、其のひもを長くたらし、小馬に乗つて、田舎道を通るのを見ると、昔の人に會つた様な氣がする。まだ冠禮❶を行はない者はチヨンガー❷といつて、髪を三つ❸打ちにして後へ垂らしてゐる。チヨンガーの間は人に侮られるから、成るべく早く冠禮を行ふ。金が無くて、冠禮の行へない者は、三十を過ぎてもチヨンガーで、大人の仲間入が出來ない。近年は斬髪の風が行はれて、冠禮は段々すたれて行く。死人を葬るのに、小高い所で南に面してゐる日當りのよい地を選ぶ。貴人の墓には内地の様に石を立てるけれども、普通の墓は大抵土を盛上げるばかりである。都市❹村落の周圍の山や岡には、まんぢゆうの様に圓く盛上げた土山が數知れず並んでゐる。

朝鮮人は煙草を好む。煙管は身分の高い人程長いのを用ひる。長

shiroi no wo mochiiru. Onna wa mijikai uwa-gi wo kite, seiyō fujin no mochiiru yō na yuruyaka na hakama wo tsukeru. Otoko no kammuri wo kaburi, sono himo wo nagaku tarashi, ko-uma ni notte, inaka-michi wo tōru no wo miru to, mukashi no hito ni atta yō na ki ga suru. Mada kanrei wo okonawa-nai mono wa chongā to itte, kami wo ❷mitsu-uchi ni shite ushiro e tarashite iru. Chongā no aida wa hito ni anadorareru kara, narubeku hayaku kanrei wo okonau. Kane ga nakute, kanrei no okonae-nai mono wa san-jū wo sugite mo chongā de, otona no nakama-iri ga deki-nai. Kinnen wa zampatsu no fū ga okonawarete, kanrei wa dan-dan sutarete iku. Shinin wo hōmuru no ni, kodakai tokoro de, minami ni menshite iru hi-atari no yoi chi wo erabu. Kijin no haka ni wa naichi no yō ni ishi wo tateru keredomo futsū no haka wa taitei tsuchi wo mori-ageru bakari de aru. Toshi, sonraku no shūi no yama ya oka ni wa manjū no yō ni maruku mori-ageta tsuchi-yama ga kazu shire-zu narande iru.

Chōsen-jin wa tabako wo konomu. Kiseru wa mibun no takai hito hodo nagai no wo mochiiru. Nagai no wa shi-shaku mo aru.

Notes. ❶*Kanrei* ceremony of initiation to manhood; imposition of adult's hat.

❷*Chongā* Corean name for those who have not yet been initiated to manhood.

❸*Mitsu-uchi* plait made of three strands of hair.

❹市 Shi (city); 姉 Shi (姉妹 *Shimai*).

いのは四尺もある。

婦人は室内に引込んでゐて、來客に會ふことも、外出することも少い。京城地方の婦人がたま〳〵外出する時には、うちかけの様なものをかぶつて、目ばかり出してゐる。上流の婦人は四方を閉ぢた輿に乘つて外から見られない様にする。朝鮮人は餘り衞生に注意しないが、婦人の着物をよく洗ふことは感心である。寒風身を切る様な冬の日でも、氷の下の水をくんでせんたくする。暑い時分汽車に乘つて朝鮮を旅行すると、何處の山陰にも白い着物がほしてある。秋の夜長には衣打つきぬたの音が村々相應じて聞える。

捕げい船

昨夜の風雨は名殘なくをさまつて、そよ〳〵と吹く風に、海面はさゞ波を立ててゐる。一隻の捕げい船が今靜かに波を切つて進んで行

Fujin wa shitsunai ni hikkonde ite, raikyaku ni au koto mo, gaishutsu suru koto mo sukunai. Keijō chihō no fujin ga tama-tama gaishutsu suru toki ni wa uchikake no yō na mono wo kabutte, me bakari dashite iru. Jōryū no fujin wa shi-hō wo tojita koshi ni notte, soto kara mirare-nai yō ni suru. Chōsen-jin wa amari eisei ni chūi shi-nai ga, fujin no kimono wo yoku arau koto wa kanshin de aru. Kampū mi wo kiru yō na fuyu no hi de mo kōri no shita no mizu wo kunde sentaku suru. Atsui jibun kisha ni notte Chōsen wo ryokō suru to, doko no yama-kage ni mo shiroi kimono ga hoshite aru. Aki no yo-naga ni wa koromo utsu kinuta no oto ga mura-mura ai-ōjite kikoeru.

HOGEI-SEN.

Saku-ya no fūu wa nagori naku osamatte, soyo-soyo to fuku kaze ni kaimen wa saza-nami wo tatete iru. Is-seki no hogei-sen ga ima shizuka ni nami wo kitte susunde iku. Mihari-nin ga masuto

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Note. ❶閉 *Tojiru* to shut; the interior part of this character is an abbreviation of 材 ZAI timber, the very thing for shutting a gate.

く。見張人がマスト❶の上から北の方を指ざして聲高く呼んだ。

『ブロー❷、く、く。』

甲板に立つてゐた船長を始め、三十五人の若者はひとしく目を其の方向に向けた。遙かの❸あなたに白い水煙が見える。

船長の落ちついた力のこもつた號令❹に、船ははや方向を轉じて、北へ向つて走る。四五隻のボート❺は母船を離れて、我先にと漕いで行く。漕抜けた一隻は勇氣をふるつて、見る内に一頭のくぢらに近寄り、急處めがけて破裂矢をしかけたもりを打つ。小山の様な白波が高く碎けて、夕立のやうに降散る。くぢらの一群は影も形も見えなくなつた。

破裂矢はくぢらの體内に深く食込んで破裂した。ボートはもりに附けた長い綱に引かれて、或は右に或は左に引廻される。今にも沈むかと冷々する。

no ue kara kita no hō wo yubi-zashite koe takaku yonda.

"Burō, burō, burō."

Kampan ni tatte ita senchō wo hajime, san-jū-go-nin no waka-mono wa hitoshiku me wo sono hōkō ni muketa. Haruka no anata ni shiroi mizu-kemuri ga mieru.

Senchō no ochitsuita chikara no komotta gōrei ni, fune wa haya hōkō wo tenjite, kita e mukatte hashiru. Shi-go-seki no bōto wa bosen wo hanarete, ware saki ni to koide iku. Kogi-nuketa is-seki wa yūki wo furutte, miru uchi ni it-tō no kujira ni chika-yori, kyūsho me-gakete haretsu-ya wo shikaketa mori wo utsu. Koyama no yō na shira-nami ga takaku kudakete, yūdachi no yō ni furi-chiru. Kujira no ichi-gun wa kage mo katachi mo mie-naku natta.

Haretsu-ya wa kujira no tainai ni fukaku kui-konde haretsu shita. Bōto wa mori ni tsuketa nagai tsuna ni hikarete, aruiwa migi ni, aruiwa hidari ni hiki-mawasareru. Ima ni mo shizumu ka to hiya-hiya suru.

Notes. ❶*Masuto* = mast.

❷*Burō* = blow.

❸*Anata* does not here mean 'you' but 'that place.' These two meanings were formerly related to each other, but now they are written with different characters. 'That place,' the original meaning, when written in kan-ji, is written 彼方; 'you' is written 貴下, 貴方, or in the case of a woman 貴女.

❹令 Rei (令夫人 *Reifujin*, 號令 *Gōrei*); 冷 Rei (冷笑 *Reishō*); 領 Ryō (領事 *Ryōji*, 首領 *Shuryō*).

❺*Bōto* = boat.

くぢらは再び浮上つた。　ボートは綱をたぐつて、又もくぢらに近寄❶り、今度は銃を以て破裂矢を打込む。　くぢらは段々弱つて、泳ぐ力も無くなる。　若者❷は長い剣を突通し、幾度となく抜いては又突く。　六七十尺の大くぢらも今は全く息絶えて、水面に横たはる。　流れ出る血に紅の波が漂ふ。

他のボートを見れば、今新❸にくぢらを追ふものもあり、もりを打つてくぢらに引廻されてゐるものもある。あちらこちら入亂れて戰場のやうである。　さきのボートはくぢらを引きながら母船の方へ急ぐ。捕げいは實に勇壯なものである。　捕げい法には此の外に汽船の備砲からもりを打つ方法もあり、又以前にはくぢらの通路に網を張つてもりを打つ方法などもあつた。

くぢらは獸類中最も大きなもので、長さは十五間、即ち九十尺にも及ぶものも珍らしくはない。　其の肉は食用となり、あぶらは機械油にな

Kujira wa futatabi uki-agatta. Bōto wa tsuna wo tagutte, mata mo kujira ni chikayori, kondo wa jū wo motte haretsu ya wo uchi-komu. Kujira wa dan-dan yowatte, oyogu chikara mo naku naru. Waka-mono wa nagai ken wo tsuki-tōshi, iku-do to naku nuite wa mata tsuku. Roku-shichi-jis-shaku no ō-kujira mo ima wa mattaku iki taete, suimen ni yokotawaru. Nagare-deru chi ni kurenai no nami ga tadayou.

Ta no bōto wo mireba, ima arata ni kujira wo ou mono mo ari, mori wo utte, kujira ni hiki-mawasarete iru mono mo aru. Achira-kochira iri-midarete senjō no yō de aru. Saki no bōto wa kujira wo hiki nagara, bosen no hō e isogu. Hogei wa jitsu ni yūsō na mono de aru. Hogei-hō ni wa kono hoka ni kisen no bihō kara mori wo utsu hōhō mo ari, mata izen ni wa kujira no tsūro ni ami wo hatte mori wo utsu hōhō nado mo atta.

Kujira wa jūrui-chū mottomo ōki na mono de, nagasa wa jū-go-ken, sunawachi ku-jis-shaku ni mo oyobu mono mo mezurashiku wa nai. Sono niku wa shokuyō to nari, abura wa kikai-yu ni nari, hige wa

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Notes. ❶斤 KIN (unit of weight); 近 KIN (近所 *Kinjo*, 近年 *Kinnen*, 附近 *Fukin*); 祈 KI (祈願 *Kigan*).

❷者 SHA (學者 *Gakusha*); 暑 SHO (寒暑 *Kansho*, 暑熱 *Sho-netsu*); 署 SHO (署名 *Shomei*).

❸新 SHIN (新聞 *Shimbun*, 新年 *Shinnen*, 維新 *Ishin*); 親 SHIN (親切 *Shinsetsu*, 親友 *Shin-yū*, 親類 *Shinrui*, 兩親 *Ryōshin*).

り、ひげは細工物に使はれる。昔は大くぢら一頭を捕へると、人口數百人の一村、一❶箇月の生活費を支へ得ると言つたものである。

アラビヤ馬

アラビヤは世界に名高い良馬の産地である。アラビヤ馬の長途❷の騎行に堪へる事は實に驚くべき❸程で、四五日間うち通し、毎日三十里位を驅けるのは珍しくない。飲まず食はずに終日・終夜走つても尚平然として居るといふ事である。

こゝにアラビヤ馬の達者なことを證明する面白い話がある。昔トルコの或大將がアラビヤ人から一頭の名馬を三千圓で買ふ約束をした。さていよ〳〵馬を受取る段になつて、大將は今少しまけぬかと云ふ。馬主はもう一文も引けぬと云ふ。段々口論の末、大將は怒❺つて三千圓の金を地に投げつけた。

saiku-mono ni tsukawareru. Mukashi wa ō-kujira it-tō wo toraeru to, jinkō sū-hyaku-nin no is-son ik-ka-getsu no seikatsu-hi wo sasae uru to itta mono de aru.

ARABIYA-UMA.

Arabiya wa sekai ni nadakai ryōba no sanchi de aru. Arabiya-uma no chōto no kikō ni taeru koto wa jitsu ni odoroku beki hodo de, shi-go-nichi-kan uchitōshi, mai-nichi san-jū-ri gurai wo kakeru no wa mezurashiku nai. Noma-zu, kuwa-zu ni shūjitsu shūya hashitte mo nao heizen to shite iru to iu koto de aru.

Koko ni Arabiya-uma no tassha na koto wo shōmei suru omoshiroi hanashi ga aru. Mukashi Toruko no aru taishō ga Arabiya-jin kara it-tō no meiba wo san-zen-yen de kau yakusoku wo shita. Sate iyo-iyo uma wo uke-toru dan ni natte, taishō wa ima sukoshi make-nu ka to iu. Uma-nushi wa mō ichi-mon mo hike-nu to iu. Dan-dan kōron no sue, taishō wa ikatte san-zen-yen no kane wo chi ni nage-tsuketa.

Notes. 一箇月 might also be written 一ヶ月; see note, vol. II, p. 179.

❷途 To, *michi* way; it has *shinnyū* like 通 and other characters which refer to motion or distance.

❸ *Odoroku beki hodo*; in ordinary colloquial *beki* would be simply dropped, and we should say *odoroku hodo.*

❹ *Uchi* here has little or no meaning.

❺努 Do (努力 *Doryoku*); 怒 Do (怒氣 *Doki*).

馬主はしばらく大將の顏を見つめてゐたが、靜かに其の金を拾ひ上げ、馬の耳に口を寄せて、何事か話してゐるかと思ふと、ひらりと飛乘つて一散にかけ出した。

『それ、馬主が逃げた。』といふので、大將の部下の二三人は直ちに自分の馬にまたがつて、其の跡❶を追つかけた。アラビヤ人は後を振返り振返り、絶えず追手と或間隔を保ちながら進んで行く。追手が接近すれば❷速力を速め、後れゝば脚のきざみを短くする。遂に暮方になつた。アラビヤ人はこゝに始めて馬に全速力を出させて、雲を霞と❸逃げのびた。❹間もなく日は暮れて、夜のとばりは全く馬主の行方を隱した。

追手のトルコ人は如何ともす❺べき方法が無い。空しく歸つて、『騎者・騎馬・黃金、三つとも失つてしまひました。』と報告する外はない。三日目の夕方一同半死半生❻の體になつて歸つて來た。一方にはアラ

Uma-nushi wa shibaraku taishō no kao wo mitsumete ita ga, shizuka ni sono kane wo hiroi-age, uma no mimi ni kuchi wo yosete, nani-goto ka hanashite iru ka to omou to, hirari to tobi-notte, issan ni kake-dashita.

"Sore uma-nushi ga nigeta." To iu no de, taishō no buka no ni-san-nin wa tadachi ni jibun no uma ni matagatte, sono ato wo okkaketa. Arabiya-jin wa ato wo furikaeri, furikaeri, taezu otte to aru kankaku wo tamochi nagara susunde iku.

Otte ga sekkin sureba sokuryoku wo hayame, okurereba ashi no kizami wo mijikaku suru. Tsui ni kure-gata ni natta. Arabiya-jin wa koko ni hajimete uma ni zensokuryoku wo dasasete, kumo wo kasumi to nige-nobita. Ma mo naku, hi wa kurete, yoru no tobari wa mattaku uma-nushi no yukigata wo kakushita.

Otte no Toruko-jin wa ikan to mo su beki hōhō ga nai. Munashiku kaette, "Kisha, kiba, ōgon mittsu tomo ushinatte shimaimashita." To hōkoku suru hoka wa nai. Mikka-me no yūgata ichidō hanshi hanshō no tei ni natte kaette kita. Ippō ni wa Arabiya-jin no fujitsu wo monoshiri

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❶跡 The left part of this character is a corruption of 足 *Ashi* foot, and is called *Ashi-hen*. The idea of foot is clearly contained in this character 跡 *Ato* footmarks, as also in 路 Ro road. This last character may be interpreted as being a place where each one 各 places his foot 足. Note the chance resemblance between Ro and road.

❷速 Soku quick; note the *shinnyū*. Compare: 束 Soku (約束 *Yakusoku*); 速 Soku (速達 *Sokutatsu*).

❸霞 *Kasumi* mist; related of course to rain 雨.

❹逃 *Nigeru* to run away; again *shinnyū*.

❺*Su beki*; *su* is a literary-style inflexion of the verb *suru*. In ordinary colloquial *ikan to mo su beki hōhō ga nai* would be *dō suru hōhō mo nai*.

❻*Hanshi hanshō* half dead and half alive, i.e. almost dead. Compare the following: 半 Han (半分 *Hambun*, 夜半 *Yahan*); 判 Han (判事 *Hanji*).

ビヤ人の不實を罵りながら、一方には『あれ程の名馬はいくら金を拂つても惜しくはない。』と、口々に褒めた。

四日目の朝大將は何心なく外を眺めてゐると、前の馬主が再び馬を引いて來て、

『閣下、三千金が惜しう御座いますか。此の馬が欲しう御座いますか。』

と云つた。

アラビヤに良馬の多く產するのは、風土が馬のし養に適してゐるばかりではない。數千年の久しい間、士人の絕えてたゆまないたん誠❶の結❷果である。古❸來アラビヤ人は馬を家族の一員と考へて、家長は之を自分の子供と同じ樣にかはいがる。馬もよくかひ主になれて、其の家族一同と親しんでゐる。或人のアラビヤ旅行日記の一節に次の樣な事が書いてある。

nagara, ippō ni wa, "Are hodo no meiba wa ikura kane wo haratte mo oshiku wa nai." To kuchi-guchi ni hometa.

Yokka-me no asa taishō wa nani-gokoro naku soto wo nagamete iru to, mae no uma-nushi ga futatabi uma wo hiite kite,

"Kakka, san-zen-kin ga oshiū gozaimasu ka, kono uma ga hoshiū gozaimasu ka?"

To itta.

Arabiya ni ryōba no ōku sansuru no wa fūdo ga uma no shiyō ni tekishite iru bakari de wa nai. Sū-sen-nen no hisashii aida, dojin no tacte tayuma-nai tansei no kekka de aru. Korai Arabiya-jin wa uma wo kazoku no ichi-in to kangaete, kachō wa kore wo jibun no kodomo to onaji yō ni kawaigaru. Uma mo yoku kai-nushi ni narete, sono kazoku ichidō to shitashinde iru. Aru hito no Arabiya ryokō nikki no is-setsu ni tsugi no yō na koto ga kaite aru.

Notes. ❶成 Sei (成功 *Seikō*, 養成 *Yōsei*); 盛 Sei (盛大 *Seidai*, 全盛 *Zensei*); 誠 Sei (誠實 *Seijitsu*, 至誠 *Shisei*); 城 Jō (宮城 *Kyūjō*).

❷結 Ketsu, *musubu* to tie; note the thread; however, there is no idea of tieing in this particular compound 結果 *Kekka* result.

❸古 Ko (古今 *Kokon*); 故 Ko (故事 *Koji*); 固 Ko (固有 *Koyū*); 個 Ko (aux. num.); 居 Kyo (住居 *Jyūkyo*, 居室 *Kyoshitsu*); 苦 Ku (苦心 *Kushin*, 苦勞 *Kurō*).

『馬が子供と遊んでゐるのを見た事がある。漸く立歩く事の出來る三つ四つの子供が、馬の尾を引き脚を撫でて、戯れてゐると、馬はさもうれしさうに、口でおもちやを捧げて、其の子供をあやしてゐた。此の一事でアラビヤに名馬の産する所以が分つた。』

少年鼓手

フランス軍ガアルプ山を越えて、イタリヤへ攻入つた時は冬の半で、山も谷も雪に埋められて、吹く風は身を切❶るやうに寒かつた。

隊中に❷ピエールといふ年の頃十三四ばかりの少年鼓手があつた。眞先に立つて、太鼓を打ちながら、かひ〳〵しく進んで行く。ふと山の頂❸の方にすさまじい物音が聞え始めたと思ふと、百雷❹の一時に落ちかゝる様な響と共に、山のやうな雪なだれがなだれて來て、むざんや、かの勇ましい少年鼓手は忽ち谷底へはき落された。

"Uma ga kodomo to asonde iru no wo mita koto ga aru. Yōyaku tachi-aruku koto no dekiru mittsu yottsu no kodomo ga uma no o wo hiki, ashi wo nadete, tawamurete iru to, uma wa samo ureshi-sō ni kuchi de omocha wo sasagete, sono kodomo wo ayashite ita. Kono ichi-ji de Arabiya ni meiba no sansuru yuen ga wakatta."

SHŌNEN KOSHU.

Furansu-gun ga Arupu-san wo koete Itariya e seme-itta toki wa fuyu no nakaba de, yama mo tani mo yuki ni uzumerarete, fuku kaze wa mi wo kiru yō ni samukatta.

Taichū ni Piēru to iu toshi no koro jū-san-shi bakari no shōnen koshu ga atta. Massaki ni tatte, taiko wo uchi nagara, kaigaishiku susunde iku. Futo yama no itadaki no hō ni susamajii monooto ga kikoe-hajimeta to omou to, hyaku-rai no ichiji ni ochikakaru yō na hibiki to tomo ni, yama no yō na yuki-nadare ga nadarete kite, muzan ya, kano isamashii shōnen koshu wa tachimachi tani-soko e haki-otosareta.

Notes. ❶切 Setsu (切腹 *Seppuku*, 親切 *Shinsetsu*); 窃 Setsu (窃取 *Sesshu*).

❷*Piēru*=Pierre

❸丁 Chō (unit of length); 町 Chō (town); 頂 Chō (頂上 *Chōjō*, 山頂 *Sanchō*); 停 Tei (停車場 *Teishaba*, 停留場 *Teiryūjo*, 停電 *Teiden*).

❹雷 Rai thunder; related to rain 雨. Remember that lightning is called *inabikari* (*ine, hikaru*); that helps to explain the paddy-field 田. Note the similarity in form and meaning of 雷 thunder, and 電 electricity.

『ピエールよ、❶少年鼓手よ。』と聲をそろへて呼んだが、何の答もない。靜かな山の中に流れる水の音が遠く聞えるばかり。しばらくすると、谷底❷の方に太鼓の音がかすかに聞える。耳をそばだてゝ聞けば、進軍❸の調である。ピエールが打つていつもの太鼓に違ない。さては生きてゐるのか。あの勇しい少年を殺してはならぬ。どうかして助ける工夫はあるまいかと、兵士等は皆氣をもんでゐる。

深さは幾百丈とも知れない谷底、谷へ下りる細道も雪や氷にとざされて、何處か全く知れない。打鳴らす太鼓の音は段々に低くかすかになる。遲れゝばピエールはこゞえて死ぬであらう。兵士等は氣をあせるのみで、何の工夫もつかぬ。此の時

『自分が行かう。』と叫ぶ人を誰かと見れば、將軍❹マクドナールである。マクドナールは此の隊の司令官で、突貫將軍といふあだ名❺をもつた勇將である。

兵士等は驚いた。將軍は上衣をぬぎすてゝ、は

"Piēru yo, shōnen koshu yo." To koe wo soroete yonda ga, nan no kotae mo nai. Shizuka na yama no naka ni nagareru mizu no oto ga tōku kikoeru bakari. Shibaraku suru to tani-soko no hō ni taiko no oto ga kasuka ni kikoeru. Mimi wo sobadatete kikeba, shingun no shirabe de aru. Piēru ga utsu itsu mo no taiko ni chigai nai. "Sate wa ikite iru no ka? Ano isamashii shōnen wo koroshite wa nara-nu. Dō ka shite tasukeru kufū wa arumai ka?" to, heishi-ra wa mina ki wo monde iru.

Fukasa wa iku-hyaku-jō to mo shire-nai tani-soko, tani e oriru hosomichi mo yuki ya kōri ni tozasarete, doko ka mattaku shire-nai. Uchi-narasu taiko no oto wa dan-dan ni hikuku kasuka ni naru. Okurereba Piēru wa kogoete shinu de arō. Heishi-ra wa ki wo aseru nomi de, nan no kufū mo tsuka-nu. Kono toki,

"Jibun ga ikō." To sakebu hito wo dare ka to mireba shōgun Makudonāru de aru. Makudonāru wa kono tai no shireikan de, tokkan shōgun to iu adana wo motta yūshō de aru. Heishi-ra wa odoroita. Shōgun wa uwagi wo nugi-sutete,

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Notes. ❶小 Shō (小學校 *Shōgakkō*, 大小 *Daishō*); 消 Shō (消化 *Shōka*); 尚 Shō (尚武 *Shōbu*, 高尚 *Kōshō*); 掌 Shō (車掌 *Shashō*, 掌中 *Shōchū*); 常 Jō (常食 *Jōshoku*, 非常 *Hijō*); 少 Shō (少年 *Shōnen*, 減少 *Genshō*); 省 Shō (文部省 *Mombushō*).

❷邸 Tei (邸宅 *Teitaku*, 自邸 *Jitei*); 低 Tei (低落 *Teiraku*, 高低 *Kōtei*); 抵 Tei (抵當 *Teitō*, 大抵 *Taitei*); 底 Tei (心底 *Shintei*).

❸軍 Gun (軍艦 *Gunkan*, 軍隊 *Guntai*, 陸軍 *Rikugun*, 海軍 *Kaigun*); 運 Un (運送 *Unsō*, 運動 *Undō*, 幸運 *Kōun*, 不運 *Fuun*).

❹*Makudonāru* = MacDonald.

❺*Adana* pet name, nickname.

や谷へ下りようとする。兵士等はあわてゝ、異口同音に、『將軍の命は我々千萬人の命よりも貴い。ピエールは我々にお任せ下さい。』といつて引止める。將軍はどうしてもきかぬ。

『兵士は皆我が子も同樣である。我が子の死ぬのを見て父が命を惜しむ理由はない。大砲のつなをくゝりつけて、早く自分を谷へ下せ。早くしないと、ピエールが死んでしまふ。』と、しかる樣にいふので、兵士は止むを得❶ず將軍を谷底へ下した。

將軍が谷底へ下りた時には、もう太鼓の音は聞えぬ。聲を限りに『ピエールよ、ピエールよ。』と呼びながら、方々を尋ねて、やう〳〵捜し當てたが、少年ははや❷息も絶え〴〵である。手早く帶をほどいて、ピエールの體にくゝりつけて合圖をすると、兵士等は力を合せて二人を引上げた。

將軍の愛情と勇氣によつて、軍中の花が助かつたので、全軍一同に

haya tani e oriyō to suru. Heishi-ra wa awatete ikudōon ni, "Shōgun no inochi wa ware-ware sem-man-nin no inochi yori mo tattoi. Piēru wa ware-ware ni o makase kudasai." To itte hiki-tomeru. Shōgun wa dō shite mo kika-nu.

"Heishi wa mina waga ko mo dōyō de aru. Waga ko no shinu no wo mite, chichi ga inochi wo oshimu riyū wa nai. Taihō no tsuna wo kukuri-tsukete, hayaku jibun wo tani e orose. Hayaku shi-nai to Piēru ga shinde shimau." To shikaru yō ni iu no de, heishi wa yamu wo e-zu, shōgun wo tani-soko e oroshita.

Shōgun ga tani-soko e orita toki ni wa mō taiko no oto wa kikoe-nu. Koe wo kagiri ni, "Piēru yo, Piēru yo." To yobi nagara, hōbō wo tazunete yōyō sagashi-ateta ga, shōnen wa haya iki mo tae-dae de aru. Te-bayaku obi wo hodoite Piēru no karada ni kukuri-tsukete aizu wo suru to, heishi-ra wa chikara wo awasete futari wo hiki-ageta.

Shōgun no aijo to yūki ni yotte, gunchū no hana ga tasukatta no de, zengun

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Notes. ❶得 *Uru* or *eru.* This verb belongs to the literary style. It is irregular, and its conjugation will be understood only after the literary verb has been studied in the next volume. In the meantime these rules may prove useful. At the end of a clause which is not the end of a sentence, read *e;* at the end of a sentence, read *u.* When 得 is followed by *kana,* read *u* when followed by *ru, re* or *be;* when followed by any other *kana* symbol read *e.*

❷*Haya iki* etc. This *haya* is not the stem of the adjective *hayai,* but is an adverb equivalent to *mō,* which would be the word used in ordinary colloquial.

觀喜の聲をあげた、アルプの山もふるふばかりに。❶

造船ノ話

船ヲ造ルニハ先ヅ綿密ナ設計圖ヲコシラヘル。其ノ圖ハ船ノ切斷面及ビ構成等ヲ何十分ノ一ニシタ縮圖デ、多人數ノ技師ヤ技手ガ❷永クカヽツテ製圖スルカラ、大キナ戰艦❸ナドニナルト、設計圖バカリデ數百枚モアルトイフ。設計圖ガ出來上ルト、細密ナ構造分圖ヲ各工場ニ廻シ、必要ナ部分ハ實物大ノ圖ヲ作ツテ、始メテ製造ニ着手スルノデアル。

工場ニハ色々アル。鐵ヲ鍛❹フ鍛工場モアレバ、鋼鐵・眞チユウ類ヲ鑄ル處モアリ、汽クワン・煙突等ヲ造ル處モアリ、又木製ノ器具類ヲ製造スル木工場モアル。イヅレモ大規模ニ出來テヰテ、盡ク蒸氣ヤ電氣ノ力ヲ利用スル。何千貫トイフ大鐵ツヰモ一人ノ手デ自由ニ運轉

ichidō ni kanki no koe wo ageta ; Arupu no yama mo furuu bakari ni.

ZOSEN NO HANASHI.

Fune wo tsukuru ni wa mazu memmitsu na sekkei-zu wo koshiraeru. Sono zu wa fune no setsudam-men oyobi kōsei tō wo nan-jū-bun no ichi ni shita shukuzu de, ta-ninzu no gishi ya gishu ga nagaku kakatte seizu suru kara, ōki na senkan nado ni naru to, sekkei-zu bakari de sū-hyaku-mai mo aru to iu. Sekkei-zu ga deki-agaru to, saimitsu na kōzō bunzu wo kaku kōba ni mawashi, hitsuyō na bubun wa jitsubutsu dai no zu wo tsukutte, hajimete seizō ni chakushu suru no de aru.

Kōba ni wa iro-iro aru. Tetsu wo kitō tankōba mo areba, kōtetsu, shinchū-rui wo iru tokoro mo ari, kikan, entotsu tō wo tsukuru tokoro mo ari, mata mokusei no kigu-rui wo seizō suru mokkōba mo aru. Izure mo dai-kibo ni dekite ite, kotogotoku jōki ya denki no chikara wo riyō suru. Nan-zen-gan to iu dai-tettsui mo hitori no te de jiyū ni unten

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Notes. ❶There is here a transposition of the words, for reasons of literary beauty or emphasis. The natural grammatical order would be: *Arupu no yama mo furuu bakari ni kanki no koe wo ageta.* The verb *furuu* is proper of the literary style; in colloquial you say *furueru.* *Bakari* here has the meaning of *hodo.*

❷永 Ei (永久 *Eikyū*); 泳 Ei (水泳 *Suiei*).

❸監 Kan (總監 *Sōkan*, 監守 *Kanshu*); 艦 Kan (軍艦 *Gunkan*).

❹段 Dan (段々 *Dandan*, 石段 *Ishidan*); 鍛 Tan (鍛工場 *Tankōba*).

スルコトガ出來、何インチト厚イ鐵ノ板デモ大根ヲ切ル樣ニ造作ナク切斷スル。船體ノ材料ガホゞ整フト❶、組立ニ取リカゝル。船ヲ組立テルニハ、船臺ノ上ニ盤木（バン）ト呼ブ木材ヲ積ンデ、其ノ上ニ先ヅ龍骨トイフモノヲ置ク。コレハ人ノ脊骨（セ）ノ樣ナモノデ、此ノ脊骨（セ）ノ左❷右カラ肋骨ヲ出シテ、段々ニ組立テテ行ク。之ヲ肋材トイフ。肋材ハハリヲ❸以テ內カラ支ヘ、外側ニ板ヲ張リ、ハリノ上ニ床ヲ造ツテ甲板トスル。コレデ船ノ大體ノ形ガ出來ル。コレハホンノ大體ノ構造ノ話デ、實際ハ龍骨ニモ、肋材ニモ、ハリニモ、外皮板ニモソレ〴〵附屬（フゾク）具ガアリ、大キナ船デハ船底モ兩側❹モ二重張ニスル。サテソレカラ船室ヲ分ツタリ、倉庫（コ）ヲコシラヘタリ、ホバシラヲ附ケタリ、機關ヲスエタリ、細カイ造作ヲシタリシテ、スツカリ出來上ルマデニハ非常ナ手數ガ掛ル。

我ガ國ノ造船所デ、最モ規模（ボ）ノ大キイノハ海軍ノ工シヤウデ、中ニモ

suru koto ga deki, nan-inchi to atsui tetsu no ita de mo daikon wo kiru yō ni zōsa naku setsudan suru. Sentai no zairyō ga hobo totonou to, kumitate ni torikakaru. Fune wo kumitateru ni wa, sendai no ue ni bangi to yobu mokuzai wo tsunde, sono ue ni mazu ryūkotsu to iu mono wo oku. Kore wa hito no se-bone no yō na mono de, kono se-bone no sayū kara rokkotsu wo dashite, dan-dan ni kumitatete iku. Kore wo rokuzai to iu. Rokuzai wa hari wo motte uchi kara sasae, soto-gawa ni ita wo hari, hari no ue ni yuka wo tsukutte kampan to suru. Kore de fune no daitai no katachi ga dekiru. Kore wa hon no daitai no kōzō no hanashi de, jissai wa ryūkotsu ni mo, rokuzai ni mo, hari ni mo, gaihiban ni mo, sore-zore fuzokugu ga ari, ōki na fune de wa sentei mo ryō-gawa mo ni-jū-bari ni suru. Sate sore kara senshitsu wo wakattari, sōko wo koshiraetari, hobashira wo tsuketari, kikan wo suetari, komakai zōsaku wo shitari shite, sukkari deki-agaru made ni wa hijō na tekazu ga kakaru.

Waga kuni no zōsenjo de mottomo kibo no ōkii no wa kaigun no kōshō de,

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Notes. ❶正 Sei, Shō (正確 *Seikaku*, 正月 *Shōgatsu*, 不正 *Fusei*); 整 Sei (整理 *Seiri*).

❷左右 When written in this order they must be read according to the *on*, *sayū*, because the Chinese refer to the left hand before the right; if written 右左 you read *migi-hidari*, because the Japanese name the right hand first. Other examples in which the order of the characters affects the reading without affecting the meaning, are: 東西 *Tōzai*, 西東 *Nishi-higashi*; 縦横 *Jūō*, 横縦 *Yoko-tate*; etc. Compare Note 5, p. 13, and Note 1, p. 53.

❸ *Wo motte* post-positional phrase more proper of the literary style.

❹則 Soku (規則 *Kisoku*); 側 Soku (側面 *Sokumen*, 左側通行 *Sasoku-tsūkō*).

横須賀(ヨコスカ)❶ト呉ノガ最大ナモノデアル。又私設デハ三菱(ミツビシ)・川崎等ノ造船所ガ最モ大キイ。帝國軍艦ノ薩摩(サツマ)ハ横須賀(ヨコスカ)、安藝(アキ)ハ呉デ造ツタノデアル。

船艦ノ修繕(シウゼン)、船底ノ塗換(ヌリカヘ)等ヲスル處ヲ船キヨトイフ。船キヨノ底ト周(マハ)リ三方ハ石デ疊(タ)ム、カ、コ❷ンクリートデ固メルカシテアル。船ヲ其ノ中ニ入レテ一方ノトビラヲ閉ヂ、其ノ水ヲポ❸ンプデカイ出シテ工事ニ掛ルノデアル。我ガ國デ一番大キイノハ佐世保海軍工シヤウノ船キヨデ、長サ百三十四間、キヨ口ノ幅(ハヾ)十九間餘、深サ八間餘アル。

冬❹景色

黄❺に紅に林を飾(かざ)つてゐた木の葉も、大方は散果てて、見渡せば四方の山々の頂は、はや眞白になつてゐる。山おろしの風は身に染(し)みて寒い。

naka ni mo Yokosuka to Kure no ga saidai na mono de aru. · Mata shisetsu de wa Mitsubishi, Kawasaki tō no zōsenjo ga mottomo ōkii. Teikoku gunkan no Satsuma wa Yokosuka, Aki wa Kure de tsukutta no de aru.

Senkan no shūzen, sentei no nuri-kae tō wo suru tokoro wo senkyo to iu. Senkyo no soko to mawari sam-bō wa ishi de tatamu ka, konkuriito de katameru ka shite aru. Fune wo sono naka ni irete ip-pō no tobira wo toji, sono mizu wo pompu de kaidashite, kōji ni kakaru no de aru. Waga kuni de ichi-ban ōkii no wa Sasebo Kaigun Kōshō no senkyo de, nagasa hyaku-san-jū-shi-ken, kyokō no haba jū-ku-ken yo, fukasa hachi-ken yo aru.

FUYU-GESHIKI.

Ki ni kurenai ni hayashi wo kazatte ita ki no hamo ōkata wa chirihatete, mi-wataseba, shi-hō no yama-yama no itadaki wa haya masshiro ni natte iru. Yama-oroshi no kaze wa mi ni shimite samui.

Notes. ❶加 KA (加減 *Kagen*, 增加 *Zōka*); 賀 GA (祝賀 *Shukuga*).

❷ *Konkuriito*=concrete.

❸ *Pompu*=pump.

❹ This piece and the following one are what we may call poetical prose; therefore, rather difficult.

❺ In order to understand a long and complicated sentence it is often advisable to divide it into two or more shorter sentences, by changing certain indefinite forms into finite inflexions. If these sentences are still too difficult, discard the qualifying clauses, so as to get at the skeleton of the sentence; then add the discarded clauses little by little. The first sentence of this piece, *Ki ni . . . . natte iru*, may be divided into two by putting *chirihateta* for *chiri-hatete*. The first resulting sentence may be conceived as having been built up in the following way: *Ki no ha mo ōkata wa chiri-hateta* the leaves of the trees have most of them been scattered. *Hayashi wo kazatte ita ki no ha mo ōkata wa chiri-hateta* the leaves of the trees, which decorated the groves, have most of them been scattered. *Ki ni kurenai ni hayashi wo kazatte ita ki no ha mo ōkata wa chiri-hateta* the leaves of the trees, which decorated the groves with yellow and red tinges, have most of them been scattered.

宮❶の森のこんもりと茂つた間から、古いいてふの木が一本、木枯❷に吹きさらされて、今は葉一枚も殘つてゐない。はうきを立てた樣に高く雲を拂はうとしてゐる。中程の枝の上に烏が二羽止つて、さつきから少しも動かない。廣い田の面は切株ばかりで、人影の見えないのみか、かゝしの骨も殘つてゐない。唯あぜのはんの木に雀が澤山集つてゐて、時々群になつては飛立つ。

畑には麥がもう一寸程にのびてゐる。それと隣り合つて、ねぎや大根が青々とうねを飾つて、此處ばかりは冬を知らないやうに活々とした色を見せてゐる。畑に續いて、農家が一軒ある。霜にやけて、赤くなつた杉垣の中には、寒菊が今を盛りと咲いてゐる。物置の後には、大きなだい〳〵の木があつて、黃色い大きな實が枝もたわむ程なつてゐる。

家の横に水のよくすんだ小川が流れてゐる。魚の影は一つも見え

Miya no mori no kommori to shigetta aida kara furui ichō no ki ga ip-pon, kogarashi ni fuki-sarasarete, ima wa ha ichi-mai mo nokotte i-nai. Hōki wo tateta yō ni takaku kumo wo haraō to shite iru. Naka-hodo no eda no ue ni karasu ga ni-wa tomatte sakki kara sukoshi mo ugoka-nai. Hiroi ta no omo wa kirikabu bakari de, hito kage no mie-nai nomi ka, kakashi no hone mo nokotte i-nai. Tada aze no han no ki ni suzume ga takusan atsumatte ite, toki-doki mure ni natte wa tobitatsu.

Hata ni wa mugi ga mō is-sun hodo ni nobite iru. Sore to tonari-atte, negi ya daikon ga ao-ao to une wo kazatte, koko bakari wa fuyu wo shira-nai yō ni iki-iki to shita iro wo misete iru. Hata ni tsuzuite nōka ga ik-ken aru. Shimo ni yakete, akaku natta sugi-gaki no naka ni wa kan-giku ga ima wo sakari to saite iru. Mono-oki no ushiro ni wa ōki na daidai no ki ga atte, ki-iroi ōki na mi ga eda mo tawamu hodo natte iru.

Ie no yoko ni mizu no yoku sunda ko-gawa ga nagarete iru. Uo no kage wa

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Notes. ❶ This sentence, *Miya. . . . nokotte i-nai*, may be studied as follows: *Furui ichō no ki ga ip-pon ima wa ha ichi-mai mo nokotte i-nai* an old maiden-hair-tree has now no single leaf left. *Furui ichō no ki ga ip-pon, kogarashi ni fuki-sarasarete, ima wa ha ichi-mai mo nokotte i-nai* an old maidenhair-tree, which stands in the path of the winds, has now no single leaf left. *Miya no mori no aida kara furui ichō no ki ga ip-pon, kogarashi ni fuki-sarasarete, ima wa ha ichi-mai mo nokotte i-nai* among the trees of the wood of the shrine, an old maidenhair-tree, which stands in the path of the winds, has now no single leaf left. *Miya no mori no kommori to shigetta aida kara furui ichō no ki ga ip-pon, kogarashi ni fuki-sarasarete, ima wa ha ichi-mai mo nokotte i-nai* among the closely-packed trees of the wood of the shrine, an old maidenhair-tree, which stands in the path of the winds, has now no single leaf left.

❷ 枯 This character here forms part of an irregular compound 木枯 *Kogarashi* winter wind; by itself 枯 is read *Kareru* to wither; an old 古 tree 木.

ない。二三羽のあひるが岸❶の霜柱を踏碎きながら、頻にゑをあさつてゐる。犬を連れた男が銃を肩にして、森の蔭から出て來て、あぜ道傳ひにあちらの岡へ向つた。

ずどんと一發❷。何を擊つたのだらう。いてうの木の烏は急いで山の方へ逃げて行く。はんの木の雀は一度にぱつと飛立つた。

雨と風

五❸風十雨と云つて、五日毎の風、十日毎の雨は大平無事の世の有樣である。さて此の雨風も四季の時候につれて、それ〴〵に違ふ。春の雨はしめやかに降つて、軒の玉水の音も靜かに聞える。春の初に降るのは一雨毎に花を催すかとうれしい。『紅白花は開く煙雨の中』といふ景色は靜かな中に美しい眺めである。併し此の雨はやがて花を散す雨となるので、其の時は怨めしい心地がする。雨の晴

hitotsu mo mie-nai. Ni-sam-ba no ahiru ga kishi no shimo-bashira wo fumi-kudaki nagara, shikiri ni e wo asatte iru. Inu wo tsureta otoko ga jū wo kata ni shite, mori no kage kara dete kite, aze-michi zutai ni achirà no oka e mukatta.

Zudon to ippatsu. Nani wo utta no darō? Ichō no ki no karasu wa isoide yama no hō e nigete iku. Han no ki no suzume wa ichi-do ni patto tobi-tatta.

AME TO KAZE.

Go-fū jū-u to itte, itsuka-goto no kaze, tōka-goto no ame wa taihei buji no yo no arisama de aru. Sate kono ame-kaze mo shiki no jikō ni tsurete, sore-zore ni chigau.

Haru no ame wa shimeyaka ni futte, noki no tamamizu no oto mo shizuka ni kikoeru. Haru no hajime ni furu no wa hito-ame goto ni hana wo moyōsu ka to ureshii. "Kō-haku hana wa hiraku en-u no uchi." To iu keshiki wa, shizuka na naka ni utsukushii nagame de aru. Shikashi kono ame wa yagate hana wo chirasu ame to naru no de, sono toki wa urameshii kokochi ga suru. Ame no hareta

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Notes. ❶軒 KEN (aux. num.); 岸 GAN (海岸 *Kaigan*).

❷ This sentence is elliptical; supply *kikoeta.*

❸ *Go-fū jū-u* seasonable weather, wind every five days and rain every ten.

れた朝、花の香を送つて、そよ〳〵と吹く春風には、我が身もてふの様に飛立ちたくなる。梅の實の熟する頃降續く五月雨は、農家に取つては大切な雨である、それは丁度田植の時節であるから。

一天にはかにかき曇つて、ほし物を取込むひまもない夕立は、騒しい中に勇ましい。恐ろしいのは二百十日頃の大あらしで、家は倒れる、堤は切れる、稻の花は散る、一年中の農夫の辛苦が一夜の中にむだになつてしまふ事もある。

今年は何事もなくて、黄色に實のつた秋の田の上を吹渡る風が鳴子を動かすと、むら雀のぱつと飛立つのは面白い。秋の末になつて、風の吹散した木の葉の上に、雨の降りかゝるのは、何となく物さびしい。

葉の散果てた冬木立に吹きすさむ木枯の風は、音を聞くだけでも物すごい。雨戸を明けて見ると、明るい月夜である、身を切るやうな寒さに

asa, hana no ka wo okutte, soyo-soyo to fuku haru-kaze ni wa, waga mi mo chō no yō ni tobi-tachitaku naru. Ume no mi no jukusuru koro furi-tsuzuku samidare wa nōka ni totte wa taisetsu na ame de aru; sore wa chōdo ta-ue no jisetsu de aru kara.

Itten niwaka ni kaki-kumotte, hoshimono wo torikomu hima mo nai yūdachi wa, sawagashii naka ni isamashii. Osoroshii no wa ni-hyaku-tōka goro no ō-arashi de, ie wa taoreru, tsutsu mi wa kireru, ine no hana wa chiru, ichi-nen-jū no nōfu no shinku ga ichi-ya no uchi ni muda ni natte shimau koto mo aru.

Kotoshi wa nanigoto mo nakute, ki-iro ni minotta aki no ta no ue wo fuki-wataru kaze ga naruko wo ugokasu to, mura-suzume no patto tobi-tatsu no wa omoshiroi. Aki no sue ni natte, kaze no fuki-chirashita ki no ha no ue ni ame no furi-kakaru no wa nan to naku mono-sabishii.

Ha no chiri-hateta fuyu-kodachi ni fuki-susamu kogarashi no kaze wa oto wo kiku dake de mo mono-sugoi. Ama-do wo akete miru to, akarui tsuki-yo de aru: mi wo kiru yō na samusa n[i]

Notes. ❶*Kaki* has here little or no meaning.

❷*Mono* has here little or no meaning.

❸This sentence, *Ha no.... mono-sugoi*, may be built up as follows: *Kogarashi no kaze wa oto wo kiku dake de mo mono-sugoi* the winter wind is such that even the sound of it is gloomy indeed. *Fuyu-kodachi ni fuki-susamu kogarashi no kaze wa oto wo kiku dake de mo mono-sugoi* the winter wind blowing with violence on the trees, is such that even the sound of it is gloomy indeed. *Ha no chiri-hateta fuyu-kodachi ni fuki-susamu kogarashi no kaze wa oto wo kiku dake de mo mono-sugoi* the winter wind blowing with violence on the trees stripped of all their leaves, is such that even the sound of it is gloomy indeed.

思はず首を縮める事もある。　冬の雨の日は、短い日が尚更早く暗くなる。　夜が更けて、雨の音が靜かになつたから、止んだ事と思つてゐると、翌朝起きて見れば、何時の間に雪に變つたか、そこら一面銀世界になつてゐる事もある。

動物と植物の關係

てふや蜂は花から花へ忙しさうに飛廻❶つて花の汁を吸ふ。　其の時花の中の花粉❷は是等の蟲に着いて、一つの花から他の花に傳達されて、植物の花には、同種の他の花の花粉を受けると、良い實❸を結ぶものがある。

又ひよやつぐみ❺は美しく熟してゐる果實をついばむ。　それが爲におのづと種子をあちらこちらへ散布する。　鳥ばかりではない、人や獸類も果實をたべては其の種子を方々へまき散すのである。

omowa-zu kubi wo chijimeru koto mo aru. Fuyu no ame no hi wa mijikai hi ga naosara hayaku kuraku naru. Yo ga fukete, ame no oto ga shizuka ni natta kara, yanda koto to omotte iru to, yokuchō okite mireba, itsu no ma ni yuki ni kawatta ka, sokora ichimen gin-sekai ni natte iru koto mo aru.

DŌBUTSU TO SHOKUBUTSU NO KANKEI.

Chō ya hachi wa hana kara hana e isogashi-sō ni tobi-mawatte hana no shiru wo suu. Sono toki hana no naka no kafun wa kore-ra no mushi ni tsuite, hitotsu no hana kara ta no hana ni dentatsu sareru. Shokubutsu no hana ni wa dōshu no ta no hana no kafun wo ukeru to, yoi mi wo musubu mono ga aru.

Mata hiyo ya tsugumi wa utsukushiku jikushite iru kajitsu wo tsuibamu. Sore ga tame ni onozuto shushi wo achira-kochira e sampu suru. Tori bakari de wa nai: hito ya jūrui mo kajitsu wo tabete wa sono shushi wo hōbō e maki-chirasu no de aru.

Notes. ❶回 KAI (回復 *Kaifuku*); 廻 KAI (廻轉 *Kaiten*).

❷粉 FUN powder, flour; rice 米 divided 分. Compare the following: 分 FUN (minute), BUN (分業 *Bungyō*); 粉 FUN (花粉 *Kafun*); 盆 BON (tray).

❸良 RYŌ (良心 *Ryōshin*, 忠良 *Chūryō*); 郎 RŌ (太郎 *Tarō*).

❹結 *Musubu* here means to bear.

❺*Hiyo=hiyodori.*

動物は呼吸作用に依つて、空氣中の❶酸素を吸ひ、炭酸がすを吐出す。若し之を消費するものがなければ、空氣中には炭酸がすが段々に❷增加し、遂には地球上の動物が呼吸作用を營む事が出來なくなる道理である。　然るに空氣中の炭酸がすの分量が增さないのは、一方に於て植物が之を消費するからである。

植物も動物と同じく、呼吸作用で酸素を吸ひ、炭酸がすを吐出すが、其の吐出す炭酸がすの分量は至つて少い。　外に同化作用といつて、盛に炭酸がすを取つて、其の中の炭素を養分にして酸素を❸放つ作用がある。　若し炭酸がすを供給するものがなければ、空氣中の炭酸がすの分量が著しく減つて、地球上の植物は盡く❹枯死すべきはずである。　然るに炭酸がすが絶えず供給されるのは、他にも種々の原因もあるが、動物の呼吸作用も與つて大いに力が❺あるのである。

金魚を細口の瓶に入れて、二三日も水を取換へないと、金魚は死んで

Dōbutsu wa kokyū sayō ni yotte kūki-chū no sanso wo sui, tansan gasu wo haki-dasu. Moshi kore wo shōhi suru mono ga nakereba, kūki-chū ni wa tansan gasu ga dan-dan ni zōka shi, tsui ni wa chikyū-jō no dōbutsu ga kokyū sayō wo itonamu koto ga deki-naku naru dōri de aru. Shikaru ni kūki-chū no tansan gasu no bunryō ga masa-nai no wa ip-pō ni oite shokubutsu ga kore wo shōhi suru kara de aru.

Shokubutsu mo dōbutsu to onajiku kokyū sayō de sanso wo sui, tansan gasu wo haki-dasu ga, sono haki-dasu tansan gasu no bunryō wa itatte sukunai. Hōka ni dōka sayō to itte, sakan ni tansan gasu wo totte, sono uchi no tanso wo yōbun ni shite sanso wo hanatsu sayō ga aru. Moshi tansan gasu wo kyōkyū suru mono ga nakereba, kūki-chū no tansan gasu no bunryō ga ichijirushiku hette, chikyū-jō no shokubutsu wa kotogotoku koshi su beki hazu de aru. Shikaru ni tansan gasu ga taezu kyōkyū sareru no wa, ta ni mo shuju no gen-in mo aru ga, dōbutsu no kokyū sayō mo azukatte ōi ni chikara ga aru no de aru.

Kingyo wo hoso-kuchi no bin ni irete ni-san-nichi mo mizu wo torikae-nai

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Notes. ❶酸 The element at the left of this character is called *Hiyomi-no-tori*. Several of the characters which contain this element have to do with alcohol or fermentation: 酒 *Sake* rice-wine; 酢 *Su* vinegar; 酔 *You* to be intoxicated; 酸 SAN acid; 醫 I to cure (perhaps, because the old-fashioned doctors were fond of prescribing elixirs and alcoholic preparations).

❷贈 Zō (贈答 *Zōtō*); 増 Zō (増加 *Zōka*); 層 Sō, (一層 *Issō*).

❸方 Hō (side, 方々 *Hōbō*, 四方 *Shihō*); 放 Hō (放火 *Hōka*, 開放 *Kaihō*); 傍 Bō (路傍 *Robō*); 防 Bō (消防 *Shōbō*, 防止 *Bōshi*).

❹*Koshi su beki hazu de aru=karete shimau hazu da.*

❺*Aru no de aru; no* here is equivalent to *koto;* compare Note 4, p. 31.

しまふ。　是は水中に解けてゐる酸素が吸盡されるからである。　若し其の中に青い水草を入れて置けば、水を取換へなくても金魚は割合に長く生きてゐる。　是は前にいつた様な關係が瓶の中の金魚と水草の間に行はれるからである。

此の外動物は植物の果實・根・葉等を食つて體を養ひ、植物は動物質の腐敗物を肥料として成長する等、生存上動物と植物の關係は極めて密接なものである。

辻音樂

❶頭には霜を戴き、身にはつゞれをまとひ、やせ衰へた體を義足に支へて、路ばたにバイオリンを彈いて居る老人の辻音樂師がある。　處は❷墺地利の首府維也納❸の大公園今日は賑かな祭日である。

❹忠實な犬は古帽子をくはへて、哀れな主人の爲めに、道行く人の投與へ

to, kingyo wa shinde shimau. Kore wa suichū ni tokete iru sanso ga suitsukusareru kara de aru. Moshi sono naka ni aoi mizu-kusa wo irete okeba, mizu wo torikae-nakute mo kingyo wa wariai ni nagaku ikite iru. Kore wa mae ni itta yō na kankei ga bin no naka no kingyo to mizu-kusa no aida ni okonawareru kara de aru.

Kono hoka dōbutsu wa shokubutsu no kajitsu, ne, ha tō wo kutte tai wo yashinai, shokubutsu wa dōbutsu-shitsu no fuhaibutsu wo hiryō to shite seichō suru tō, seison-jō dōbutsu to shokubutsu no kankei wa kiwamete missetsu na mono de aru.

TSUJI ONGAKU.

Kashira ni wa shimo wo itadaki, mi ni wa tsuzure wo matoi, yase-otoroeta karada wo gisoku ni sasaete, michi-bata ni baiorin wo hiite iru rōjin no tsuji ongakushi ga aru. Tokoro wa Ōsutoriya no shufu Uiin no dai-kōen, kyō wa nigiyaka na saijitsu de aru.

Chūjitsu na inu wa furu-bōshi wo kuwaete, aware na shujin no tame ni michi-

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Notes. ❶ Several metaphors serve to complicate the meaning of this piece. Here, the old man's white hairs are compared to frost.

❷ Foreign proper names, when written in *kan-ji* are generally phonetic transcriptions, i. e. the characters are used without any reference to their meaning, e. g. 加 KA 奈 NA 陀 DA, Canada; occasionally the characters are used ideologically, as in 牛津 Ox-ford. As regards the phonetic resemblance it must be looked for rather in real Chinese than in the quasi-Chinese pronunciation used in Japan. See vol. II, p. 93. Foreign proper names are often written in *kata-kana*.

❸ 也 This character, used here merely for its sound, is very often used after a sum of money, and is then read *nari*, this *nari* need not be translated; e. g. 金貳拾壹圓也 *Kin ni-jū-ichi-yen nari*, ¥ 21.

❹ 忠 CHŪ loyalty; naturally referred to the heart 心. Compare the following: 中 CHŪ (中立 *Chūritsu*, 途中 *Tochū*); 忠 CHŪ (忠義 *Chūgi*); 仲 CHŪ (仲介 *Chūkai*).

る喜捨❶を待ちわびてゐる。見る物の多い今日の祭日に、時代後れの下手な音曲に耳を傾ける者は一人もない。日は既に西へ傾いて、祭見物の人々は段々歸り始める。帽子の中に一文の錢もない。老人は傾く夕日を望み、帽子の內を眺めては、幾度かためいきをついて居る。最早彈く力も盡きて、傍の石に腰を下し、額❷を兩手に支へて人知れぬ涙をこぼして居る。

木❸蔭に立つてつく〳〵と此の樣子を見てゐた一人の紳士❹があつた。づか〳〵と走り寄つて、『ちよつと貸したまへ。』と言ひながら、其のバイオリンを取つて彈始めた。弓が一度糸に觸れると、天上の音樂の樣な美しい音が湧き出した。老人は、どうしてあのバイオリンから、あんな音が出るか、どうして又自分の彈く時にはあんな音が出ないのかと不思議❺さうに、バイオリンと紳士の手つきを打ちまもつて居た。

yuku hito no nage-ataeru kisha wo machiwabite iru. Miru mono no ōi kyō no saijitsu ni jidai okure no heta na ongyoku ni mimi wo katamukeru mono wa hitori mo nai. Hi wa sude ni nishi e katamuite, matsuri kembutsu no hito-bito wa dan-dan kaeri hajimeru. Bōshi no naka ni ichi-mon no zeni mo nai. Rōjin wa katamuku yū-hi wo nozomi, bōshi no uchi wo nagamete wa iku-tabi ka tameiki wo tsuite iru. Mohaya hiku chikara mo tsukite katawara no ishi ni koshi wo oroshi, hitai wo ryō-te ni sasaete hito shire-nu namida wo koboshite iru.

Kokage ni tatte tsuku-zuku to kono yōsu wo mite ita hitori no shinshi ga atta. Zuka-zuka to hashiri-yotte, "Chotto kashi tamae." To ii nagara, sono baiorin wo totte hiki-hajimeta. Yumi ga ichi-do ito ni fureru to tenjō no ongaku no yō na utsukushii ne ga waki-dashita. Rōjin wa dō shite ano baiorin kara, anna ne ga deru ka, dō shite mata jibun no hiku toki ni wa anna ne ga de-nai no ka to fushigi-sō ni baiorin to shinshi no tetsuki wo uchimamotte ita.

Notes. ❶舍 SHA (舍弟 *Shatei*, 校舍 *Kōsha*); 捨 SHA (喜捨 *Kisha*).

❷各 KAKU (各地 *Kakuchi*); 客 KYAKU (guest), KAKU (客死 *Kakushi*, 食客 *Shokkaku*); 額 GAKU (額面 *Gakumen*, 金額 *Kingaku*).

❸木蔭 Note the reading *Kokage*.

❹申 SHIN (申告 *Shinkoku*); 神 SHIN, JIN (精神 *Seishin*, 神社 *Jinja*); 紳 SHIN (紳士 *Shinshi*, 貴紳 *Kishin*).

❺義 GI (忠義 *Chūgi*, 義理 *Giri*); 儀 GI (儀式 *Gishiki*, 禮儀 *Reigi*); 議 GI (議會 *Gikai*, 議論 *Giron*, 會議 *Kaigi*).

聽衆は四方から集つて來て、見る内に人山を築いた。❶重く沈んだ調に暗い〳〵海の底へ引込まれるやうな氣がするかと思ふと、輕く浮立つた調子に、野越え、山越え、ふわり〳〵と春霞の彼方へ連れて行かれるやうな心持になる。變化極りない妙音は、忽ち人の心を百花滿開ののどかな春によはせ、又忽ち落葉散敷く秋のさびしさに沈ませる。人々は唯神曲に❷心を奪はれて、妙音の外には何物も見えも聞えもしない。

やゝあつて紳士はしばらく彈く手を止めると、聽衆は錢をつかんで、爭つて老人の捧げた帽子の中へ投入れる。銅貨といはず、❸金銀貨といはず、雨の降る樣に❹手當り次第に投込む。またゝく間に帽子に❺一杯になつた。老人は之を袋に移して、再び帽子を差出す。見る間に❻復溢れるばかり。

紳士は更に墺地利の國歌を彈始めた。幾千の聽衆は帽子をぬいで

Chōshū wa shi-hō kara atsumatte kite, miru uchi ni hito-yama wo kizuita. Omoku shizunda shirabe ni, kurai, kurai umi no soko e hikikomareru yō na ki ga suru ka to omou to, karuku ukitatta chōshi ni, no koe, yama koe, fuwari-fuwari to haru-gasumi no kanata e tsurete ikareru yō na kokoro-mochi ni naru. Henka kiwamari nai myōon wa tachimachi hito no kokoro wo hyakka mankai no nodoka na haru ni yowase, mata tachimachi ochi-ba chiri-shiku aki no sabishisa ni shizumaseru. Hito-bito wa tada shinkyoku ni kokoro wo ubawarete myōon no hoka ni wa nani-mono mo mie mo kikoe mo shi-nai.

Yaya atte shinshi wa shibaraku hiku te wo yameru to, chōshū wa zeni wo tsukande arasotte rōjin no sasageta bōshi no naka e nage-ireru. Dōka to iwa-zu, kin-ginka to iwa-zu, ame no furu yō ni te-atari shidai ni nage-komu. Matataku ma ni bōshi ni ippai ni natta. Rōjin wa kore wo fukuro ni utsushite futatabi bōshi wo sashidasu. Miru ma ni mata afureru bakari.

Shinshi wa sara ni Ōsutoriya no kokka wo hiki-hajimeta. Iku-sen no chōshū

Notes. ❶The effect of the music on the hearers is described in quite a high-flown style. The sorrowful parts are supposed to make them feel as if they were being drawn through the dark depths of the sea; and the lighter melodies, to carry them on a spring haze over fields and mountains. Then again, the beautiful sounds are compared to the bloom of numberless flowers and to the loneliness of autumn with its fallen leaves.

❷*Kokoro wo ubawareru* to be so absorbed in attention to one thing as to be oblivious of the rest.

❸*Kin-ginka* gold and silver coins.

❹*Te atari shidai ni* whatever came to hand.

❺一杯 *Ippai* full.

❻*Afureru bakari* almost to overflowing.

相和して歌つた。歌が終ると、紳士はバイオリンを老人に渡し目禮して何處へか行つた。日ははや沒(ぼつ)して、燈火の光が點々❶として此處彼處❷に輝(かゞや)いてゐるとは、今の今まで誰一人も氣附❸かなかつた。かの情深い紳士は誰であつたか、老人も知らぬ、聽衆も知らぬ。一同は唯(たゞ)神の仕業とのみ思つた。

佛蘭西(ふらんす)のバイオリンの名手アレキサンドル、ブーシェーであつたとは後になつて分つた。

wa bōshi wo nuide aiwashite utatta. Uta ga owaru to, shinshi wa baiorin wo rōjin ni watashi, mokurei shite izuku e ka itta. Hi wa haya bosshite, tōka no hikari ga ten-ten to shite koko, kashiko ni kagayaite iru to wa, ima no ima made dare hitori mo ki-zuka-nakatta. Kano nasake-bukai shinshi wa dare de atta ka, rōjin mo shira-nu; chōshū mo shira-nu. Ichidō wa tada kami no shiwaza to nomi omotta. Furansu no baiorin no meishu Arekisandoru Būshē de atta to wa nochi ni natte wakatta.

Notes. ❶店 TEN (本店 *Honten*, 店員 *Ten-in*); 點 TEN (點火 *Tenka*, 終點 *Shūten*).

❷皮 HI (皮肉 *Hiniku*); 彼 HI (彼岸 *Higan*); 被 HI (被害 *Higai*); 波 HA (波止場 *Hatoba*); 破 HA (破裂 *Haretsu*).

❸付, 附 FU (附近 *Fukin*, 送附 *Sōfu*); 府 FU (urban prefecture); 腐 FU (腐敗 *Fuhai*); 符 FU (切符 *Kippu*).

❹*Arekisandoru Būshē*, Alexandre Boucher, 1778-1861.

NEWSPAPERS.

Newspapers are sometimes written in the literary style, and sometimes in the formal style. Even in this latter case the beginner will find them far from easy as they have certain peculiarities of their own. The principal things to be observed are that, from motives of economy of space and time, they are very fond of abbreviations, and they use very few punctuation marks. In the extracts given here we have added a few marks as an assistance to the student: we have also changed many names of persons and places.

The following abbreviations occur in these examples:

電 *Den* for 電報 *dempō* or 電信 *denshin.*

署 *Sho* for 警察署 *keisatsu-sho.*

商 *Shō* for 商賣 *shōbai.*

帝 *Tei* for 帝國 *teikoku.*

大 *Dai* for 大學 *dai-gaku.*

役 *Yaku* for 役人 *yaku-nin.*

學 *Gaku* for 學校 *gakkō.*

生 *Sei* for 生徒 *seito.*

教 *Kyō* for 教會 *kyōkai.*

The following characters have other more or less important meanings besides those given in our BEGINNERS' DICTIONARY OF CHINESE-JAPANESE CHARACTERS. The student would do well to note them carefully.

來 RAI and 發 HATSU coming or proceeding from, from.

去 *Saru* the last. Therefore, *saru ichi-jitsu* means, the first of this month; *saru san-jū-ichi-nichi* the 31st of last month *saru jū-ni-nichi* would mean, the 12th of this month, if we are speaking after the 12th, or, the 12th of last month, if we are speaking on or before the 12th.

下 KA in or belonging to: especially in the expressions 府下 *fuka*, 縣下 *kenka*, 都下 *toka*.

方 *Kata* in or belonging to the house of; also, a rough indication of time, about, near, as in 夜明方 *yoake-gata* at day-break.

君 KUN an honorific used like *San*, but less polite; Mr.

才 SAI years of age.

附 or 付 FU *suru* to hand over, to submit to.

訴 *Uttaeru* to report, to inform. The combination 訴へ出る *uttae-deru* is also used in this same meaning.

一夜大盡

（羅馬來電）❶タスカニー、セルタルドの田舍町に住む運轉手は先頃フロレンス米國領事の通告を受け、親戚の遺言で千七百萬圓の遺産を承け❷繼いだ。

ICHI-YA DAIJIN.

(Rōma raiden). Tasukanii Serutarudo no inaka-machi ni sumu untenshu wa, saki-goro Furorensu Beikoku Ryōji no tsūkoku wo uke, shinseki no yuigon de sen-shichi-hyaku-man yen no isan wo uke-tsuida.

Notes. ❶ *Tasukanii....sumu* is a verbal phrase used as an adjective; it qualifies *untenshu*; 'a chauffeur living in the country town of Certaldo in Tuscany'.

❷承け繼 *Uke-tsugu.* These two characters (without the intervening *Kana*) also form the Chinese compound *Shōkei* which has the same meaning, viz. to succeed as heir.

死神につかれた男

（浦和特電）埼玉❶縣田村郡三崎村の山田良太郎と云ふ四十四の男は去る一日夜、自分が日露戰爭に出て第一線に立ち激戰中捕虜になつたので、これなら一層のことと自殺した方が名譽だとの夢を見て目をさまし、急に氣が狂つて草刈鎌で切腹したが死に切れず、❷東京府下目黑附近を血まみれで歩いてゐる所を巡査に發見され一先づ歸宅したが、三日の夜また〳〵家出し同村の鈴木方井戸へ投身し、本當に死んでしまつた。

SHINI-GAMI NI TSUKARETA OTOKO.

(Urawa tokuden). Saitama-ken Tamura-gun Misaki-mura no Yamada Ryōtarō to iu shi-jū-shi no otoko wa, saru tsuitachi yo, jibun ga Nichi-Ro sensō ni dete, dai is-sen ni tachi gekisen-chū, horyo ni natta no de, kore nara issō no koto jisatsu shita hō ga meiyo da to no yume wo mite, me wo samashi, kyū ni ki ga kurutte, kusakari-gama de seppuku shita ga shini-kire-zu, Tōkyō-fuka, Meguro fukin wo chimamire de aruite iru tokoro wo junsa ni hakken sare, hitomazu kitaku shita ga, mikka no yoru, mata-mata ie-de shi, dōson no Suzuki kata ido e tōshin shi, hontō ni shinde shimatta.

Notes. ❶ This paragraph may be divided into 10 sentences which finish at the following words: *mite, samashi, kurutte, seppuku shita, kire-zu, hakken sare, kitaku shita, ie-de shi, tōshin shi, shinde shimatta.* The first sentence may be explained as follows: *Yamada Ryōtarō wa saru tsuitachi yo yume wo mita.* From *Saitama-ken* to *otoko wa* is a description of the subject *Yamada Ryōtarō.* From *jibun ga* to *da to no* is a description of the dream; it consists of three points, viz.: *jibun ga....dete, dai is-sen....natta no de, kore nara....meiyo da;* these three points are referred to collectively by the following word *to.* 日露 *Nichi-Ro* Russo-Japanese.

❷ The sixth sentence is: *Tōkyō-fuka....hakken sareta;* the general meaning is: in these and these circumstances he was discovered by a policeman. The words *Tōkyō-fuka....aruite iru* are a verbal adjective which describes the circumstances; this phrase qualifies *tokoro* which here means circumstances, occasion.

卅錢の泥棒で大騒ぎ

十❶九日の午前二時頃深川區南町の床屋淺野方に三人組の強盜が押し入つたといふ訴へに扇橋署員が出張して近所の者と手分けして同家を取りかこみだん〳〵調べたが一向そんな樣子がない。よく❷〳〵調べると一人の賊が同家へ入り金三十錢を窃取して逃げ出したのを附近の者が見つけて、さては此の騒ぎと分つた。

SAN-JIS-SEN NO DOROBŌ DE Ō-SAWAGI.

Jū-ku-nichi no gozen ni-ji goro Fukagawa-ku Minami-chō no toko-ya Asano kata ni, san-nin-gumi no gōtō ga oshi-itta to iu uttae nì, Ōgibashi shoin ga shutchō shite, kinjo no mono to tewake shite, dōke wo tori-kakomi, dan-dan shirabeta ga ikkō sonna yōsu ga nai. Yoku-yoku shiraberu to hitori no zoku ga dōke e iri, kin san-jis-sen wo sesshu shite nige-dashita no wo, fukin no mono ga mitsukete, sate wa kono sawagi to wakatta.

Notes. ❶This paragraph may be divided into 6 sentences which finish at the following words: *shutchō shite, tori-kakomi, shirabeta, nai, mitsukete, wakatta.* In the first sentence, *jū-ku-nichi....oshi-itta* is the complaint in detail; this is summarized in the words *to iu.* After *uttae ni* you must supply 於 *oite,* 付 *tsuite,* or *tsuki.* We have thus in skeleton: '....' *to iu uttae ni* (*tsuki*) *Ōgibashi shoin ga shutchō shita* (on account of) this and this complaint the Ōgibashi police official went out to investigate.

❷The framework of the fifth sentence is: *Yoku-yoku shiraberu to* (*kore*) *wo fukin no mono ga mitsuketa.* Here, *kore* stands for the words *hitori no zoku ga....nige-dashita no* which describe what was discovered; there are three points: *hitori no zoku ga dōke e iri, kin san-jis-sen wo sesshu shite, nige-dashita.* These three points are one complex verbal adjective which qualifies the following *no*: *no* is here equivalent to *koto.*

❶路上見聞

❷浅草橋から電車にやつとこさと乗込んだ田舎のばあさん車掌君が切符を切りに前へ立つと懐(ふところ)のどん底まで手を突込んでばあさんはしばらくもじ〳〵の末やがて❸取出した木綿の一包それを❹解いて出したのは紙包それをまた解いてまた解きするやがて❺いら〳〵してゐる車掌さんの目の前に差出されたのは十年も前の電車券一枚しかも割引の片割である。車掌さんあきれてしばらく默(だま)つてゐたが「❻仕方がねえ」とはさみを入れた。

ROJŌ KEM-BUN.

Asakusa-bashi kara densha ni yatto-kosato nori-konda inaka no bā-san, shashō kun ga kippu wo kiri ni mae e tatsu to, futokoro no donzoko made te wo tsukkonde, bā-san wa shibaraku moji-moji no sue, yagate tori-dashita momen no hito-tsutsumi, sore wo toite dashita no wa kami-zutsumi, sore wo mata toite mata toki suru; yagate ira-ira shite iru shashō san no me no mae ni sashi-dasareta no wa jū-nen mo mae no densha-ken ichi-mai shikamo waribiki no kataware de aru. Shashō san akirete shibaraku damatte ita ga "shikata ga nē" to hasami wo ireta.

Notes. ❶ *Rojō kem-bun.* Things seen and heard on the road.

❷ This paragraph may be divided into 8 sentences which finish at the following words: *tsukkonde, hito-tsutsumi, kami-zutsumi, suru, de aru, akirete, damatte ita, ireta.* The framework of the first sentence is: *inaka no bā-san futokoro no donzoko made te wo tsukkonda.* The words *Asakusa-bashi....nori-konda* are a description of the old lady. The words *shashō....tatsu to* tell us what the conductor was doing while the old woman was fumbling in the depths of her bosom.

❸ In the second sentence there is a transposition of the words: consider them in this order: *bā-san wa shibaraku moji-moji no sue yagate momen no hito-tsutsumi* (*wo*) *tori-dashita.*

❹ In the third sentence supply *de aru* thus: *sore wo toite dashita no wa kami-zutsumi* (*de aru*), she untied it and what she took out was a paper bundle.

❺ The fifth sentence may be reduced to the following: *yagate shashō san no me no mae ni sashi-dasareta mono wa furui densha-ken ichi-mai de aru.* The words *ira-ira shite iru* are descriptive of the conductor's feelings; and the words *jū-nen mo mae no* and *shikamo waribiki no kataware* are a description of the ticket: in the skeleton these have been replaced by the single word *furui.*

❻ In the last sentence we may supply the words *ii nagara* or *itte* between *to* and *hasami.*

偽醫者が注射して罰

❶小石川區戸崎町の田村と云ふ男は本月上旬から一回五圓で近所の者にサルバルサンの注射をしてゐたが、其の内の一人が三回目から目に故障を起したので訴へられ❷偽醫者と判つて警察へくわん問された。

NISE-ISHA GA CHŪSHA SHITE BATSU.

Koishikawa-ku Tosaki-chō no Tamura to iu otoko wa hon-getsu jōjun kara ik-kai go-yen de kinjo no mono ni sarubarusan no chūsha wo shite ita ga, sono uchi no hitori ga san-kai-me kara me ni koshō wo okoshita no de uttaerare, nise-isha to wakatte, keisatsu e kammon sareta.

Notes. ❶This paragraph may be divided into 4 sentences which finish at the following words: *shite ita, uttaerare, wakatte, sareta.* The framework of the first sentence is: *Tamura to iu otoko wa kinjo no mono ni sarubarusan no chūsha wo shite ita. Koishikawa-ku Tosaki-chō no* are details about *Tamura. Hon-getsu jōjun kara* is the time. *Ik-kai go-yen de* is the price demanded.

❷In the third sentence supply as follows: (*sore de*) *nise-isha* (*da*) *to wakatta.*

深川の孝子表しやう❶

❷深川中町の公園で十三日中町教會員二百餘名其他百五十餘名の發起で中町一六九下駄商田口七郎といふ十九の青年の表しやう式があつた。❸七郎は兩親が昨年暮から腎臟病で床についてゐるのを扶養して來たが、その❶常ならぬ孝養を今度認められたので區長警察署長も贊成して木杯一組金若干を贈られたのである。

FUKAGAWA NO KŌSHI HYŌSHŌ.

Fukagawa Naka-chō no kōen de jū-san-nichi, Naka-chō kyōkai-in ni-hyaku yo mei sono ta hyaku-go-jū yo mei no hokki de, Naka-chō hyaku-roku-jū-ku geta-shō Taguchi Shichirō to iu jū-ku no seinen no hyōshō-shiki ga atta. Shichirō wa ryōshin ga sakunen kure kara jinzō-byō de toko ni tsuite iru no wo fuyō shite kita ga, sono tsune nara-nu kōyō wo kondo mitomerareta no de, kuchō keisatsusho-chō mo sansei shite, mokuhai hito-kumi kane jakkan wo okurareta no de aru.

Notes. ❶表しやう *Hyōshō* public recognition of merit.

❷This paragraph may be divided into 3 sentences which finish at the following words: *atta, kita, aru.* The first sentence may be reduced to: *Taguchi Shichirō to iu jū-ku no seinen no hyōshō-shiki ga atta*; but we are also given the locality where the ceremony took place *Fukagawa Naka-chō no kōen de,* the day *jū-san-nichi,* and some details about Taguchi *Naka-chō hyaku-roku-jū-ku geta-shō.*

❸In the second sentence *tsuite iru no wo* stands for *tsuite iru mono wo,* and the word *mono* refers to *ryōshin.* With this substitution the sentence is in skeleton: *Shichirō wa ryōshin wo fuyō shite kita.* The words *ryōshin ga sakunen kure kara jinzō-byō de toko ni tsuite iru* are details about the parents. In English we could say: Shichirō supported his parents who had been confined to their bed, etc. Note that in English the word 'parents' is in the principal part of the sentence and is represented by 'who' in the subordinate clause; in Japanese, on the contrary, as the qualifying clause comes first, the noun itself *ryōshin* (parents) is found in the subordinate clause and is represented in the principal part of the sentence by the word *no.*

❶常ならぬ *Tsune-nara-nu* not usual, uncommon.

櫻丸沈沒

福島❶縣石川町鈴木工業株式會社の櫻丸（一千百七十五トン）は六日若松港を發し大❷阪に向ふ途中瀨戶內海來島海峽で岩に乘上げ船體は積❸荷の鐵材一千トンと共に沈沒した。損害約十万圓❹乘組員には別條ない。

SAKURA-MARU CHIMBOTSU.

Fukushima-ken Ishikawa-machi Suzuki Kōgyō Kabushiki Kaisha no Sakura-Maru (is-sen-hyaku-shichi-jū-go-ton) wa muika Wakamatsu-kō wo hasshi, Ōsaka ni mukau tochū Seto-naikai Kurushima-kaikyō de iwa ni noriage, sentai wa tsumi-ni no tetsuzai is-sen-ton to tomo ni chimbotsu shita. Songai yaku jū-man yen, norikumi-in ni wa betsujō nai.

Notes. ❶ This paragraph may be divided into 5 sentences which finish at the following words: *hasshi, noriage, chimbotsu shita, yen, nai.* In the first sentence the words *Fukushima-ken....ton* are details about the ship *Sakura-Maru.*

❷ In the second sentence *Ōsaka ni mukau* is a verbal phrase which qualifies *tochū.*

❸ In the third sentence *tetsuzai is-sen-ton* is in apposition to *tsumi-ni*: see Vocab. *no* 5).

❹ In the fourth sentence supply *de atta* after *yen.*

一時に三人を捕縛

洲崎署❶の刑事田中といふ人は深川黒江町洲崎間の電車の中で銀時計をすらうとした男を捕へたがする❷と傍から二人の男が、「何かの間違ひでせう」とか何とか口を出したのを見て「ハ❸ハア同類だな」と早くも見て取り、巧にその二人をも連れて下車して洲崎署へ連れ込んでしまつた。取調❹べると花田保、中井良男、酒井吉太と云ふ三人のすりと白状した。

ICHI-JI NI SAN-NIN WO HOBAKU.

Suzaki-sho no keiji Tanaka to iu hito wa Fukagawa Kuroe-chō Suzaki kan no densha no naka de gin-dokei wo surō to shita otoko wo toraeta ga, suru to soba kara futari no otoko ga "Nani ka no machigai deshō" to ka nan to ka kuchi wo dashita no wo mite; "Ha, hā, dōrui da na" to hayaku mo mitetori, takumi ni sono futari wo mo tsurete gesha shite, Suzaki-sho e tsure-konde shimatta. Torishiraberu to Hanada Tamotsu, Nakai Yoshio, Sakai Kichita to iu san-nin no suri to hakujō shita.

Notes. ❶ This paragraph may be divided into 6 sentences which finish at the following words: *toraeta, mite, mitetori, gesha shite, shimatta, shita.* The framework of the first sentence is: *Tanaka wa densha no naka de otoko wo toraeta. Suzaki-sho....hito wa* is a description of *Tanaka. Fukagawa Kuroe-chō Suzaki kan no* qualifies *densha. Gin-dokei wo surō to shita* is a verbal phrase which qualifies *otoko.*

❷ The second sentence may be reduced to: *futari no otoko ga kuchi wo dashita no wo mita. Suru to* is a kind of conjunctional introduction: *soba kara* is the place where the two men were. *'Nani ka no machigai deshō' to ka nan to ka* is what the men said: part is a direct quotation, but the words *nan to ka* show that they said other things besides that.

❸ The third sentence is: *'Ha, hā, dōrui da na' to hayaku mo mitetotta.* We have here a direct quotation depending on 見て取 *mitetoru* to perceive. This may seem strange, but in the Japanese mind the quotation represents the words the man said to himself when he perceived that the two others were pals of the pickpocket.

❹ In the last sentence though the meaning is clear, the construction is somewhat strange even from a Japanese point of view: we might perhaps call it journalese. The more logical construction would be:....*to iu san-nin ga suri da to hakujō shita.*

未❶成年者酒で死ぬ

十九日❷の夜明方上野公園
動物園前の共同ベンチに青
年が絶命してゐるのを早起
きの通行人が發見して大❸騒
ぎとなり上野署へ訴へ出た
ので係官が出張して取❹調べ
ると青年は府下向島隅田に
住む島木竹一郎方の雇人成
田武雄と云ふ十九の者で前
の晩から春に浮かれて大酒
をしたのがたゝり途中で心
臓まひを起し倒れたものと
判明發見した時は死後三
時間を經過してゐた。

MISEINENSHA SAKE DE SHINU.

Jū-ku-nichi no yoake-gata Ueno kōen dōbutsu-en mae no kyōdō benchi ni seinen ga zetsumei shite iru no wo haya-oki no tsūkō-nin ga hakken shite, ō-sawagi to nari, Ueno-sho e uttae deta no de kakari-kan ga shutchō shite, torishiraberu to, seinen wa fuka Mukōjima Sumida ni sumu Shimaki Takeichirō kata no yatoi-nin Narita Takeo to iu jū-ku no mono de, mae no ban kara haru ni ukarete, taishu wo shita no ga tatari, tochū de shinzō mahi wo okoshi taoreta mono to hammei. Hakken shita toki wa shigo san-jikan wo keika shite ita.

Notes. ❶ Do not confound 未 MI, *imada* not yet, with 末 MATSU, *sue* end.

❷ This paragraph may be divided into 5 sentences which finish at the following words: *hakken shite, nari, shutchō shite, hammei* (*shita*), *shite ita.* In the first sentence the subject is after the object. Returning them to their logical places we have: *haya-oki no tsūkō-nin ga seinen ga zetsumei shite iru no wo hakken shita. Jū-ku-nichi no yoake-gata* tells us the time; *dōbutsu-en no mae no kyōdō benchi ni* tells us the place.

❸ In the second sentence, viz: *ō-sawagi to natta,* the use of *to* savours somewhat of the literary style; *ni* is commoner in the colloquial.

❹ The fourth sentence may be reduced to this: *torishiraberu to kore de atta to hammei shita.* Notice first that *hammei suru* is an intransitive verb, to become clear, to become known. The words *kore de atta to* in our skeleton correspond to the following part of the text *seinen wa....taoreta mono* (*de atta*) *to.* This is what became known; it may be considered as consisting of four parts: (a) *seinen wa Narita Takeo to iu jū-ku no mono de* (*atta*), (b) *mae no ban kara haru ni ukarete, taishu wo shita no ga tatari* (=*tatatta*), (c) *tochū de shinzō mahi wo okoshi* (=*okoshita*), (d) *taoreta.* These four clauses together may be considered as one complex verbal phrase which qualifies *mono* fact or facts. The words *fuka Mukōjima....yatoi-nin* are descriptive of *Narita. Haru ni ukareru* means to be carried away by the feeling of spring. *Tataru* to have a bad result.

山形縣下大水害

山❶形縣下では十七日以來降雨で最上川始め各河川は何れも一丈二三尺に增水し最上川の大江橋は十八日遂に流失したその損害だけでも三萬五千圓❷といはれてゐる。同時に各河川の支流も增水し最上田川兩郡の交通は浸水のためとだえ村内のたい肥は全部流された。

YAMAGATA-KENKA DAI-SUIGAI.

Yamagata-kenka de wa jū-shichi-nichi irai kōu de, Mogami-gawa hajime kaku kasen wa izure mo ichi-jō ni-san-jaku ni zōsui shi; Mogami-gawa no Ōebashi wa jū-hachi-nichi tsui ni ryūshitsu shita. Sono songai dake de mo san-man-go-sen yen to iwarete iru. Dōji ni kaku kasen no shiryū mo zōsui shi, Mogami, Tagawa ryō-gun no kōtsū wa shinsui no tame todae, sonnai no taihi wa zembu nagasareta.

Notes. ❶ This paragraph may be divided into 6 sentences which finish at the following words: *zōsui shi, shita, iwarete iru, zōsui shi, todae, nagasareta.* The framework of the first sentence is: *Mogami-gawa wa ichi-jō ni-san-jaku ni zōsui shita.* Place: *Yamagata-kenka de wa.* Time: *jū-shichi-nichi irai.* Cause: *kōu de. Mogami-gawa hajime kaku kasen wa izure mo* is a compound subject: note that *hajime* refers to precedence, not of time but of importance.

❷ In the third sentence you might add the words *de aru* between *yen* and *to iwarete iru.*

令嬢猫いらず自殺❶

小❷石川區音羽の加藤吉太郎氏令嬢はる子は昨年十月本所區元町の野田太一長男帝大哲學科二年生良吉に嫁いでゐたが去る十二日夜實家に歸り猫いらずを飲んで自殺した。原因不明である。

REIJŌ NEKO-IRA-ZU JISATSU.

Koishikawa-ku Otowa no Katō Kichitarō Shi reijō Haru-ko wa sakunen jū-gatsu Honjō-ku Moto-machi no Noda Taichi chōnan teidai tetsugaku-ka ni-nen-sei Ryōkichi ni totsuide ita ga, saru jū-ni-nichi yo jikka ni kaeri, neko-ira-zu wo nonde jisatsu shita. Gen-in fumei de aru.

Notes. ❶ *Neko-ira-zu* name of a certain rat poison.

❷ This paragraph may be divided into 4 sentences which fiinish at the following words: *totsuide ita, kaeri, shita, aru.* The first sentence is in skeleton: *Haru-ko wa saku-nen jū-gatsu Ryōkichi ni totsuide ita.* The words *Koishikawa-ku... reijō* are descriptive of *Haru-ko.* The words *Honjō-ku... ..ni-nen-sei* are descriptive of *Ryōkichi.* Note the abbreviation *tei-dai* for *eikoku daigaku.*

東京の被害

八❶日朝來の大風は夜に入つていよ／＼猛威を振ひ殊に大雨になつたので十時近くには最早や人通りもまれに不用意の人々がぬれ鼠となつてかけ廻る姿も見える市内各方面でもかなりの被害がある見込で調査中である。

TŌKYŌ NO HIGAI.

Yōka chōrai no ō-kaze wa yo ni itte iyo-iyo mōi wo furui, koto ni ō-ame ni natta no de, jū-ji chikaku ni wa mohaya hito-dōri mo mare ni, fuyōi no hito-bito ga nure-nezumi to natte, kake-mawaru sugata mo mieru. Shinai kaku hōmen de mo kanari no higai ga aru mikomi de, chōsa-chū de aru.

Notes. ❶This paragraph may be divided into 5 sentences which finish at the following words: *furui, mare ni* (*natta*), *mieru, mikomi de* (*aru*), *aru.*

漢字制限の實行促進宣傳❶

❷國語調査會でこの間決定した制限漢字は報道した通りであるが、❸この制限の主意を徹底的に知らせるため漢字制限實行會では十三日の午前九時から日比谷公園に市内小學生徒の有志を集め、❹十人づつ三組に分ち「文❺部省制限漢字實行促進會」と書いた大旗を先頭に、各自にも同樣の文字を記した小旗を振りかざしながらたすきをかけて行列し大いに宣傳をした、時々は風❻船に旗を結びつけて放つたりもしたので賑やかであつた。

KAN-JI SEIGEN NO JIKKŌ SOKUSHIN SENDEN.

Kokugo-Chōsa Kai de kono aida kettei shita seigen kan-ji wa hōdō shita tōri de aru ga, kono seigen no shui wo tetteiteki ni shiraseru tame, Kan-ji Seigen Jikkō Kai de wa jū-san-nichi no gozen ku-ji kara, Hibiya kōen ni shinai shōgaku-seito no yūshi wo atsume, jū-nin zutsu mi-kumi ni wakachi, "Mombushō Seigen Kan-ji Jikkō Sokushin Kai" to kaita ō-hata wo sentō ni, kakuji ni mo dōyō no moji wo shirushita ko-hata wo furi-kazashi nagara tasuki wo kakete gyōretsu shi ōi ni senden wo shita. Toki-doki wa fūsen ni hata wo musubi-tsukete hanattari mo shita no de nigiyaka de atta.

Notes. ❶促進 *Sokushin* furtherance; 宣傳 *Senden* propaganda.

❷This paragraph may be divided into 5 sentences which finish at the following words: *de aru, atsume, wakachi, senden wo shita, atta.* In the first sentence *Kokugo-Chōsa Kai de kono aida kettei shita* is a verbal phrase which qualifies *seigen. Hōdō shita tōri de aru* means literally 'is as we announced' i. e. we confirm what we said a few days ago. This journalistic formula, *hōdō shita tōri de aru ga,* is used, after repeating a piece of news previously given, as an introduction to an account of some new development or further details.

❽ The framework of the second sentence is: *kono tame, Kan-ji Seigen Jikkō Kai de wa seito no yūshi wo atsumeta.* The words: *seigen no shui wo tetteiteki ni shiraseru* are a development of *kono tame*, they are a verbal adjective which qualifies *tame*; *jū-san-nichi no gozen ku-ji kara* is the time; *Hibiya kōen ni* is the place: *shinai shōgaku* are details about the scholars.

❾ In the third sentence *wakachi* comes from *wakatsu;* this verb is commoner in the literary style: in colloquial you say *wakeru*, past tense *waketa.*

❿ The fourth sentence is: *Mombushō....senden wo shita.* Logically, the principal part of the sentence is the last *ōi ni senden wo shita* and the general meaning is 'by doing this and that a great manifesto was presented.' *Mombushō....gyōretsu shi* gives us details of the manifesto, viz.: (a) the big banner at the head *Mombushō....sentō ni* (*shite*), and (b) the procession *kakuji....kakete.* About this procession (b) we are given two particulars: the small flags which were waved *kakuji....nagara*, and the scarfs worn *tasuki wo kakete. Tasuki* does not mean here the ordinary cord used by housewives and servants when at work for girding up the sleeves, but a scarf worn over the shoulder and across the chest, baldric-wise.

⓫ 風船 *Fūsen* air-ship; here, toy-balloon.

⓬ *Hanattari.* The frequentative is generally used in pairs, but sometimes, as here, it is used singly.

小學校の遠足に怪我を出した

引率訓導が自殺

責任感に發狂しての哀れなれき死

（大阪電話）去❶月二十四日大阪市西區四貫島尋常小學校兒童が修學旅行よりの歸途、阪神電車線路を横切り重輕傷者五名を出した時❷の引率者同校森訓導は、責任觀念のため精神に異狀を來してゐたが、一日午後四時半自宅をぬけ出し阪神電車西ノ宮東口停留場附近の踏切で自殺を遂げた。

SHŪGAKKŪ NO ENSOKU NI KEGA WO DASHITA.

Insotsu Kundō ga Jisatsu.

Sekinin-kan ni hakkyō shite no aware na rekishi.

(Ōsaka denwa). Kyogetsu ni-jū-yokka Ōsaka-shi Nishi-ku Shikan-jima jinjō shōgakkō jidō ga shūgaku ryokō yori no kito, Han-Shin densha senro wo yokogiri, jūkei shōsha go-mei wo dashita; toki no insotsu-sha dōkō Mori kundō wa sekinin kannen no tame seishin ni ijō wo kitashite ita ga, tsuitachi gogo yo-ji-han jitaku wo nukedashi, Han-Shin densha Nishi-no-miya Higashi-kuchi teiryūjō fukin no fumikiri de jisatsu wo togeta.

Notes. ❶ This paragraph may be divided into 4 sentences which finish at the following words: *dashita, kitashite ita, nukedashi, togeta.* The framework of the first sentence is: *gakkō jidō ga senro wo yokogiri, shōsha wo dashita.* Time: *Kyogetsu ni-jū-yokka*; details about the scholars: *Ōsaka-shi ....shō-gakkō*; circumstances: *shūgaku....kito.* 阪神 *Han-Shin* is an abbreviation of 大阪 神戸 *Ōsaka-Kōbe*: compare note on *Kei-Hin*, vol. II, p. 115. *Han-Shin densha* qualifies *senro*; *jūkei* and *go-mei* give details about the wounded.

❷ In the second sentence the framework is: *Mori kundō wa seishin ni ijō wo kitashite ita.* The first part of the sentence will be understood more easily if you supply the word *sono* thus: (*sono*) *toki no insotsu-sha.*

船夫の美擧

溺れた少女を救ふ

十❶日午後一時京橋區水谷町龜島河岸で遊戲中の同區岡崎町二ノ五八田口幸吉三女つる子(五才)は突然河中に轉落し溺死しようとして居たのを通行中の府下大森町傳馬船船夫村井三五郎(廿六)が裸體となり河中に飛び込み捜索の上救助し北紺屋署に訴へ出たので係官出張❷少女を附近醫院にかつぎ込み應急手當を施し生命を取止めたが同❸青年の行爲は表しやうすべきものとし上田署長は赤池總監に表しやうの上申に及んだ。

SEMPU NO BIKYO.

Oboreta shōjo wo sukuu.

Tōka gogo ichi-ji Kyōbashi-ku Mizuya-chō Kamejima kashi de, yūgi-chū no dōku Okazaki-chō ni no go-jū-hachi Taguchi Kōkichi san-jo Tsuru-ko (go-sai) wa totsuzen ka-chū ni tenraku shi dekishi shiyō to shite ita no wo tsūkō-chū no fuka Ōmori-machi temmasen sempu Murai Sangorō (ni-jū-roku) ga ratai to nari ka-chū ni tobi-komi sōsaku no ue kyūjo shi, Kitakonya-sho ni uttae deta no de kakari-kan shutchō, shōjo wo fukin iin ni katsugi-komi, ōkyū teate wo hodokoshi, seimei wo tori-tometa ga, dō seinen no kōi wa hyōshō su beki mono to shi, Ueda shochō wa Akaike sōkan ni hyōshō no jōshin ni oyonda.

Notes. ❶This paragraph may be divided into 5 sentences which finish at the following words: *kyūjo shi, katsugi-komi, hodokoshi, tori-tometa, oyonda.* The framework of the first sentence is as follows: *Tsuru-ko ga tenraku shi, dekishi shiyō to shite ita no wo Murai Sangorō ga (hakken shi), ratai to nari, kachū ni tobi-komi, sōsaku no ue kyūjo shita.* Time: *Tōka gogo ichi-ji*; place: *Kyōbashi-ku Mizuya-chō Kamejima-kashi de*; details about *Tsuru-ko*: *yūgi-chū ....go-sai*; details of the accident: *totsuzen ka-chū ni*; details about *Murai*: *tsūkō-chū no fuka....ni-jū-roku. Murai* does three things: (a) he throws off his clothes *ratai to nari*, (b) he jumps into the water *kachū ni tobi-komi*, (c) he looked for and rescued the child *sōsaku no ue kyūjo shita.* Among the details about *Tsuru-ko, ni no go-jū-hachi* is an abbreviation of *ni-chō-me go-jū-hachi-banchi*; *san-jo* means, third daughter. Among the details about *Murai*, 傳馬船 *temmasen* means freight boat, barge; *ni-jū-roku* is the boatman's age.

❷In the second sentence supply *shite* after *shutchō.*

❸The fifth sentence is: *dō seinen....oyonda.* Here *su beki* is equivalent to the colloquial *shi-nakereba nara-nai. Su* is an inflexion of the verb *suru* used in the literay style. 上申 *Jōshin* report.

野口博士の發見藥

（十四日ニューヨーク發）

❶ロックフエラー研究所の野口英世博士は今回ロッキー山脳脊髓膜炎と稱せられる毒虫害を免疫とする新藥を發見したが、博士は自邸に多數の日本人を招いてこれを❷人體に注射すれば一時重態に陷り或は死亡する者があるかもしれないが、是非人體に試驗したいと告げた所九名の決死應募者が出たので試驗を施した、右結果は熱心に待たれてゐる。

NOGUCHI HAKASE NO HAKKEN YAKU.

(Jū-yokka Nyū-Yōku hatsu). Rokkufuera kenkyūjo no Noguchi Eisei hakase wa, konkai Rokkii-san nōsekizui-makuen to shōserareru dokuchū-gai wo men-eki to suru shin-yaku wo hakken shita ga, hakase wa jitei ni tasū no Nippon-jin wo maneite, kore wo jintai ni chūsha sureba, ichiji jūtai ni ochiiri, aruiwa shibō suru mono ga aru ka mo shire-nai ga, zehi jintai ni shiken shitai to tsugeta tokoro, ku-mei no kesshi ōbosha ga deta no de shiken wo hodokoshita. Migi kekka wa nesshin ni matarete iru.

Notes. ❶This paragraph may be divided into 4 sentences which finish at the following words: *hakken shita, maneite, hodokoshita, iru.* The framework of the first sentence is: *Noguchi Eisei hakase wa konkai shin-yaku wo hakken shita. Rokkufuera kenkyūjo no* are particulars about *Noguchi*; *Rokkii-san.... to suru* a verbal phrase qualifying *shin-yaku.*

❷The third sentence is: *kore wo jintai ni....hodokoshita.* Although the words *kore wo jintai ni....shitai* are not between quotation marks, they are what was said by *Noguchi.* The framework of this sentence is: '....' *to tsugeta tokoro, ku-mei no kesshi ōbosha ga deta no de shiken wo hodokoshita. Tokoro* here has of course a meaning of time or circumstance, not of place. *Hodokosu* here means to perform. Noguchi's words may be considered as consisting of three parts: (a) after the injection the patient falls into a serious condition *kore wo....ochiiri,* (b) he may perhaps die *aruiwa.... shire-nai,* (c) nevertheless it is most desirable that a trial on human beings should be made *zehi....shitai.*

京城水に浸る

❶数日來の大降雨の爲め三十一日午後になつて京城市内浸水し危險刻々に迫つたので非番巡査全部召集警戒に努力し歩兵第七十七聯隊よりも將校以下三百名出動して各所を警備し電信電話は不通となり電車の運轉亦不可能となつた。一日朝に至り京城市内は全部浸水し慘狀を呈し被害甚大の見込、又鴨綠江も增水甚しく新義州市街は濁流に包まれ危❷險此の上もなく郵便行❸なう百四十個は郵送不可能となり其のまゝ停滯して居る。（京城一日特電）

KEIJŌ MIZU NI HITARU.

Sū-jitsu rai no dai-kōu no tame, san-jū-ichi-nichi gogo ni natte, Keijō shinai shinsui shi, kiken kokkoku ni sematta no de, hiban junsa zembu shōshū, keikai ni doryoku shi, hohei dai shichi-jū-shichi rentai yori mo shōkō ika sam-byaku-mei shutsudō shite, kakusho wo keibi shi, denshin denwa wa futsū to nari, densha no unten mata fukanō to natta. Tsuitachi ása ni itari, Keijō shinai wa zembu shinsui shi, sanjō wo teishi, higai jindai no mikomi, mata Ō yokkō mo zōsui hanahadashiku, Shingishū shigai wa dakuryū ni tsutsumare, kiken kono ue mo naku, yūbiñ kōnō hyaku-shi-jik-ko wa yūsō fukanō to nari, sono mama teitai shite iru. (Keijō ichi-jitsu tokuden).

Notes. ❶ This paragraph may be divided into 11 sentences which finish at the following words: *shinsui shi, shōshū* (*shi*), *doryoku shi, keibi shi, nari, natta, shinsui shi, teishi, mikomi* (*de aru*), *naku, shite iru.*

❷ The tenth sentence finishes with an adjective in the adverbial form, *naku*: see page 6 (f). The expression *kiken kono ue mo nai* is strongly emphatic, the danger cannot be greater than it is.

❸ In the last sentence 行なう *Kōnō* means mail-bag.

もらひ子殺しの夫婦捕縛

（千葉特電）千❶葉縣市川町の大山長市と妻さだは、隣村から本年四月生れの女兒を金百圓附きでもらひ受けたが、❷初めから金が目的だつた爲其の女兒を五日のあけ❸方に壓殺し庭に埋めたのを早くも其筋から發見され直に引致された、女兒は解ぼうに附した。（六月十日）

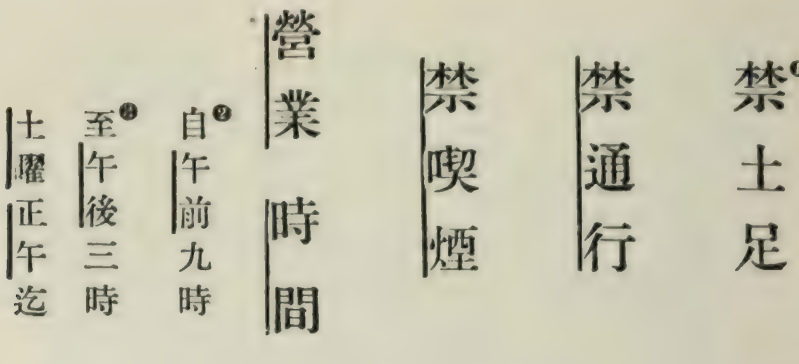
MORAIKO-GOROSHI NO FŪFU HOBAKU.

(Chiba tokuden). Chiba-ken Ichikawa-machi no Ōyama Chōichi to tsuma Sada wa, rinson kara honnen shi-gatsu umare no joji wo, kin hyaku-yen tsuki de morai-uketa ga, hajime kara kane ga mokuteki datta tame, sono joji wo itsuka no ake-gata ni assatsu shi, niwa ni umeta no wo, hayaku mo sono suji kara hakken sare, tadachi ni inchi sareta: joji wa kaibō ni fushita. (Roku-gatsu tōka).

Notes. ❶This paragraph may be divided into 4 sentences which finish at the following words: *morai-uketa, hakken sare, sareta, fushita.*

❷The second sentence is: *hajime kara....hakken sareta.* The framework is: (*kore wo*) *hayaku mo sono suji kara hakken sareta. Kore wo,* viz, what the police discovered, was threefold: (a) from the beginning money was the sole object of these people *hajime....tame,* (b) the child was crushed to death at dawn of the 5th *sono joji .assatsu shi,* (c) she was buried in the garden *niwa ni umeta*: these three clauses taken together may be considered as forming one complex verbal adjective which qualifies *no*; *no* has the meaning here of *koto* things, facts.

❸Compare *Ake-gata* dawn, with *Yū-gata* evening.



DOSOKU WO KIN-ZU.

TSŪKŌ WO KIN-ZU.

KITSU-EN WO KIN-ZU.

EIGYŌ JIKAN.

Gozen ku-ji yori
Gogo san-ji ni itaru.
Doyō shōgo made.

Notes. ❶We have here a few public notices: they are introduced as examples of a curious construction sometimes met with; viz., the Japanese occasionally write a sentence in the Chinese order, although they read it in the Japanese order. To read it thus, they have to take the characters out of their turn, and sometimes supply postpositions or terminations. Thus the line 禁土足 is read as if written 土足を禁ず *dosoku wo kin-zu.* *Kin-zu* is a literary-style inflexion of the verb *kin-zuru.*

❷This line is read as if written with 自 at the bottom.

❸This line is read as if written with 至 at the bottom, the particle *ni* must also be supplied.

APPENDIX I.

List of Characters.

The following list is based on a list published by the Mombushō in 1923. We have, however, added some twenty characters of our own which we consider indispensable or at least very useful. In doing this, it is not our intention to criticize the Mombushō list. The Mombushō may be right in saying that in future people should abstain from using characters like 又或其之 etc. and that they should use *kana* instead. That may be so; but it is a fact that, up to now, these characters have been used freely everywhere (including the Mombushō text books), and it is probable that many will continue to use them in spite of the Mombushō's recommendations. That is why we have included them in the list.

As regards the form of the characters, we prefer as a rule the form most common in print. For instance, the Mombushō gives 畱 and as an abbreviation 留; now the only form to be found in most printing shops is 留, and this is the form we prefer.

The sign ▲ placed against a character means that it was studied in the preceding volume: the sign ○ is placed against those characters we suggest should be studied at this present stage.

客害宮容宰案家宴密宿寄富寒寡寢賓實察蜜審寫寬憲寶寸封尉專對導小少劣光肖尚省雀
始姉妹妻姪姫姻姦姿娛娠娘婚婦婿媒嫉嫌嫁嫡孃子孤孫學字守宇宅安完宜官定宛宗宣室
士冬各夏愛憂變夕外名多大太夫失央奔奇奉春奏契泰奢奧奪奬奮女奴如好妃妊妙妨姓姑
坑志坐坪幸垣型埋城堀培域執堂望堅堪塀場堤報壹喜塩塔塚聖塗境臺嘉壽增賣墮壇壁壞
員哲唯唱啓喫喉喪單善嗣號鳴噴器營嚴囑囚四回因困固國圍園圓圖團土去地吉寺坊均坂
原歷曆壓怠參又双及叔受叛桑口叫叱兄只召司可史吐向吏吟吹吸呈吳君呑否呼味咽咲品
升卅午左右布古半在存有灰年協直卑南索博幹準上占卓貞印危卵却卷卽卿反厄斥后厘厚
剛副創割劇劍力加助努効勅勉勇動勘勞勤勢勳勵勸勺勿匆包句旬北旨眞能頃巨匹區十友
兵具典益兼曾尊輿囚同岡周軍冠次冷凍凌凉凝凡凶凹凸出刀刃切刈刑判別刷制刺刻劵削
偶條假健備傍傑傘僅催傳傷働債傾會僧僞像僚儀儉價億儒優償兇兆免入內全八分公弟兌
似含余例侍依使供舍命念信俗侮俠侯保促侵俊便係倍借個併俸俳倒倫修候俵倉偉側停偏
膏豪褒人仁化仇今介仕仙付代他仝令以任仰件仲伊伏休伐企合但佐住位伯作伴何伺佛低
丸乞也乳亂了才求事承二亡之元六云主市交充亦妄忘盲卒育夜京亭哀畝衰產率商毫棄裏
一丁七三下万丈互五天不廿正平丙且世冊百再死更兩師川中井州久千乏兎系垂重乘乙九

輝 忌 廷 循 愉 房 捨○ 救○ 是○ 枚○ 榮 殘▲ 汕▲ 湖
就 帆○ 延○ 廻○ 街 復○ 想 戻 雇○ 掛▲ 敍 時▲ 枕 樞 段○ 河○ 渴
尺▲ 希 帖 建 徘 愚 手▲ 捧 敢 晚▲ 杯 模 殺▲ 沸 湯▲
尼 帕 帥 弄 弊 愁 打▲ 排 散○ 曹 松▲ 樣▲ 殼 泳○ 湧
局 帘 帝○ 式○ 感○ 托 掃 敬○ 晴○ 束▲ 樋 毀 波○ 渡○
尿 帳 常○ 武○ 態 折○ 採 敵○ 量 來▲ 概 殿○ 泥 滅▲
尾 帶 帽○ 貳▲ 慘○ 抑 探 敷○ 晶 杜○ 標 毅 況 港○
屆 幅 弓 衛○ 慢 扶○ 授○ 數▲ 最○ 柩 樓 母▲ 法○ 滋
屈 幣 引▲ 衡 慨 技 接 文○ 景○ 枯○ 樂▲ 每▲ 活○ 溫▲
居▲ 干 弔 心▲ 慣 投○ 掌○ 斗 普○ 相○ 樹 毒▲ 洋▲ 溢
屋▲ 刊 弘 必○ 慰 扱○ 握 斜 智 柳 橋▲ 貫○ 比 津 溶
展 幻 弱▲ 忙▲ 慾 批 揮 斤▲ 替○ 柿 機○ 皆▲ 洲 派▲ 滑
層○ 幼 張○ 忍 憐 抗 揃○ 斯 暗○ 柄 橫▲ 毛▲ 派▲ 溝
履 序 強▲ 快 憚 拒 揭 新▲ 暖▲ 查○ 檜 氏○ 洗▲ 溺
屬 床○ 彈○ 忠○ 憤 拙 揚 斷○ 暇○ 架 檄 民○ 洪 滅○
山▲ 店▲ 尋▲ 忽○ 憶 拓 換 方▲ 暑▲ 染 檢 氣▲ 浴○ 源
岬 府○ 歸▲ 怪○ 憾 招 提 放○ 曾 格 欄 水▲ 酒▲ 漕
岩○ 底○ 形▲ 性 懲 拍 援 於○ 暴 桐 櫻▲ 氷▲ 浮○ 漸
岸○ 度▲ 彫 怯 懷 抽 搖 施 曇○ 株○ 權 永○ 消○ 滴
岳 座○ 彩 急▲ 懸 押▲ 携 旅○ 曜▲ 根▲ 欺 汁○ 浦 滯
峠 唐 須 怒○ 戀 拘 搜 族○ 月▲ 校▲ 款 江○ 涉 漏
炭▲ 庫 影○ 怨 成▲ 拂▲ 損○ 旋 木▲ 桃 歌○ 海▲ 滿○
峽 席 役○ 恨 戒 拔○ 摘 旗○ 札▲ 桶 歐 汗 浪 漠
峯 庭○ 往 恩 我○ 抵○ 撫 既 本▲ 梯 敷 汚 浸 漢
島▲ 康 征 恐○ 或▲ 抱 擔 日▲ 未○ 梅○ 歡 池○ 流○ 漆
崎▲ 庶 彼○ 悟 威 拜 擇 旦 末○ 械○ 止▲ 汝 淫 漫
崩 廊 律 悔 栽 拾▲ 操 甲○ 朽 梨▲ 此▲ 沖○ 淨 演
崇 廉 待▲ 悅 戚 括 據 由○ 机 植○ 步▲ 沙 清○ 漂
災 廐○ 後▲ 患 裁 指▲ 擊○ 申▲ 朱 棺 肯 決○ 涙 漁
巢 廟 徑○ 惜○ 幾▲ 持▲ 擬 早▲ 村▲ 棒 歲○ 沒 深▲ 潛
工▲ 廢 徒○ 悼 載 拳 擴○ 旭 材○ 棚 雌 汽▲ 淡 潮
巧 慶 徐 情○ 戰○ 捌 攝 曲 杉○ 棟 整○ 沈○ 淑 潔
功○ 廣▲ 御▲ 惡▲ 戲 捕○ 支○ 明▲ 杖 棋 列○ 注○ 液 澤○
攻○ 應○ 術 惑 戴 振 收 昌 李 森○ 歿 泣 淺▲ 濁
貢 廳 得▲ 惠 戶▲ 控 政 昇 束○ 極○ 殆 沼 混 濃
項 從 惱 所▲ 推 故○ 易○ 林▲ 楠 殉 沿 添○ 激
己 惰 肩○ 掘 敎▲ 昨▲ 板○ 業○ 殊○ 治○ 測 濫
改○ 星 枝○ 構○ 殖 泊 游 濟

濱▲ 濕 瀧 灌 灣 火▲ 炊 炎 畑○ 烈○ 烏 焔 無▲ 然○ 煙▲ 煤 煉 煩 照 熊 熱▲ 熟 燈○ 燒▲ 燃 燭 爆 爐 爪 爭○ 爲○ 爵 父▲ 釜○ 壯 狀 將○ 片▲

版○ 牌 牒 牙 邪 牛▲ 先▲ 告○ 物▲ 牧 牲 特○ 犧 犬▲ 犯 狂 狐 狩○ 狹 狼 猛 猫○ 猶 猿 獄 獨 獲 獵 獸○ 獻 玄 玉○ 王 玩 珍 班 珠 理▲

球 現○ 琴 瓜 瓦 瓶 甘▲ 其▲ 甚○ 某 基 碁 生▲ 甥 用▲ 田▲ 町▲ 男▲ 界○ 胃 果○ 畏 思▲ 畔 留○ 畜 略 異○ 累 當▲ 疊 疋 疏 疫 症 病▲ 疾 疲

痕 痘 痢 痛▲ 療 登 發○ 白▲ 的○ 皇▲ 泉 皮▲ 皿▲ 盆○ 盜 盛○ 盟 監○ 盡○ 盤 鹽 目▲ 眉 看 眠○ 眼○ 眺○ 睦 睡 督 縣○ 瞭 柔 務○ 矢○ 知▲ 短○ 疑 秘

石▲ 砂▲ 破○ 砲○ 研 硬 硯 碑 碎 磁 確○ 礎 示 社▲ 祈○ 祖 神▲ 祝○ 祭○ 視 禁○ 福 禍 禦 禮▲ 利▲ 私▲ 秀 和○ 季○ 委 科○ 秒 秋▲ 租 秤 秩 秘 等▲

移○ 程▲ 稅 稚 種▲ 稱 稻 稿 稼 積○ 穗 穩 穴▲ 究 空▲ 穿 窃○ 突○ 窒 窓 窮 立▲ 妾 章 童 意○ 端 競○ 竹▲ 竿 笑▲ 笠 笛 符○ 第○ 答○ 筆▲ 等▲

筒 筋 策 管○ 箇○ 算 箱○ 節○ 篇 範 篤 築 簡 簿 籍 籌 米▲ 料○ 粉○ 粒 粗 粘 粹 精○ 糖 糞 糸▲ 紅○ 約○ 紀 納 紗 紛 紡 級 紋 紙▲ 純

素 組○ 紺 紹 細▲ 紳○ 終▲ 給○ 結○ 絡 絞 絶○ 統 絲▲ 紫 經○ 絹○ 維 綱○ 綱 綿○ 綠 綻 綴 緊 緒 緯 編 締 練 線○ 緣 緩 縛 縮 縱 縫 績

總○ 繁 繕 織○ 繪○ 繰 繼 續○ 缺 買▲ 置▲ 罪 署○ 罰○ 罵 罷 羅 羊 美○ 差▲ 着▲ 義○ 群 養○ 羽▲ 翁 翌○ 習 翼 老○ 考▲ 孝 者▲ 煮 耐 耕 耳▲ 取▲

耽 恥 聘 聯 聲○ 職○ 聽○ 書▲ 畫▲ 畫○ 肉▲ 肋○ 肝 朋 服▲ 股○ 肥○ 肴 胎 肺 胞 背○ 脂 胴○ 胸○ 脇 脣 脈○ 脊 脚 豚○ 舟▲ 般 航 船▲ 舶 舵 艇 艘 墓

腦 腸○ 腺 腹○ 腰 膜 膝 膳 膽○ 臆 臍 臟○ 臣 臥 臨 自▲ 臭 息○ 至○ 到 致○ 臼 兒○ 舅 與○ 興 擧○ 譽○ 舌 舞 舛▲ 豚○ 般 航 船▲ 舶 舵 艇 艘 墓

艦○ 良▲ 色▲ 芋 芝 共▲ 芽 芳 花▲ 並○ 若▲ 苦○ 昔▲ 苗 英▲ 茂 苑 草▲ 前▲ 茶▲ 荒○ 莖○ 莊 華 荷▲ 恭 菌 菊 菜○ 菓▲ 落○ 著 葬 萬▲ 募 葉▲ 萩 蔓

蓄 蒔 幕 夢○ 蒙 慈 蒸○ 煎 莽○ 蔓 蓮 慕 蔭○ 薪 薄▲ 薦 藍 舊 藏○ 繭 藥○ 藤○ 藝 蘇 虎 虐 處▲ 虛 虜○ 膚 慮▲ 虫▲ 蚊 蛇 蛙 蜂 蟲▲ 蠶

蠻 血▲ 衆○ 行▲ 衣○ 初▲ 表▲ 袂 袖 被○ 袋 袴 裂○ 裕 補 裝 裸 製○ 複○ 西▲ 要○ 栗 票 粟 覆 見▲ 規▲ 親▲ 覺○ 覽 觀 角▲ 解▲ 觸 言▲ 計▲ 訂 訓

討 談○ 貧 蹴 逢 部○ 鎖 陽 鞍 駐 點○
記 誕 貨○ 躍 連▲ 都▲ 鏡 隊 音▲ 騎○ 黨
託 諒 貯 身▲ 通▲ 鄉 鐘 隔 譽 騷○ 鼓
許▲ 諾 貴○ 射 透 酌 鐵▲ 障○ 頂○ 驅○ 鼠
訪 諸 賀 車▲ 速○ 配○ 鑑 隙 順○ 驕 鼻
設○ 謂 貿 軌 逐 酢○ 鑄 際○ 預 驛○ 齊
訟 謁 費○ 軒○ 途○ 酬 鑛 隣○ 頒 驗 劑
註○ 謀 貸▲ 斬 進○ 酷 長▲ 隨 頓 驚○ 齋
詔 諫 賄 軟 週 酸○ 門▲ 險○ 頑 骨○ 齒▲
訴○ 諭 賊 軸 逸 醉 問○ 隱 領○ 體○ 齡
詐 謠 賃▲ 較 道▲ 醜 閉○ 隻 頻 髓 高▲ 龍○
評 謝 資 輕▲ 達▲ 醫○ 閏 集▲ 題 高▲ 龜
詞○ 講 賑○ 輔 違▲ 番▲ 間▲ 雅 額○ 髮○
診 謙 賜 輪 運▲ 釋 開▲ 雄 顏○ 鬪
詠 謹 賦 輸 遊▲ 里▲ 閑 雜 類○ 融
詰 證○ 賤 轉○ 過▲ 野▲ 閣 離○ 顚 鬼
話▲ 譜 賞 辛 遇 金▲ 聞▲ 難▲ 願▲ 魂
詣 識 質○ 辨 遂 針 閱 雨▲ 顧 魚▲
詳 譯○ 贅○ 辭 遙 釘○ 關○ 雪▲ 顯 鮮○
詩 議○ 賢 辯 遣▲ 釣 防○ 雲○ 風▲ 鯉
誇 警○ 賴○ 辰 遠▲ 鈍 阪▲ 雷○ 飛○ 鯛
誌 護 購 農○ 遞 鉛 附▲ 零 飜 食▲ 鏡
試○ 讀▲ 贈○ 辻 遭 鈴 降▲ 電▲ 食▲ 鳥▲
語▲ 讓 赤▲ 込○ 遲 鉢 限○ 需 飢 鳩
誦 谷▲ 赦 迄○ 適○ 銘 陛○ 震 飲▲ 鶴
誘 欲 走○ 巡○ 遷 銅○ 陣○ 霜 飯○ 鷄○
誤○ 豆▲ 赴 近▲ 選○ 銀▲ 院○ 霞○ 飾 鹿○
誠○ 頭▲ 起▲ 迎 遺 銃○ 除 霧 餅 塵
說 豐 超 返▲ 避 鋒 陸○ 露 餓 麗
誌 象 越○ 迫 還 銳 陷 靈 餘▲ 麥○
認○ 豫 趣 迭 邊 鋼 陪 青▲ 館 麻
誓 貝▲ 足▲ 述 邦 錦 陶 靜○ 僅 摩
誼 則▲ 距 追○ 那 錄 陳 非○ 首○ 磨
誰▲ 負○ 路○ 迂▲ 邸○ 錢▲ 陵 悲 香 魔
請 財 跡○ 迷 郊 鍋 陰 輩 馬▲ 黃▲
論○ 販 踊 退 郡○ 鍛○ 隆 面▲ 馳 黑▲
調○ 敗○ 踏○ 逃○ 郎▲ 鎌 階 革 馭○ 墨
課 責○ 蹟 造○ 郵▲ 鎭 隅 靴○ 駁 默

APPENDIX II.

Phonetic relations between the Chinese readings of the same character.

Most of the characters have, theoretically at least, two or more Chinese readings, although in the great majority of cases only one is in ordinary use. In the case of those, in which two readings are common, it will be noted that these readings are generally related to each other and that one may be deduced from the other by making certain definite changes which conform to six types. We have endeavoured to show these phonetic relations in the table given below.

In the pairs of readings as shown there, we have no intention of suggesting that the 2nd is derived from the 1st any more than the 1st from the 2nd: and as far as the present study is concerned it is immaterial whether we consider, e. g., *ta* as coming from *tai* by dropping the *i*, or *tai* as coming from *ta* by adding an *i*.

Some of the relations are considered as *kana* relations, and some as *rōma-ji*: thus, when the change *chi* to *tsu* is considered as merely a change of the *i* to *u*, that of course is on account of the *kana* table of sounds: on the other hand, when we speak of *sha* changing to *sa* by dropping the *h*, that is a *rōma-ji* relation.

We have placed within parenthesis those pairs in which two phonetic changes occur at the same time: thus in *kō-go*, we have 1st *nigori*, and 2nd a long *ō* changing to a short *o*; in *ryū-ru* we have the dropping of the *y* and long *ū* changing to short *u*; etc.

I. Closely related Consonants. (*Nigori*).

k-g; *ka-ga* 賀; *kai-gai* 街; *kaku-gaku* 額; *ken-gen* 顯; *kō-gō* 剛

s-z *sai-zai* 財; *san-zan* 慘; *shi-ji* 次 滋 示 自; *shin-jin* 神; *shū-jū* 拾 習; *shō-jō* 上; *sō-zō* 憎; 贈; *son-zon* 存

t-d *tai-dai* 台 大 臺 戴; *ta-da* 駄; *tan-dan* 段; *chi-ji* 地 治; *ten-den* 傳 殿; *to-do* 土; *tō-dō* 倒 桐; *toku-doku* 讀

h-b *haku-baku* 駁; *han-ban* 伴 盤; *fu-bu* 不; *futsu-butsu* 佛; *fun-bun* 分; *hō-bō* 防

II. Long and Short Vowel.

ū-u *fū-fu* 富 風; *shū-shu* 修 狩 衆; [*shū-ju* 就]; *yū-yu* 由 油 熊 遊

ō-o *tō-to* 登: *hō-ho* 保; [*bō-ho* 畝]; [*kō-go* 後]

III. Letter dropped.

i *tai-ta* 太; [*tai-da* 兌]; *ei-e* 衛; *sei-se* 世 勢

y *kyaku-kaku* 客 脚; [*byaku-haku* 白]; [*yū-u* 右 有; *kyū-ku* 久 九 宮; *ryū-ru* 流 留]; *kyo-ko* 居 據 虛 許; *gyo-go* 御; *kyō-kō* 興 香; *gyō-gō* 業; [*kyō-gō* 强 鄉; *gyō-kō* 仰 行]; *ryoku-roku* 綠

h *sha-sa* 沙 砂 紗 謝; *shu-su* 守 主 須 首; *shū-sū* 崇; [*shū-su* 洲]; *sho-so* 所; *shoku-soku* 燭; [*shoku-zoku* 屬 囑 續]; *shō-sō* 莊 裝 相; [*shō-zō* 象 像]

k *kō-ō* 皇 黃; *kaku-kō* 較; *baku-bō* 暴; [*aku-o* 惡; *saku-so* 酢; *chaku-cho* 著]; *shuku-shū* 祝.

IV. Simple Vowel changes.

a-e *ka-ke* 化 花 假 家 華; [*ka-ge* 下; *kai-ke* 怪 悔; *gai-ge* 外; *kai-ge* 解]; *kan-ken* 卷 監 間; *gan-gen* 元 眼; [*kan-gen* 還]; *gatsu-getsu* 月; *sai-sei* 西 齊; [*zai-sei*劑]; *satsu-setsu* 殺; *san-sen* 山; *tai-tei* 帝 體; [*dai-tei* 弟 第 提]; *rai-rei* 禮 麗

a-o *ka-ko* 個 箇; *kaku-koku* 殼; *katsu-kotsu* 滑; *gan-gon* 含; [*dan-ton* 團]; *han-hon* 叛 飜; *ran-ron* 亂

i-u *ichi-itsu* 一 壹 逸; *kichi-kitsu* 吉; *sechi-setsu* 節; *hachi-hatsu* 鉢; *bachi-batsu* 罰; *richi-ritsu* 律

i-o *in-on* 音; *ki-ko* 己; [*ki-go* 期]; *kin-kon* 近 今 金; *kitsu-kotsu* 乞; *ji-jo* 除; *riku-roku* 陸

e-o *en-on* 園 怨 遠; *ken-kon* 建 獻; *gen-gon* 嚴 言; [*ken-gon* 權]

o-u *o-u* 汚; *on-un* 溫; *so-su* 素; *to-tsu* 都; [*to-zu* 途]; [*ho-bu* 步]

ō-ū *hō-fū* 封; *ryō-ryū* 龍; [*shō-jū* 從 縱; *chō-jū* 重]

ō-u *kō-ku* 工 功 貢 紅 公 口; [*kyō-ku* 供]; [*hō-bu* 豐 奉; *shō-ju* 誦; *tō-zu* 豆 頭]

V. Loosely related Consonants.

b-m *bai-mai* 昧; [*bei-mai* 米]; *baku-maku* 幕; *batsu-matsu* 末, *ban-man* 萬; *bi-mi* 未 微 美 眉; *bu-mu* 武; 無; *bo-mo* 模 母; *bō-mō* 亡 忘 望; [*bō-mu* 謀]; *boku-moku* 牧 目 默; *botsu-motsu* 沒; [*butsu-motsu* 物]; *byō-myō* 苗 猫; [*ba-me* 馬; *bun-mon* 聞 文]

j-n *ji-ni* 二 尼 貳 兒; *jin-nin* 人 仁 刃; *jo-nyo* 女 如; [*jitsu-nichi* 日]

d-n *dai-nai* 內; *dan-nan* 男; *dō-nō* 納; [*do-nu* 奴; 怒]

VI. Complex Vowel changes.

-ei-yō *kei-kyō* 京 卿 兄 競 境 敬 經; *gei-gyō* 迎; [*kei-gyō* 形]; *sei-shō* 正 政 生 姓 性 青 淸 精 請 聖 井 省; [*sei-jō* 成 靜]; *tei-chō* 丁; [*tei-jō* 定]; *hei-hyō* 兵 平; [*hei-byō* 病]; *mei-myō* 名 命 明; *rei-ryō* 令 靈

-eki-yaku *eki-yaku* 役; *geki-gyaku* 逆; *seki-shaku* 尺 石 昔 赤 釋; *teki-chaku* 嫡

iki-yoku *shiki-shoku* 色 織; [*jiki-shoku* 食]; *riki-ryoku* 力; [*jiki-choku* 直]

APPENDIX III.

Chinese readings of characters which have the same written phonetic element.

When the readings of the characters in a series are not all the same it often happens that they are related like the readings studied in Appendix II.

2

二 二 *ji, ni*; 貳 *ji, ni*; 仁 *jin, nin*. See 次

十 十 *jū*; 汁 *jū*; 針 *shin*; 計 *kei*.

刂 See 列 利 制 前 則

丁 丁 *tei, chō*; 頂 *chō*; 町 *chō*; 訂 *tei*; 釘 *tei*; 亭 *tei*; 停 *tei*; 打 *da, chō*.

厂 See 原 厭

丂 巧 *kō*; 考 *kō*; 朽 *kyū*. See 夸.

又 See 反 支 及 及 奴 皮 受 臥 取 叔 受 段 叟 度 段 曼

七 See 氏 氐 民 代 武

七 七 *shichi*; 叱 *shitsu*. See 切

几 机 *ki*; 飢 *ki*. See 凡

九 九 *kyū, ku*; 鳩 *kyū*; 仇 *kyū*; 究 *kyū*; 軌 *ki*.

3

工 工 *kō, ku*; 功 *kō, ku*; 貢 *kō, ku*; 紅 *kō, ku*; 巧 *kō*; 攻 *kō*; 項 *kō*; 江 *kō*; 控 *kō*; 空 *kū*. See 左

士 士 *shi*; 志 *shi*; 誌 *shi*; 仕 *shi*. See 吉 壯

土 土 *to, do*; 吐 *to*; 社 *sha*. See 去 至 吉 寺 壯 赤 麦 者 袁

亡 亡 *bō, mō*; 忘 *bō, mō*; 望 *bō, mō*; 盲 *mō*; 網 *mō*; 忙 *bō*; 荒 *kō*.

山 山 *san, sen*; 仙 *sen*.

口 口 *kō, ku*; 句 *ku*; 拘 *kō*. See 加 占 古 召 台 台 可 司 兄 吉 否 名 各 回 同 呈 君 告 吾 谷 高 吳 呆 足 免 音 常 奇 京 享 咸 倉 唐 容 員 區 善 單 喿

干 刊 *kan*; 汗 *kan*; 肝 *kan*; 竿 *kan*; 幹 *kan*; 岸 *gan*; 軒 *ken*. See following

于 宇 *u*; 芋 *u*. See preceding.

寸 寸 *sun*; 村 *son*; 尊 *son*; 耐 *tai*; 對 *tai*; 封 *hō*. See 付 寺 寺 射 專 尉 將 專

才 才 *sai*; 材 *zai*; 財 *sai, zai.*

巾 See 市 帝 帶.

尸 See 尺 屋 展 屬.

刃 刃 *jin, nin*; 忍 *nin*; 認 *nin.*

勺 勺 *shaku*; 酌 *shaku*; 約 *yaku*; 的 *teki.*

久 久 *kyū, ku*; 柩 *kyū.*

大 大 *tai, dai*; 太 *tai, ta*; 駄 *ta, da.* See 矢 吳 奇 莫.

夂 See 各 夆 夌 麦 复 憂

丈 丈 *jō*; 杖 *jō.*

之 之 *shi*; 芝 *shi*; 乏 *bō.*

己 己 *ki, ko*; 忌 *ki*; 記 *ki*; 紀 *ki*; 起 *ki*; 妃 *hi*; 配 *hai.*

乇 托 *taku*; 託 *taku*; 宅 *taku.*

也 也 *ya*; 他 *ta*; 地 *chi, ji*; 池 *chi*; 馳 *chi.*

凡 凡 *bon*; 帆 *han.* See 几.

小 小 *shō*; 肖 *shō*; 消 *shō*; 尚 *shō*; 賞 *shō*; 償 *shō*; 掌 *shō*; 常 *jō*; 嘗 *jō*;
少 當 *tō*; 黨 *tō*; 堂 *dō*; 削 *saku*; 少 *shō*; 省 *sei, shō*; 渉 *shō*; 沙 *sa, sha*; 砂 *sa, sha*; 紗 *sa, sha*; 雀 *jaku*; 妙 *myō*; 秒 *byō*; 劣 *retsu.* See 糸 余 営 京 宇 票 祭 賛

女 女 *jo, nyo*; 如 *jo, nyo.* See 奴 安 妾 要

4 壬 任 *nin*; 妊 *nin*; 賃 *chin*; 淫 *in.* See 廷

止 止 *shi*; 此 *shi*; 雌 *shi*; 紫 *shi*; 歯 *shi*; 企 *ki*; 歸 *ki*; 歩 *bō, bu*; 肯 *kō*; 歳 *sai.* See 正.

五 五 *go*; 語 *go*; 悟 *go.* See 韋.

凶 凶 *kyō*; 兇 *kyō*; 胸 *kyō.*

日 See 旦 旨 早 旬 昌 卓 易 明 昔 音 昜 者 是 复 昜 莫 曼 曾 曹 晉 間 會 暴

斤 斤 *kin*; 近 *kin, kon*; 祈 *ki*; 所 *sho.* See 斬, 折

午 午 *go*; 許 *kyo, ko.*

中 中 *chū*; 忠 *chū*; 仲 *chū*; 沖 *chū*; 虫 *chū.*

丰 邦 *hō*; 鋒 *hō*; 蜂 *hō*; 逢 *hō*; 縫 *hō*; 峯 *hō.*

介 介 *kai*; 界 *kai.*

升 升 *shō*; 昇 *shō.*

开 刑 *kei*; 型 *kei*; 形 *kei, gyō*; 開 *kai*.

今 今 *kin, kon*; 琴 *kin*; 吟 *gin*; 含 *gan*; 念 *nen*.

予 豫 *yo*; 預 *yo*; 序 *jo*; 野 *ya*. See 矛

牙 牙 *ga*; 雅 *ga*; 芽 *ga*; 邪 *ja*; 穿 *sen*.

月 See 明 朋 育 胃 前 兪 骨 朝

內 內 *nai, dai*; 納 *nō, dō*.

少 See 小

戶 戶 *ko*; 雇 *ko*; 顧 *ko*; 所 *sho*; 肩 *ken*. See 戾 扁

切 切 *setsu*; 窃 *setsu*.

分 分 *fun, bun*; 粉 *fun*; 紛 *fun*; 頒 *han*; 貧 *hin*; 盆 *bon*.

方 方 *hō*; 放 *hō*; 訪 *hō*; 芳 *hō*; 防 *bō*, *hō*; 妨 *bō*; 坊 *bō*; 紡 *bō*; 房 *bō*; 傍 *bō*.

勿 忽 *kotsu*; 物 *butsu*, *motsu*. See 易 昜 昜

欠 吹 *sui*; 炊 *sui*.

爪 爪 *sō*; 爭 *sō*; 淨 *jō*.

天 天 *ten*; 添 *ten*; 呑 *don*.

夫 夫 *fu*; 扶 *fu*.

夬 決 *ketsu*; 缺 *ketsu*; 快 *kai*; 袂 *bei*.

木 See 未 朱 呆 果 采 相 亲 某 喿 樂

攵 See 敢 敝 敫 敬 徵.

父 父 *fu*; 釜 *fu*. See 交

反 反 *han*; 坂 *han*; 阪 *han*; 板 *han*; 販 *han*; 飯 *han*; 版 *han*; 叛 *han*.

友 拔 *batsu*; 髮 *hatsu*.

支 支 *shi*; 枝 *shi*; 技 *gi*.

殳 沒 *botsu*; 歿 *botsu*.

及 及 *kyū*; 吸 *kyū*; 級 *kyū*.

文 文 *bun, mon*; 蚊 *bun*; 紋 *mon*.

氏 氏 *shi*; 紙 *shi*.

戈 See 戋 我 戒 成 戔 咸 戠 幾 義 藏

化 化 *ka, ke*; 貨 *ka*; 靴 *ka*; 花 *ka*.

比 比 *hi*; 批 *hi*.

屯 頓 *ton*; 鈍 *don*, 純 *jun*.

元 元 *gen, gan*; 頑 *gan*; 玩 *gan*; 完 *kan*; 冠 *kan*; 院 *in.*

亢 坑 *kō*; 抗 *kō*; 航 *kō.*

气 氣 *ki*; 汽 *ki.*

不 不 *fu*; 否 *hi*; 杯 *hai.*

心 See 意, 惡

云 云 *un*; 雲 *un*; 曇 *don*; 魂 *kon*.

公 公 *kō*; 松 *shō*; 訟 *shō*; 翁 *ō.*

5 旦 旦 *tan*; 但 *tan*; 壇 *dan*; 宣 *sen.* Do not confound with 且, a mistake often made even in printing.

左 左 *sa*; 佐 *sa.* See 育

主 主 *shu, su*; 住 *jū*; 注 *chū*; 柱 *chū*; 駐 *chū*; 註 *chū.*

生 生 *sei, shō*; 姓 *sei, shō*; 性 *sei, shō*; 牲 *sei*; 星 *sei*; 甥 *sei*; 產 *san.*

正 正 *sei, shō*; 政 *sei, shō*; 征 *sei*; 整 *sei*, 症 *shō.*

立 立 *ritsu, ryū*; 笠 *ritsu, ryū*; 粒 *ryū*; 泣 *kyū*; 位 *i.* See 音妾音亲竟

且 祖 *so*; 租 *so*; 組 *so*; 粗 *so*; 查 *sa*; 助 *jo.* See 宜. Do not confound 且 with 旦, a mistake often made even in printing.

皿 See 監

巨 巨 *kyo*; 拒 *kyo*; 距 *kyo.*

出 出 *shutsu*; 拙 *setsu.*

甘 甘 *kan*; 紺 *kon.* See 某

加 加 *ka*; 賀 *ka, ga*; 架 *ka*; 嘉 *ka.*

占 占 *sen*; 粘 *nen*; 店 *ten*; 點 *ten*; 帖 *jō.*

古 古 *ko*; 故 *ko*; 姑 *ko*; 枯 *ko*; 湖 *ko*; 居 *kyo, ko*; 固 *ko*; 個 *ko, ka*; 箇 *ko, ka*; 苦 *ku.* See 商

召 召 *shō*; 招 *shō*; 沼 *shō*; 詔 *shō*; 紹 *shō*; 超 *chō.*

台 沿 *en*; 鉛 *en*; 船 *sen.*

台 怠 *tai*; 胎 *tai*; 始 *shi*; 治 *ji.*

白 白 *haku, byaku*; 伯 *haku*; 泊 *haku*; 舶 *haku*; 迫 *haku*; 拍 *haku, hyō*· 百 *hyaku.* See 皆泉宿敦樂

田 田 *den*; 男 *dan, nan*; 雷 *rai*; 異 *i*; 番 *ban*; 町 *chō*; 細 *sai*; 思 *shi*; 累 *rui.* See 果畠苗胃禺斎虜番

由 由 *yū, yu*; 油 *yū, yu*; 袖 *shū*; 抽 *chū*; 軸 *jiku*; 笛 *teki.*

四 See 罩 蜀.

乍 作 *saku*; 昨 *saku*; 酢 *saku*; 詐 *sa*.

令 令 *rei, ryō*; 冷 *rei*; 齢 *rei*; 鈴 *rei*; 零 *rei*; 頌 *ryō*.

卯 留 *ryū, ru*; 柳 *ryū*; 貿 *bō*; 卵 *ran*.

平 平 *hei, hyō*; 評 *hyō*; 坪 *hei*; 秤 *bin*.

半 半 *han*; 判 *han*; 叛 *han*; 伴 *han*; 畔 *han*.

甲 甲 *kō*; 岬 *kō*; 押 *ō*.

申 申 *shin*; 神 *shin, jin*; 紳 *shin*.

可 可 *ka*; 何 *ka*; 荷 *ka*; 河 *ka*; 歌 *ka*; See 奇

矛 務 *mu*; 霧 *mu*. See 予

付 付 *fu*; 附 *fu*; 符 *fu*; 府 *fu*; 腐 *fu*.

司 司 *shi*; 伺 *shi*; 詞 *shi*; 嗣 *shi*.

市 市 *shi*; 姉 *shi*; 柿 *shi*; 肺 *hai*.

丙 丙 *hei*; 柄 *hei*; 病 *hei, byō*.

参 珍 *chin*; 診 *shin*.

弟 弟 *dai, tei*; 第 *dai, tei*; 梯 *tei*.

弗 佛 *futsu, butsu*; 拂 *futsu*; 沸 *futsu*; 費 *hi*.

瓜 瓜 *ka*; 狐 *ko*; 孤 *ko*.

失 失 *shitsu*; 秩 *chitsu*; 疾 *shitsu*; 嫉 *shitsu*; 矢 *shi*; 知 *chi*; 智 *chi*; 迭 *tetsu*. See 矣.

未 未 *mi, bi*; 味 *mi*; 妹 *mai*.

永 永 *ei*; 泳 *ei*; 詠 *ei*.

疋 疋 *sho*; 疏 *so*; 礎 *so*; 婿 *sei*.

奴 奴 *do, nu*; 怒 *do, nu*; 努 *do*.

皮 皮 *hi*; 彼 *hi*; 被 *hi*; 疲 *hi*; 波 *ha*; 破 *ha*.

氐 邸 *tei*; 低 *tei*; 抵 *tei*; 底 *tei*.

民 民 *min*; 眠 *min*.

代 代 *dai*; 貸 *tai*; 袋 *tai*.

朮 術 *jutsu*; 述 *jutsu*.

它 舵 *da*, 蛇 *da, ja*.

夗 怨 *en*; 苑 *en*; 宛 *en*; 腕 *wan*.

包 包 *hō*, 抱 *hō*; 砲 *hō*; 胞 *hō*.

兄 兄 *kei, kyō*; 競 *kei, kyō*; 況 *kyō*; 祝 *shū, shuku.* See 兌

去 去 *kyo*; 怯 *kyō*; 却 *kyaku*; 脚 *kyaku*; 法 *hō.*

6 至 至 *shi*; 致 *chi*; 室 *shitsu*; 窒 *chitsu*; 到 *tō*; 倒 *tō.* See 屋

臼 臼 *kyū*; 舅 *kyū*; 舊 *kyū.*

吉 吉 *kichi, kitsu*; 詰 *kitsu*; 結 *ketsu.* See 周 舎

舌 舌 *zetsu*; 活 *katsu*; 括 *katsu*; 話 *wa.*

名 名 *mei, myō*; 銘 *mei.*

各 各 *kaku*; 格 *kaku*; 客 *kaku, kyaku*; 額 *kaku, gaku*; 略 *ryaku*; 絡 *raku*; 落 *raku.* See 路

旨 旨 *shi*; 脂 *shi*; 詣 *kei.*

回 回 *kai*; 廻 *kai.*

因 因 *in*; 咽 *in*; 姻 *in*; 恩 *on.*

早 早 *sō*; 草 *sō.*

羊 羊 *yō*; 洋 *yō*; 養 *yō*; 様 *yō*; 詳 *shō*; 鮮 *sen.* See 善 義

聿 律 *ritsu*; 筆 *hitsu.* See 建

州 州 *shū*; 洲 *shū*; 酬 *shū.*

列 列 *retsu*; 烈 *retsu*; 裂 *retsu*; 例 *rei.*

寺 寺 *ji*; 時 *ji*; 持 *ji*; 侍 *shi*; 詩 *shi*; 待 *tai*; 特 *toku*; 等 *tō.*

守 守 *shu*; 狩 *shu.*

同 同 *dō*: 銅 *dō*; 胴 *dō*; 桐 *tō*; 筒 *tō*; 興 *kō.*

虍 See 虐

旬 旬 *jun*; 殉 *jun.*

夸 誇 *ko*; 袴 *ko.* See 丂.

次 次 *ji*; 姿 *shi.*

券 券 *ken*; 巻 *ken, kan*; 拳 *ken.*

米 米 *bei, mai*; 迷 *mei.*

朱 朱 *shu*; 珠 *shu*; 株 *shu*; 殊 *shu*; 誅 *chū.*

束 刺 *shi, seki*; 策 *saku.*

衣 衣 *i, e*; 依 *i.*

艮 根 *kon*; 恨 *kon*; 痕 *kon*; 懇 *kon*; 眼 *gan*; 銀 *gin*; 限 *gen*; 退 *tai.* See 良

交 交 *kō*; 効 *kō*; 郊 *kō*; 校 *kō*; 絞 *kō*; 較 *kō, kaku.*

吏 吏 *ri*; 使 *shi*. See 更

戈 哉 *sai*; 栽 *sai*; 載 *sai*; 戴 *tai*.

先 先 *sen*; 洗 *sen*.

充 充 *jū*; 銃 *jū*; 統 *tō*.

兆 兆 *chō*; 眺 *chō*; 桃 *tō*; 逃 *tō*.

安 安 *an*; 案 *an*; 鞍 *an*.

7 圣 徑 *kei*; 輕 *kei*; 莖 *kei*; 經 *kei*, *kyō*.

壯 壯 *sō*; 裝 *sō*, *shō*; 莊 *sō*, *shō*.

坐 坐 *za*; 座 *za*.

呈 呈 *tei*; 程 *tei*.

里 里 *ri*; 理 *ri*; 鯉 *ri*; 裏 *ri*; 厘 *rin*; 埋 *mai*.

豆 豆 *tō*; *zu*; 頭 *tō*, *zu*; 痘 *tō*; 登 *tō*; 燈 *tō*; 鬪 *tō*; 證 *shō*; 戲 *gi*; 短 *tan*; 壹 *ichi*.

君 君 *kun*; 郡 *gun*; 群 *gun*. See 倉

言 See 詹; 豈.

告 告 *koku*; 酷 *koku*; 造 *zō*.

吾 See 五

谷 谷 *koku*; 欲 *yoku*; 慾 *yoku*; 浴 *yoku*; 俗 *zoku*; 裕 *yū*. See 容

折 折 *setsu*; 誓 *sei*.

夆 See 丰

車 See 軍 斬 連.

利 利 *ri*; 痢 *ri*.

甬 勇 *yū*; 湧 *yū*; 通 *tsū*; 痛 *tsū*; 誦 *shō*; 踊 *yō*.

甫 補 *ho*; 浦 *ho*; 輔 *ho*; 敷 *fu*. See 專

高 高 *kō*; 膏 *kō*; 稿 *kō*; 毫 *gō*; 豪 *gō*.

每 每 *mai*; 梅 *bai*; 海 *kai*; 悔 *kai*; 侮 *bu*; 敏 *bin*; 繁 *han*.

夾 俠 *kyō*; 峽 *kyō*; 狹 *kyō*.

吳 吳 *go*; 誤 *go*; 娛 *go*.

矣 侯 *kō*; 候 *kō*; 喉 *kō*.

呆 保 *ho*, *hō*; 褒 *hō*.

束 束 *soku*; 速 *soku*; 勅 *choku*.

求 求 *kyū*; 救 *kyū*; 球 *kyū*.

辰 振 *shin*; 娠 *shin*; 賑 *shin*; 震 *shin*.

良 良 *ryō*; 郎 *rō*; 廊 *rō*; 朗 *rō*; 浪 *rō*; 狼 *rō*; 娘 *jō*, *rō*; 食 *shoku*. See 艮.

足 足 *soku*; 促 *soku*. See 路

侵 侵 *shin*; 浸 *shin*; 寝 *shin*.

俊 俊 *shun*; 酸 *san*.

更 更 *kō*; 硬 *kō*; 便 *ben*, *bin*. See 吏

廷 廷 *tei*; 艇 *tei*; 庭 *tei*.

我 我 *ga*; 餓 *ga*. See 義

戒 戒 *kai*; 械 *kai*.

成 成 *sei*, *jō*; 盛 *sei*; 誠 *sei*; 城 *jō*.

兌 兌 *da*; 脫 *datsu*; 悅 *etsu*; 鋭 *ei*; 說 *setsu*, *zei*; 稅 *zei*.

見 見 *ken*; 硯 *ken*; 現 *gen*; 規 *ki*; 視 *shi*.

免 免 *men*; 勉 *ben*; 晩 *ban*; 逸 *ichi*, *itsu*.

共 共 *kyō*; 恭 *kyō*; 供 *kyō*, *ku*; 洪 *kō*; 港 *kō*; 異 *i*.

貝 貝 *bai*; 買 *bai*; 賣 *bai*; 敗 *hai*. See also 則 員 責 貫 賞 賓

系 系 *kei*; 係 *kei*; 縣 *ken*; 懸 *ken*; 孫 *son*.

余 余 *yo*; 餘 *yo*; 敍 *jo*; 徐 *jo*; 除 *jo*, *ji*; 途 *to*; 塗 *to*; 斜 *sha*.

赤 赤 *seki*, *shaku* 赦 *sha*.

8 垂 垂 *sui*; 睡 *sui*; 郵 *yū*.

並 並 *hei*: 普 *fu*; 譜 *fu*.

宜 宜 *gi*; 誼 *gi*; 宣 *sen*.

無 無 *bu*, *mu*; 撫 *bu*; 舞 *bu*.

直 直 *choku*, *jiki*; 植 *shoku*; 置 *chi*.

隹 推 *sui*; 誰 *sui*; 維 *i*; 稚 *chi*; 離 *ri*; 集 *shū*; 進 *shin*. See 雀 翟 雚

屈 屈 *kutsu*; 掘 *kutsu*; 堀 *kutsu*.

舍 舍 *sha*; 捨 *sha*.

音 倍 *bai*; 培 *bai*; 陪 *bai*; 部 *bu*.

咎 See 小

官 官 *kan*; 館 *kan*; 棺 *kan*; 管 *kan*.

昌 昌 *shō*; 晶 *shō*; 唱 *shō*.

固 See 古

卓 卓 *taku*; 悼 *tō*.
卒 卒 *sotsu*; 碎 *sai*; 粹 *sui*; 醉 *sui*.
幷 瓶 *hei, bin*; 併 *hei*; 塀 *hei*; 餅 *hei*.
奉 奉 *hō*; 俸 *hō*; 捧 *hō*; 棒 *bō*; 塀 *hei*; 奏 *sō*.
非 非 *hi*; 悲 *hi*; 排 *hai*; 俳 *hai*; 輩 *hai*; 罪 *zai*.
制 制 *sei*; 製 *sei*.
奇 奇 *ki*; 騎 *ki*; 崎 *ki*; 寄 *ki*.
門 門 *mon*; 問 *mon*; See 間
明 明 *mei*, *myō*; 盟 *mei*.
朋 朋 *hō*; 崩 *hō*.
青 青 *sei*, *shō*; 晴 *sei*; 清 *sei*, *shō*; 精 *sei*, *shō*; 請 *sei*, *shō*; 靜 *sei*, *jō*; 情 *jō*.
侖 論 *ron*; 倫 *rin*; 輪 *rin*.
岡 岡 *kō*; 剛 *kō*, *gō*; 綱 *kō*; 鋼 *kō*.
周 周 *shū*; 週 *shū*; 彫 *chō*; 調 *chō*.
匊 See 蜀; 屬.
易 易 *i*, *eki*; 賜 *shi*. See 昜
戾 戾 *rei*; 涙 *rui*.
釆 彩 *sai*; 採 *sai*; 菜 *sai*.
果 果 *ka*; 課 *ka*; 菓 *ka*; 裸 *ra*.
東 東 *tō*; 凍 *tō*; 棟 *tō*.
炎 炎 *en*; 淡 *tan*; 談 *dan*.
彔 綠 *ryoku*, *roku*; 錄 *roku*.
長 長 *chō*; 帳 *chō*; 張 *chō*.
表 表 *hyō*; 俵 *hyō*.
臤 堅 *ken*; 賢 *ken*; 緊 *kin*; 腎 *jin*.
取 取 *shu*: 趣 *shu*.
叔 叔 *shuku*; 淑 *shuku*; 督 *toku*.
受 受 *ju*; 授 *ju*.
麥 陵 *ryō*; 凌 *ryō*.
宓 密 *mitsu*; 蜜 *mitsu*.
延 延 *en*; 誕 *tan*.

武 武 *bu*; 賦 *fu*.

戔 淺 *sen*; 錢 *sen*; 賤 *sen*; 殘 *zan*.

其 其 *ki*; 期 *ki*, *go*; 基 *ki*; 棋 *ki*; 旗 *ki*; 欺 *gi*; 碁 *go*.

京 京 *kei*, *kyō*; 景 *kei*; 影 *ei*; 凉 *ryō*; 諒 *ryō*. See 就

宗 宗 *sō*; 崇 *shū*; *sū*; *sō*.

妾 妾 *shō*; 接 *setsu*.

9 屋 屋 *oku*; 握 *aku*.

重 重 *chō*, *jū*; 種 *shu*; 衝 *shō*. See 動

惱 惱 *nō*; 腦 *nō*.

夲 謠 *yō*; 遙 *yō*; 搖 *yō*.

昔 昔 *seki*, *shaku*; 惜 *seki*; 籍 *seki*; 借 *shaku*.

音 音 *on*, *in*; 暗 *an*. See 章; 竟; 意.

者 者 *sha*; 煮 *sha*; 奢 *sha*; 諸 *sho*; 暑 *sho*; 署 *sho*; 緒 *sho*, *cho*; 著 *cho*, *chaku*.

皆 皆 *kai*; 階 *kai*.

相 相 *sō*, *shō*; 想 *sō*; 霜 *sō*; 箱 *sō*.

畐 副 *fuku*; 福 *fuku*; 幅 *fuku*; 富 *fu*.

苗 苗 *byō*, *myō*; 猫 *byō*, *myō*.

韋 偉 *i*; 緯 *i*; 違 *i*; 圍 *i*.

軍 軍 *gun*; 運 *un*; 輝 *ki*.

畀 畀 *hi*; 碑 *hi*; 牌 *hai*.

前 前 *zen*; 煎 *sen*.

則 則 *soku*; 側 *soku*; 測 *soku*.

亭 See 丁.

育 墮 *da*; 惰 *da*; 隨 *zui*; 髓 *zui*.

胃 胃 *i*; 謂 *i*;

扁 偏 *hen*; 編 *hen*; 篇 *hen*.

南 南 *nan*; 楠 *nan*.

咼 禍 *ka*; 過 *ka*; 鍋 *ka*.

帝 帝 *tei*; 締 *tei*.

禺 愚 *gu*; 偶 *gū*; 隅 *gū*; 遇 *gū*.

昜 場 *jō*; 湯 *tō*; 腸 *chō*; 揚 *yō*; 陽 *yō*; 傷 *shō*. See 易.

亲 新 *shin*; 薪 *shin*; 親 *shin*.
某 某 *bō*; 謀 *bō*; 煤 *bai*; 媒 *bai*.
柬 練 *ren*; 煉 *ren*; 諫 *kan*.
秋 秋 *shū*; 愁 *shū*.
泉 泉 *sen*; 線 *sen*; 腺 *sen*.
是 是 *zé*; 題 *dai*; 提 *tei*, *dai*; 堤 *tei*.
叚 假 *ka*; 暇 *ka*; 霞 *ka*.
叟 捜 *sō*; 艘 *sō*.
度 度 *do*; 渡 *to*.
段 段 *tan*, *dan*; 鍛 *tan*.
复 復 *fuku*; 覆 *fuku*; 腹 *fuku*; 複 *fuku*; 履 *ri*.
建 建 *ken*; 健 *ken*.
咸 感 *kan*; 憾 *kan*; 減 *gen*.
兹 慈 *ji*; 滋 *ji*, *shi*; 磁 *ji*.
俞 愉 *yu*; 輸 *yu*; 諭 *yu*.
要 要 *yō*; 腰 *yō*.
倉 倉 *sō*; 創 *sō*.
唐 唐 *tō*; 糖 *tō*.
容 容 *yō*; 溶 *yō*.
畜 畜 *chiku*; 蓄 *chiku*.
𤇾 榮 *ei*; 營 *ei*; 勞 *rō*.
陣 陣 *jin*; 陳 *chin*.
射 射 *sha*; 謝 *sha*.
尃 博 *haku*; 薄 *haku*; 縛 *baku*; 簿 *bo*. See 甫
骨 骨 *kotsu*; 滑 *kotsu*, *katsu*.
高 See 高
帶 帶 *tai*; 滯 *tai*.
冓 構 *kō*; 講 *kō*; 購 *kō*; 溝 *kō*.
馬 馬 *ba*, *me*; 罵 *ba*.
兼 兼 *ken*; 嫌 *ken*; 鎌 *ken*; 謙 *ken*; 廉 *ren*.
家 家 *ka*, *ke*; 嫁 *ka*; 稼 *ka*.
袁 猿 *en*; 遠 *en*, *on*; 園 *en*, *on*.

般 般 *han*; 盤 *ban, han.*
眞 眞 *shin*; 鎭 *chin*; 顚 *ten.*
員 員 *in*; 圓 *en*; 損 *son.*
原 原 *gen*; 源 *gen*; 願 *gan.*
陰 陰 *in*; 蔭 *in.*
11 堇 勤 *kin*; 僅 *kin*; 謹 *kin*; 饉 *kin.*
區 區 *ku*; 驅 *ku*; 歐 *ō*; 樞 *sū.*
雀 鶴 *kaku*; 確 *kaku.*
宿 宿 *shuku*; 縮 *shuku.*
笇 算 *san*; 纂 *san.*
虙 慮 *ryo*; 虜 *ryo*; 爐 *ro*; 膚 *fu.*
斬 斬 *zan*; 漸 *zen.*
御 御 *gyo*, *go*; 禦 *gyo.*
章 章 *shō*; 障 *shō.*
尉 尉 *i*; 慰 *i.*
將 將 *shō*; 奬 *shō.*
專 專 *sen*; 轉 *ten*; 傳 *den, ten*; 團 *dan*, *ton.*
啇 敵 *teki*; 滴 *teki*; 摘 *teki*; 適 *teki*; 嫡 *teki, chaku.*
參 參 *san*; 慘 *san*, *zan*; 杉 *san.*
昜 See 易
動 動 *dō*; 働 *dō.*
莫 募 *bo*; 暮 *bo*; 墓 *bo*; 慕 *bo*; 模 *bo*, *mo*; 漠 *baku*; 膜 *maku*; 幕 *maku.*
堇 歎 *tan*; 難 *nan*; 漢 *kaū.*
展 展 *ten*; 殿 *ten*, *den.*
從 從 *shō*, *jū*; 縱 *shō*, *jū.*
曼 慢 *man*; 漫 *man*; 蔓 *man.*
連 連 *ren*; 蓮 *ren.*
麻 麻 *ma*; 摩 *ma*; 磨 *ma*; 魔 *ma.*
竟 境 *kei*, *kyō*; 鏡 *kyō.*
旣 概 *gai*; 慨 *gai.*
責 責 *seki*; 積 *seki*; 績 *seki*; 蹟 *seki*; 債 *sai.*
貫 貫 *kan*; 慣 *kan*; 實 *jitsu.*

票 票*hyō*; 漂 *hyō*; 標 *hyō*.

祭 祭 *sai*; 際 *sai*; 察 *satsu*.

魚 魚 *gyo*; 漁 *gyo*.

2 善 善 *zen*; 繕 *zen*; 膳 *zen*.

曾 曾 *sō*; 僧 *sō*; 層 *sō*; 贈 *sō*, *zō*; 增 *zō*. See 會

曹 漕 *sō*; 遭 *sō*.

暫 蠶 *san*; 潛 *sen*.

番 番 *ban*; 蠻 *han*, *hon*.

單 單 *tan*; 憚 *tan*; 彈 *dan*; 戰 *sen*.

間 間 *kan*; 簡 *kan*.

朝 朝 *chō*; 潮 *chō*.

爲 爲 *i*; 僞 *gi*.

厤 歷 *reki*; 曆 *reki*.

象 象 *shō*, *zō*; 像 *shō*, *zō*; 豫 *yo*.

發 發 *hatsu*; 廢 *hai*.

敢 敢 *kan*; 嚴 *gen*, *gon*.

斃 幣 *hei*; 弊 *hei*.

戠 職 *shoku* 織 *shoku*, *shiki*; 識 *shiki*.

幾 幾 *ki*; 機 *ki*.

就 就 *shū*, *ju*; 蹴 *shū*.

黃 黃 *kō*, *ō*; 橫 *ō*; 廣 *kō*; 鑛 *kō*; 擴 *kaku*.

尞 僚 *ryō*; 瞭 *ryō*; 療 *ryō*.

黑 黑 *koku*; 墨 *boku*.

然 然 *zen*, *nen*; 燃 *nen*.

13 詹 膽 *tan*; 擔 *tan*.

路 路 *ro*; 露 *ro*.

會 會 *kai*, *e*; 繪 *kai*, *e*; 檜 *kai*. See 曾

學 學 *gaku*; 覺 *kaku*.

鄉 鄉 *kyō*, *gō*; 響 *kyō*.

睪 澤 *taku*; 擇 *taku*; 譯 *yaku*; 釋 *shaku*, *seki*; 驛 *eki*.

蜀 觸 *shoku*; 燭 *shoku*; 獨 *doku*; 濁 *daku*. See 屬

喿 操 *sō*; 繰 *sō*.

桼 膝 *shitsu*; 漆 *shitsu*.

農 農 *nō*; 濃 *nō*.

道 道 *dō*; 導 *dō*.

敫 激 *geki*; 檄 *geki*.

敬 敬 *kei*, *kyō*; 警 *kei*; 驚 *kyō*.

義 義 *gi*; 儀 *gi*; 議 *gi*; 犧 *gi*.

僉 劍 *ken*; 儉 *ken*; 檢 *ken*; 險 *ken*; 驗 *ken*.

與 與 *yo*; 譽 *yo*; 輿 *yo*; 擧 *kyo*.

賁 噴 *fun*; 憤 *fun*.

意 意 *i*; 億 *oku*; 臆 *oku*; 憶 *oku*.

14 監 監 *kan*; 艦 *kan*; 鑑 *kan*; 濫 *ran*; 藍 *ran*; 覽 *ran*.

翟 曜 *yō*; 躍 *yaku*.

齊 齊 *sai*, *sei*; 濟 *sai*; 齋 *sai*; 劑 *zai*.

壽 壽 *ju*; 鑄 *chū*.

需 需 *ju*; 儒 *ju*.

疑 疑 *gi*; 擬 *gi*; 凝 *gyō*.

徵 徵 *chō*; 懲 *chō*.

賓 賓 *hin*; 濱 *hin*.

㥯 隱 *in*; 穩 *on*.

15 樂 樂 *raku*, *gaku*; 藥 *yaku*.

暴 暴 *bō*; 爆 *baku*.

褱 壞 *kai*; 懷 *kai*.

憂 憂 *yū*; 優 *yū*.

襄 孃 *jō*; 讓 *jō*.

雚 勸 *kan*; 歡 *kan*; 觀 *kan*; 灌 *kan*; 權 *ken*, *gon*.

藏 藏 *zō*; 臟 *zō*.

䜌 戀 *ren*; 變 *hen*; 蠻 *ban*; 灣 *wan*.

屬 屬 *zoku*, *shoku*; 囑 *zoku*, *shoku*.

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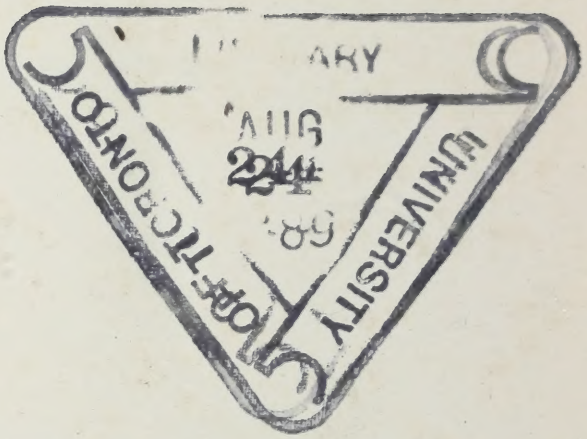
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JAPANESE COINS. [p.107.

JAPANESE SELF-TAUGHT & GRAMMAR.

(IN TWO BOOKS.)

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WITH ENGLISH

PHONETIC PRONUNCIATION.

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EDITED BY

W. J. S. SHAND,

Director, School of Japanese Language and Literature,
Birkbeck Bank Chambers, London.

LONDON:
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1907.

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IMPORTANT NOTICE.

The student should bear in mind that the construction of Japanese sentences is entirely different from that of English, and that consequently, whilst the Japanese sentences in this book express the same meaning as the English, they are in the Japanese form and must not be regarded as a literal translation. (See "Syntax" in JAPANESE GRAMMAR SELF-TAUGHT.)

London: MARLBOROUGH, PEWTRESS & Co., 52, Old Bailey, E.C.

PREFACE.

THE particular aim of this book is to meet the need of those who require to make use of the spoken language without the usual expenditure of time and effort necessary to acquiring the grammar. It therefore supplies the words in common every-day use, classified according to subject, including extensive vocabularies for the Army and Navy, Trade and Commerce, Missionary enterprise, Travel, &c., &c., together with a large number of colloquial phrases and sentences of a practical character, similarly classified. Throughout these sections the pronunciation of the Japanese words is added in accordance with Marlborough's well-known system of phonetics, a system which by its simplicity enables anyone speaking English to read off the words at a glance, although previously unacquainted with the language. The student will of course do well to avail himself as far as possible of the services of a competent instructor in order to perfect his pronunciation, etc.; on the other hand, teachers will find in this book a useful supplement to their oral instruction.

The Publishers have had the valuable assistance, as Editor, of Mr. W. J. S. Shand, who was for twenty-seven years resident in Japan, and has had four years' experience as Director of the School of Japanese Language and Literature in London.

For the native characters—the syllabaries—and the rules of transliteration, the student is referred to "JAPANESE GRAMMAR SELF-TAUGHT" (Marlborough's *Self-Taught* Series, No. 18), of which this volume is the complement, the two works forming a very comprehensive and useful manual of the Japanese language for students, naval and military officers and public servants, commercial men and traders, missionaries, travellers and tourists.

London, 1907.

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JAPANESE SELF-TAUGHT.

THE SYLLABARY AND PRONUNCIATION.

The Japanese language has no "alphabet" as we understand the word. The characters which may be said to correspond with the English alphabet stand for *syllables*—that is, the vowels and the combinations of the vowels and consonants which are employed in the construction of words.

These characters constitute the Syllabary, which therefore consists of (*a*) Vowel syllabics (syllables), and (*b*) Consonant syllabics.

(*a*) The Vowel syllabics represent the simple vowel sounds, *a*, *i*, *u*, *e*, *o*.

(*b*) The Consonant syllabics stand for the syllables which consist in each case of a consonant and a vowel joined together, as *ka*, *ki*, *ku*, *ke*, *ko*.

These syllabics together form what is termed the "Go-jiu-on," i.e., the *Fifty Sounds*. As, however, some of the consonantal sounds have softened forms, and final *n* is separately represented, the number of syllables actually employed is greater.

The following table gives a convenient arrangement of the syllabary, the softened forms being printed in italics. (For the syllabaries in the native character see JAPANESE GRAMMAR SELF-TAUGHT—No. 18 of this series—pages 96, 97.)

THE SYLLABARY.

Vowel Syllables.

a	i	u	e	o

Consonant Syllables.

ka *ga*	ki *gi*	ku *gu*	ke *ge*	ko *go*
sa *za*	shi *ji*	su *zu*	se *ze*	so *zo*
ta *da*	chi *ji*	tsu *dzu*	te *de*	to *do*
na	ni	nu	ne	no
ha *ba* *pa*	hi *bi* *pi*	fu *bu* *pu*	he *be* *pe*	ho *bo* *po*
ma	mi	mu	me	mo
ya	i	yu	ye	yo
ra	ri	ru	re	ro
wa	i	u	ye	wo

By learning the nine consonants *k*, *s*, *t*, *n*, *h*, *m*, *y*, *r*, and *w*, together with the five consonantal softenings *g*, *z*, *d*, *b*, and *p*, the Syllabary is readily committed to memory.

PRONUNCIATION.

The Vowels.

Characters.	Pronunciation.	Phonetic signs.
ā	approximately as *a* in *father*	*ah*
a	,, *a* ,, *father*, but shorter	ah
ī (*or* ii)	,, *i* ,, *machine*	*ee*
i	,, *i* ,, *machine*, but shorter ...	ee

In some words *y* is substituted for *i*, and in a few others *i* is pronounced like *yi* (yee).

ĭ	is almost silent; merely a suspicion of a vowel sound is noticeable	', (ee)
ū	approximately as *oo* in *food*	*oo*
u	,, *oo* ,, *foot*	oo
ŭ	like ĭ is almost silent	', (oo)
ē	approximately as *a* ,, *date*	*eh*
e	,, *e* ,, *bed*	e, eh
ō	,, *o* ,, *sore*	*oh*
o	,, *o* ,, *polo*	oh

[For remarks on the long and short vowels, see *Preliminary Notes*, pars. 1-2, pp. 11-12.]

The Consonants.

D, d	— is merely the *softened* form of *t*, and is pronounced in a similar manner	d
F, f	— In pronouncing *f*, the lower lip does not quite come in contact with the upper teeth, but remains at about the same distance from them as in pronouncing *wh* in the word *when*	f
G, g	— at the beginning of a word, hard—like *g* in the English *go*...	g, gh
	In all other positions like *ng* in *sing*	ng
H, h	— aspirated as in English	h
	In *hĭtotsŭ*, hĭ is pronounced like *shĭ*.	
R, r	— In the syllabic *ri* pronounced somewhat like the English *d*; i.e., in its articulation the tip of the tongue touches the roof of the mouth at the same point as in pronouncing *r*, but substituting the *d* sound	r
	In the other syllabics *r* more resembles the English *r*, but in none of them is the trill so decided as in, say, Scotch, French, or German	r

S, s — always sibilant, as in *so, sat* ... ... s

T, t — as in Italian; that is, the tip of the tongue is brought into contact with the upper teeth, instead of touching the front part of the roof of the mouth t

Y, y — In the syllable *ye* the *y* is mute in most words, and is sometimes omitted in the Roman character; otherwise as in English ... ... y

In some words *y* is used as a vowel in place of *i* ee

Z, z — like a soft *dz* in *su-zu* and *tsu-zu* ... ... dz

In the syllabics *za, ze, zo*, as in English ... ... z

The consonants *l, q, v*, and *x* are entirely absent from the Japanese syllabary. Even an educated Japanese, in speaking English, is apt to substitute *r* for *l*; *q* and *x* are of course unnecessary in the presence of *k* and *s*; and the nearest approach in Japanese to the English *v* is probably *fu*.

C occurs only united with *h*, in the syllable *chi*; *f* only in *fu*; *j* only in the syllable *ji*, which takes the place of *zi* and *di*; and *w* occurs only in *wa* and *wo*. After *k* or *g*, *w* is not sounded except as a provincialism.

The remaining consonants *b, k, m, n, p*, have approximately the same sounds as in English, and are therefore allowed to represent their own sounds respectively.

Vowel Combinations.

In the vowel combinations each letter is separately and distinctly sounded; thus,

ai = a + i, and is pronounced "ah'ee," like the English *I*, or *y* in *thy* ... ... *i*, ah'ee

au = a + u, pronounced "ah'oo" or "ow," like *ow* in *now* ow

ae = a + e, ,, "ah'eh" ... ... ah'eh

ao = a + o, ,, "ah'oh" ... ... ah'oh

ui = u + i, ,, "oo'ee" ... ... oo'ee

ei = e + i, ,, "eh'ee," like *ay* in *day*, or *ai* in *wait* ... ... ay

oi = o + i, pronounced "oh'ee," like *oy* in *joy*, or *oi* in *boil* ... ... oy

PECULIARITIES OF THE SYLLABARY.

THE TONIC ACCENT.

THE SYLLABARY.—A reference to the Syllabary on page 7, or better still to the Syllabaries in the native characters,* discloses three peculiarities, viz.,

(1) The consonant syllables are composed in each case of a consonant and vowel sound combined—consonant first and vowel following—for every syllable is supposed to end with a vowel and usually does so; as in *nani* (nah'nee), *kata* (kah'tah), *donata* (doh-nah'tah), *gozarimasŭ*† (goh-zah-ree-mah's'). The principal exceptions are foreign words, contractions, and words ending in *n*, as *ban*, *ken*, etc.

(2) There are certain variations from the regular consonants; e.g., *shi* is found instead of *si*, *chi* instead of *ti*, *fu* instead of *hu*, &c, This is owing to the fact that the Japanese are unable to pronounce the sounds which are displaced.

(3) The consonants k, s, t, and h have *softened* forms. These are to be regarded merely as modifications of the hard consonants, and not as different ones. The modification is indicated in the native character by adding a diacritic sign to the hard consonant symbol; thus, *ko* accompanied by the sign is read *go*, *tsu* with the sign is read *dzu*, &c.

ACCENT.—The accentuation of Japanese words is much less prominent than that of English. Quickened, or silenced, vowel sounds frequently render prominent the other portions of the word, but, as a general rule, the stress is laid about equally on each syllable. The sound of the word *gozarimasŭ*, for example, is almost evenly emphasized—*go-za-ri-ma-sŭ* (goh-zah-ree-mah's'), the terminal *u* being nearly inaudible, and the syllable *ma* receiving but a very slight accent, the emphasis over and above the stress laid on the other three syllables being barely perceptible.

(*a*) In words of *two syllables* the accent is, as a rule, on the *first* syllable, as *hiro* (hee'roh), *tsuru* (tsoo'roo).

EXCEPTIONS.—When the vowel sound of the first syllable is short *i* or *a*, *shĭka* (sh'kah'), *tsŭki* (ts'kee'), *hirō* (hee-roh'), *musū* (moo-soo').

* *Japanese Grammar Self-Taught*, pp. 96, 97. † In Tokyo, *gozaimasŭ*.

(*b*) In words of *three syllables* the accent is, as a rule, on the *second* syllable, as *arashi* (ah-rah'shee), *motomŭ* (moh-toh'm').

EXCEPTION.—When the second syllable is short, as *ĭ* or *ŭ*, the first syllable bears the accent, unless the final syllable has a double (long) vowel sound; in which case the primary accent is laid on the last syllable, and a second (subordinate) accent on the first, as *tăĭra* [tah'(ee)rah], *atsŭku* (ah'ts'koo); *chikŭshō* (chee-k'-sho*h'*), *bokŭtō* (boh-k'to*h'*).

(*c*) In *polysyllables* the accent is on the *last syllable but one*, as *Hakodate* (hah-koh-dah'teh), *Yokohama* (yoh-koh-hah'mah).

EXCEPTION.—If the last syllable but one contains *ĭ* or *ŭ*, the accent is thrown back upon the preceding syllable, as *Shimotsŭke* (shee-moh'ts'keh).

In *all* words accent goes to long syllables, and whenever two such long syllables come together they are pronounced with equal stress. Examples: *Aimashō* (*i*-mah-sho*h'*), *hōbō* (ho*h*-bo*h*), *shōsō* (sho*h*-so*h*).

PRELIMINARY NOTES.

In order to make the best progress in acquiring the words and sentences in the following pages, the student is recommended to learn a few at a time by repeating them aloud with the aid of the phonetic pronunciation in the third column. Those who have studied JAPANESE GRAMMAR SELF-TAUGHT (No. 18 of this series) will find the conversational phrases and sentences very useful matter for exercise in writing as well as in speaking Japanese.

Pronunciation.—Although the system of phonetics may seem a little cumbersome at first, practice will soon enable the student to pronounce the words easily and naturally. The following hints may be of service:—

(1) The pronunciation, as explained on pp. 8-11, should be carefully studied, and the fact particularly noted that the Japanese vowels always have the same *quality* or kind of sound, although they vary in length; they are not used to represent

quite different sounds like the English vowels (as for example the vowel *a* in the words *mar, make, man, many, woman*); they should be pronounced very *short*, i.e., they should not be dwelt upon, except where specially marked long (*ā, ī, ū, ē, ō*), and when double, *aa, ii, uu.*

Note that in the phonetic columns in the following pages attention is drawn to the *long* and *double* vowels by printing their phonetic equivalents in *Italics*, thus: *ah, ee, oo, eh, oh.*

(2) The very short vowels *ĭ* and *ŭ* have little more effect than that of causing the preceding consonant to be held out to enable the following one to be joined on to it; thus, *shĭki* (sh'kee).

These almost inaudible vowels are represented, it will be noticed, either by an apostrophe merely, or by the phonetic sign in brackets, according to convenience; e.g., *tetsŭ* (teh'ts'), *.uma* [(oo)m-mah'].

In other cases where alternative phonetic signs are employed, their respective uses depend on the question as to which will the better conduce to correct pronunciation.

(3) Bear in mind that *i* (italic) always represents the diphthong ah-ee—i.e., the sound of "i" in *line, tile*, etc., or the pronoun "I."

(4) Each *syllable* in Japanese should be distinctly sounded, so that where two consonants meet (except in *ch, ts*, and *dz*) they must be pronounced separately; thus, *onna* = ohn'nah, *katta* = kaht'tah.

(5) The tonic accent should be very slight, and allowed to fall naturally. Its incidence is shown by a dash ('), as in *kiri* (kee'ree); where no syllable is thus marked the stress is evenly distributed.

(6) The student should omit no opportunity of correcting and perfecting his pronunciation by hearing the language spoken by a native of *Tokyo* by preference, or by a foreign expert.

Those who desire to become acquainted with the language in its own character, as an introduction to Japanese literature, will find the native syllabaries, together with the rules of transliteration and illustrative examples, in JAPANESE GRAMMAR SELF-TAUGHT, pp. 96-102.

VOCABULARIES.*

1. The World and its Elements.

(*Chikyu to sono genso.*)

English.	Japanese (romanized).	Pronunciation.
Air	*kūki*	*koo*'kee
cloud	*kumo*	koo'moh
cold	*samusa*	sah-moo'sah
darkness	*kura-gari*	koo'rah-ngah'ree
earth	*tsŭchi*	ts(oo)chee'
East	*higashi*	hee-ngah'shee
fire	*hi*	hee
fog	*kiri*	kee'ree
frost	*shimo*	shee'moh
hail	*arare*	ah-rah'reh
heat	*danki*	dahn'kee
light	*hikari*	heekah'ree
lightning	*inabikari*	eenahbeekah'ree
moon	*tsuki*	tsoo'kee
North	*kita*	kee'tah
rainbow	*niji*	nee'jee
shade	*kage*	kah'ngeh
sky	*sora*	soh'rah
South	*minami*	meenah'mee
stars	*hoshi*	hoh'shee
storm	*arashi*	ahrah'shee
sun	*hi, taiyō*	hee, *ti-yoh'*
thaw	*yuki-doke*	yoo'kee-doh'keh
thunder	*kaminari*	kahmeenah'ree
weather	*yōki, tenki*	*yoh*'kee, ten'kee
West	*nishi*	nee'shee
wind	*kaze*	kah'zeh

2. Land and Water. (*Oka to mizu.*)

Bay	*wan*	wahn
beach	*umibe, hamabe*	oomee'beh, hahmah'beh
cliff	*gake*	gah'keh
coast, shore	*kaigan, ura*	*ki*'ngahn, oo'rah

* For notes on ARTICLES, GENDER, &c., see *Japanese Grammar Self-Taught* (Marlborough's Self-Taught Series, No. 18), pp. 16 and 17.

English.	Japanese (romanized).	Pronunciation.
ice	*kōri*	ko*h*′ree
island	*shima*	shee′mah
lake	*kosui*	kohsoo′ee
land	*tochi, oka*	toh′chee, oh′kah
mud	*doro*	doh′roh
rain	*ame*	ah′meh
river	*kawa*	kah′wah
rock	*iwa*	ee′wah
sea	*umi*	oo′mee
snow	*yuki*	yoo′kee
stream	*nagare, ko-gawa*	nah-ngah′reh, koh-ngah′-[wah
tide	*shiwo*	shee′woh
water	*mizu*	meedz′
waterfall	*taki*	tah′kee
wave	*nami*	nah′mee
world	*sekai*	seh-ki′

3. Minerals and Metals. (*Kwō-butsu to kinzoku.*)

Brass	*shinchū*	sheenchoo′
bronze	*kara-kane*	kah′rah-kah′neh
cement	*semento*	seh-men′toh
clay	*hena-tsŭchi*	heh-nah-ts′chee
coal	*sekitan*	seh′keetahn
concrete	*konkurito*	kon-koo-ree-toh
copper	*akagane*	ahkah-ngah′neh
diamond	*kongōseki*	koh-ngo*h*-seh-kee
emerald	*emerado*	eh-meh-rah′doh
glass	*gyaman*	ghee-ah′mahn
gold	*kin*	keen
granite	*mikage-ishi*	meekah′ngeh-ee′shee
iron	*tetsŭ*	teh′ts′
—, cast	*nabe-gane*	nah′beh-ngah′neh
—, wrought	*juku tetsŭ*	joo′koo teh′ts′
lead	*namari*	nahmah′ree
lime	*ishibai*	eesheebi′
marble	*rōseki*	ro*h*′seh-kee
mercury	*sui-gin*	soo′ee-ngheen
pearl	*shinju*	sheen′joo
silver	*gin*	gheen
slate	*sekiban*	seh-kee′bahn

English.	Japanese (romanized).	Pronunciation.
steel	*hagane*	hah-ngah'neh
stone	*ishi*	ee'shee
tin	*suzu*	soo'dzoo
zinc	*totan*	toh'tahn

4. Animals, Birds, and Fishes. (*Dōbutsū, tori, sakana.*)

Animal	*kemono*	keh-moh'noh
barking	*hoeru*	hoh-eh'roo
bear	*kuma*	koo'mah
bird	*tori*	toh'ree
blackbird	*hiyodori*	hee-yoh-doh'ree
bull	*o-ushi*	oh-oo'shee
calf	*ko-ushi*	koh-oo'shee
cat	*neko*	neh'koh
cattle	*ushi-rui*	oo' shee-roo'ee
chicken	*hiyokko*	hee-yohk'koh
cock	*on-dori*	ohn-doh'ree
cod	*tara*	tah'rah
cow	*me-ushi*	meh-oo'shee
crab	*kani*	kah'nee
dog	*inu*	ee'noo
donkey	*roba*	roh'bah
duck	*ahiru*	ah-hee'roo
eagle	*washi*	wah'shee
eel	*unagi*	oonah'nghee
fish	*sakana, uwo*	sah-kah'nah, oo'woh
fox	*kitsune*	keetsoo'neh
goat	*hitsuji*	heetsoo'jee
goose	*gachō*	gah-cho*h'*
grouse	*yezo-raichō*	yeh'zoh-r*i*-cho*h'*
hair	*ke*	keh
hen	*mendori*	men-doh'ree
herd	*ushi*	oo'shee
herring	*nishin*	nee'sheen
hoof	*hizume, tsume*	heedzoo'meh, tsoo'meh
horse	*ŭma*	'm-mah'
lamb	*kohitsuji*	koh-hee-tsoo'jee
lark (Jap.)	*hibari*	hee-bah'ree
lion	*shishi*	shee'shee
lobster	*kuruma-ebi*	kooroo'mah-eh'bee

English.	Japanese (romanized).	Pronunciation.
monkey	*saru*	sah'roo
mouse	*hatsŭka-nezumi*	hah'ts'kah-neh-dzoo'mee
mule	*usagi-ŭma*	oo-sah'nghee-'m-mah'
owl	*fukurō*	fookoor*oh'*
ox	*kinkiri-ushi*	keen-kee'ree-oo'shee
oysters	*kaki*	kah'kee
parrot	*ōmu*	*oh'*moo
partridge	*shako*	shah'koh
pheasant	*kiji*	kee'jee
pig	*buta*	boo'tah
pike (sea-)	*kamasu*	kahmah'soo
rat	*nezumi*	neh-dzoo'mee
salmon	*shake*	shah'keh
sea-fish	*umi-uwo*	oo'mee-oo'woh
seal	*azarashi*	ah-zahrah'shee
sheep	*hitsuji*	hee-tsoo'jee
snipe	*shigi*	shee'nghee
sole	*shĭta-birame*	sh'tah-bee-rah'meh
sparrow (tree-)	*suzume*	soodzoo'meh
swallow	*tsubakuro, tsubame*	tsoobahkoo'roh,tsoobah'-[meh
swan	*hakuchō*	hah-koo-ch*oh'*
tiger	*tora*	toh'rah
trout	*yamame*	yahmah'meh
turbot	*ishigarei*	eeshee-ngah-ray'
turkey	*shĭchi-men-chō*	sh'chee-men-ch*oh*
turtle	*shōgakubō*	sh*oh*-ngah-koob*oh*
whale	*kujira*	koo-jee'rah

5. Insects and Reptiles. (*Mushi; ha-ko-dōbutsu.*)

Ant	*ari*	ah'ree
bee	*hachi*	hah'chee
beetle	*tama-mushi, kabutō-*	tah'mah- (*or* kahboot*oh*-)
butterfly	*chōchō* [*mushi*	ch*oh*-ch*oh* [moo'shee
caterpillar	*kemushi, sanagi*	keh-moo'shee, sah-nah'
fly	*hai*	h*i* [nghee
frog	*kaeru*	kah'eh-roo
gnat	*buyu*	boo'yoo
insect	*mushi*	moo'shee
lizard	*tokage*	tohkah'ngeh
mosquito	*ka*	kah

English.	Japanese (romanized).	Pronunciation.
silkworm	*kaiko*	ki′koh
snail	*dede mushi*	deh-deh-moo′shee
snake	*hebi*	heh′bee
spider	*kumo*	koo′moh

6. Trees, Fruits, Flowers, and Vegetables.

(*Mizu-gewashi; kudamono; hana; ao-mono yasai.*)

(See Shopping, p. 10.)

Apple	*ringo*	reen′-ngoh
apricot	*anzu*	ahn′dzoo
ash	*toneriko*	tohnehree′koh
asparagus	*ūdo*	*oo*′doh
beans	*mame*	mah′meh
beech-tree	*buna*	boo′nah
beetroot	*aka-daikon*	ah′kah-d*i*′kohn
birch	*kaba-no-ki*	kah′bah-noh-kee
cabbage	*kabeji*	kah-beh-jee
carrot	*ninjin*	neen′jeen
cauliflower	*hana-kabeji*	hah′nah-kah-beh-jee
celery	*sereri*	seh-reh-ree
cherry (eating)	*sakurambo*	sahkoorahm′boh
cucumber	*kyūri*	kee-*oo*′ree
figs	*ichijiku*	eecheejee′koo
fir-tree	*momi*	moh′mee
grapes	*budō*	boodo*h*′
leaf	*ha*	hah
lemon	*yuzu*	yoo′dzoo
lettuce	*retasu*	reh-tah′s′
lily	*yuri*	yoo′ree
lime	*raimu*	*ri*′-moo
melon	*uri, makuwa-uri*	oo′ree, mah-koo′wah-oo′-
nut	*mi*	mee [ree
oak-tree	*kashi*	kah′shee
peach	*momo*	moh′moh
pear	*nashi*	nah′shee
peas (green)	*endo-mame*	en′doh-mah′meh
pine (tree)	*matsŭ-no-ki*	mah′ts′-noh-kee
pineapple	*ananasŭ*	ah-nah-nah-s′
plum	*sumomo*	soomoh′moh
potatoes	*jaga-imo*	jah′ngah-ee′moh

English	Japanese (romanized).	Pronunciation.
rose	*bara*	bah′rah
spinach	*hōrensō*	ho*h*renso*h*
strawberry	*oranda-ichigo*	ohrahn′dah-eechee′ngoh
tomato	*aka-nasu*	ah′kah-nah′soo
tree, wood	*ki*	kee
tulip	*ukkonko*	ook-kohn′koh
turnip	*kabu*	kah′boo
vine (grape)	*budō-zuru*	boodo*h*′-dzoo′roo
violet	*sumiresō*	soo-mee-reh-so*h*′
walnut	*kurumi*	kooroo′mee

7. Colours. (*Iro.*)

Black	*kuroi*	kooroy′
blue	*asagi-iro*	ah-sah′nghee-ee′roh
brown	*tobi-iro*	toh′bee-ee′roh
crimson	*shō-jō-hi*	sho*h*-jo*h*-hee
dark	*koi*	koy
green	*aoi, midori-iro*	ah-oy, meedoh′ree-ee′roh
grey	*nedzumi-iro*	neh-dzoo′mee-ee′roh
light (pale)	*usui*	oo-soo′ee
pink	*toki-iro*	toh′kee-ee′roh
purple	*murasaki-iro*	moorahsah′kee-ee′roh
red	*akai, aka-iro*	ah-ki, ahkah-ee′roh
scarlet	*hi-iro*	hee-ee′roh
violet	*kikyō-iro*	kee-k(ee)yo*h*′-ee′roh
white	*shiroi, shiro-iro*	shee-roy, shee′roh-ee′roh
yellow	*ki-iro, kii-roi*	kee-ee′roh, k*ee*-roy′

8. Times and Seasons. (*Jikoku, Jisetsu.*)

(For Conversations see page 93.)

Afternoon	*hiru-sugi*	hee′roo-soo′nghee
Christmas	*kurisumasu*	koo-ree-soo-mah-soo
dawn	*ake-gata*	ah′keh-ngah′tah
day	*hi*	hee
days of the week	*shū-kan no hi*	sho*o*-kahn hoh hee
Sunday	*nichiyōbi*	nee′chee-yo*h*′bee
Monday	*getsuyōbi*	geh-tsoo-yo*h*′bee
Tuesday	*kwayōbi*	k(w)ah-yo*h*′bee
Wednesday	*suiyōbi*	soo-ee-yo*h*′bee
Thursday	*mokuyōbi*	moh-koo-yo*h*′bee

English.	Japanese (romanized).	Pronunciation.
Friday	*kin-yōbi*	keen-yo*h*'bee
Saturday	*doyōbi*	doh-yo*h*'bee
day-time	*hiru*	hee'roo
Easter	*iisuta*	*ee*'soo-tah
evening	*yūgata, ban*	yo*o*'ngah-tah, bahn
every day	*mainichi*	m*i*-nee'chee
fortnight	*ni-shū-kan*	nee-sh*oo*-kahn
Good-Friday	*gū-furaide*	g*oo*-foo-r*i*'deh
holiday	*sai-jitsu*	s*i*-jee'tsoo
hour	*ichi-jikan*	ee-chee-jee'kahn
—, half-an-	*han-jikan*	hahn-jee'kahn
mid day, noon	*hiru*	hee'roo
midnight	*yonaka*	yoh-nah'kah
minute	*ip-pun*	eep-poon
month	*hito-tsuki*	sh'toh-tsoo'kee
months (the)	*tsuki*	tsoo'kee
January	*shō-gwatsu*	sh*oh*-ng(w)ah'tsoo
February	*ni-gwatsu*	nee-ng(w)ah'tsoo
March	*san-gwatsu*	sahn-ng(w)ah'tsoo
April	*shi-gwatsu*	shee-ng(w)ah'tsoo
May	*go-gwatsu*	goh-ng(w)ah'tsoo
June	*roku-gwatsu*	roh'koo-ng(w)ah' tsoo
July	*shichi-gwatsu*	sh(ee)chee'ng(w)ah'tsoo
August	*hachi-gwatsu*	hah'chee-ng(w)ah'tsoo
September	*ku-gwatsu*	koo-ng(w)ah'tsoo
October	*jū-gwatsu*	j*oo*-ng(w)ah'tsoo
November	*jū-ichi-gwatsu*	j*oo*-ee'chee-ng(w)ah'tsoo
December	*jū ni-gwatsu*	j*oo* nee-ng(w)ah'tsoo
morning	*asa*	ah'sah
night	*ban, yoru*	bahn, yoh'roo
quarter (3 months)	*sanga-getsu*	sahn'ngah-geh'tsoo
seasons, the four	*shi-ki*	shee-kee
Spring	*haru*	hah'roo
Summer	*natsŭ*	nah'ts'
Autumn	*aki*	ah'kee
Winter	*fuyu*	foo'yoo
second	*kata-toki*	kah'tah-toh'kee
sunrise	*hi-no-de*	hee-noh-deh
sunset	*hi-no-iri*	hee-noh-ee'ree
time	*toki*	toh'kee

English.	Japanese (romanized).	Pronunciation.
to-day	*konnichi, kyō**	kohn-nee'chee, kee-*oh'*
to-morrow	*myonichi, ashĭta**	mee-oh-nee'chee, ah'-sh'tah
— morning	*ashĭta no asa*	ahsh'tah noh ah'sah
to-night	*komban, kon-ya*	kohm'bahn, kohn-yah
twilight	*kure-gata*	koo'reh-ngah'tah
week	*isshūkan*	ees-sh*oo*'kahn
year	*toshi*	toh'shee
yearly	*mai-nen*	m*i*-nen
yesterday	*kinō, sakujitsu†*	keen*oh'*, sah-koo-jee'tsoo

9. Town and Country. (*Machi to inaka.*)

(For Conversations see page 98.)

Bridge	*hashi*	hah'shee
building (edifice)	*tatemono*	tahteh-moh'noh
bush	*kusamura*	koosah-moo'rah
country	*inaka*	eenah'kah
ditch	*hori, dobu*	hoh'ree, doh'boo
farm	*hata, denji*	hah'tah, den'jee
fence	*kaki*	kah'kee
field	*hatake*	hahtah'keh
foot-path	*ko-michi*	koh-mee'chee
forest	*mori*	moh'ree
gate	*mon*	mohn
grass	*shiba*	shee'bah
hay	*magusa*	mah-ngoo'sah
hut	*koya*	koh'yah [doh'yah
inn	*hatago-ya, yadoya*	hah-tah'ngoh-yah, yah-hoh'soh-mee'chee
lane	*hoso-michi*	
market	*ichi*	ee'chee
meadow	*maki-ba*	mah'kee-bah
mile	*ichi-mairu*	ee'chee-m*i*'roo
mill-wheel	*mizu-guruma*	mee'dzoo-ngooroo'mah
monument	*kinen-pi*	kee'nen-pee
palace	*kyūjō, goten*	kee-*oojoh*, goh'ten
police-station	*keisatsŭ-jo*	kaysah'ts'-joh
prison	*kangoku*	kahn-ngoh'koo
river	*kawa*	kah'wah
road	*michi*	mee'chee

* Less polite. † More polite.

English.	Japanese (romanized).	Pronunciation.
school	*gakkō*	gahk-k*oh'*
shepherd	*hitsuji-kai*	hee-tsoo'jee-k*i*
shop	*mise*	mee'seh
street	*tōri, machi*	toh'ree, mah'chee
town	*tokai, machi*	toh-k*i'*, mah'chee
valley	*tani*	tah'nee
village	*mura*	moo'rah
well, a	*ido*	ee'doh
wood, a	*mori*	moh'ree

10. Mankind: Relations. (*Ningen: Shinrui.*)

Aunt	*oba*	oh'bah
boy	*musŭko*	moo's'koh
brother	*kyō-dai*	kee-*oh'*-d*i*
brother-in-law	*ko-jū-to*	koh-j*oo*-toh
child	*ko, kodomo*	koh, koh-doh'moh
cousin	*itoko*	ee-toh'koh
daughter	*musŭme*	moo's'meh
daughter-in-law	*uchi no yome*	oo'chee noh yoh'meh
family	*iye*	ee'yeh
father	*chichi*	chee'chee
father-in-law	*shūto*	sh*oo'*toh
girl	*musŭme*	moo's'meh
granddaughter	*mago-musŭme*	mah'ngoh-moo's'meh
grandfather	*ojii-san*	oh-j*ee'*sahn
grandmother	*obā-san*	oh-b*ah'*sahn
grandson	*mago*	mah'ngoh
husband	*otto*	oht'toh
man	*otoko*	oh-toh'koh
marriage	*kekkon*	kek'kohn
mother	*ha-ha*	hah-hah
mother-in-law	*shūto-me*	sh*oo'*toh-meh
nephew	*oi*	oy
niece	*me*	meh
parents	*oya, ryō-shin*	oh'yah, ry*oh'*-sheen
relations	*shinrui*	sheen-roo'ee
sister (elder)	*ane*	ah'neh
— (younger)	*imōto*	ee-m*oh'*toh
sister-in-law	*kojyūtome*	koh-jee-*oo'*toh-meh
son	*musuko*	moo's'koh

English.	Japanese (romanized).	Pronunciation.
son-in-law	*muko*	moo'koh
uncle	*oji*	oh'jee
widow	*goke*	goh'keh
widower	*yamome*	yah-moh'meh
wife	*nyōbo*	nee-*oh*'boh
woman	*onna*	ohn'nah

11. The Human Body. (*Jintai ; karada.*)

(See Conversations on Health, page 94.)

Ankle	*ashi-kubi*	ah'shee-koo'bee
arm	*ude*	oo'deh
back	*senaka*	seh-nah'kah
beard	*hige*	hee'ngeh
body	*karada*	kahrah'dah
bones	*hone*	hoh'neh
bowels	*harawata*	hahrahwah'tah
brain	*nō*	no*h*
breast, chest	*mune*	moo'neh
chin	*ago*	ah'ngoh
ear (external)	*mimi*	mee'mee
elbow	*hiji*	hee'jee
eye	*me*	meh
face	*kao*	kah'oh
fingers	*yubi*	yoo'bee
foot	*ashi*	ah'shee
hair	*atama-no-ke*	ah-tah'mah-noh-keh
hand	*te*	teh
head	*atama*	ah-tah'mah
heart	*shin-no-zo*	sheen-noh-zoh
knee	*hiza*	hee'zah
leg	*ashi*	ah'shee
limbs	*te-ashi*	teh-ah'shee
lips	*kuchi-biru*	koo'chee-bee'roo
liver	*kimo, kan-no-zō*	kee'moh, kahn-noh-z*oh*
lungs	*hai-no-zō*	h*i*-noh-z*oh*
moustache	*uwa hige*	oo'wah hee'ngeh
mouth	*kuchi*	koo'chee
neck	*kubi*	koo'bee
nose	*hana*	hah'nah
shoulders	*kata*	kah'tah

English.	Japanese (romanized).	Pronunciation.
side	*waki*	wah'kee
skin	*kawa*	kah'wah
stomach	*i, i-bukuro*	ee, ee-bookoo'roh
teeth	*ha*	hah
throat	*nodo*	noh'doh
thumb	*oya-yubi*	oh'yah-yoo'bee
toe	*ashi-no-yubi*	ah'shee-no-yoo'bee
tongue	*shĭta*	sh(ee)tah'
wrist	*te-kubi*	teh-koo'bee

12. Health. (*Karada no ambai.*)

(For Conversations see page 94.)

Ambulance	*kega-nin guruma*	keh-ngah-neen goo-roo'-mah
bandage	*hōtai*	ho*h'ti*
bite	*kami-kizu*	kah'mee-kee'dzoo
blind person (a)	*mekura*	meh-koo'rah
bruise	*uchi-mi*	oo'chee-mee
burn	*yakedo*	yahkeh'doh
chemist	*yakuten*	yah-koo'ten
chill	*samuke*	sahmoo'keh
—, to catch a	*kaze wo hiku*	kah'zeh woh hee'koo
contagion	*densen*	den'sen
corns	*kutsŭ-mame*	koo'ts'-mah'meh
cough	*seki*	seh'kee
cure, to	*naosu*	nah'oh-s'
dentist	*ha-isha*	hah-ee'shah
diarrhœa	*kudashi, geri*	koo-dah'shee, gheh'ree
disease, illness	*byō-ki, yamai*	bee-*oh*'kee, yah-m*i*'
doctor	*isha*	ee'shah
doctor's fee	*yakurei*	yahkooray'
faint, to	*kizetsŭ suru*	kee-zeh'ts' soo'roo
fever	*netsŭ*	neh'ts'
fracture	*dankotsŭ*	dahn-koh'ts'
gout	*tsū-fū*	ts*oo-foo*
headache	*dzu-tsū*	dzoo-ts*oo*
hospital	*byōin*	bee-*oh*'een
ill, sick [rary)	*fu-kwai, byō-ki*	foo-k(w)*i*, bee-*oh*-kee
indigestion (tempo-	*shoku-atari*	shoh'koo-ah-tah'ree
— (chronic)	*i-byō*	ee-bee-*oh*'
inflammation	*kinshō*	keen-sh*oh*'

English.	Japanese (romanized).	Pronunciation.
medicine	*kusuri*	koosoo'ree
ointment	*kō-yaku*	ko*h*-yah'koo
pain	*itami*	eetah'mee
pill	*gwanyaku*	gwahn-yah'koo
poison	*doku-yaku*	doh'koo-yah'koo
poultice	*pappu*	pahp'poo
prescription	*shohō-gaki*	shoh-ho*h*'-ngah'kee
scald	*yakedo*	yahkeh'doh
sea-sickness	*funa-yoi*	foo'nah-yoy
sore throat	*nodo kataru*	noh-doh kahtah'roo
sprain	*kujiki*	koojee'kee
tonic	*kyōsō-zai, oginai-gusuri*	kee-*oh*-so*h*-zi, oh-nghee-ni'ngoo-soo'ree
wound	*kega*	keh'ngah

13. Food and Drink. (*Shokumotsu to nomi mono.*)

(See also pages 15 to 18. For Conversations see pages 90—92.)

Bacon	*shiwo-buta, beikon*	shee'wo-bootah,bay'kohn
beef	*ushi, gyū-niku*	oo'shee, ghee-*oo*'-nee'koo
beef-steak	*bifu-teki*	bee'foo-teh'kee
beer, ale	*biiru*	b*ee*'roo
bottle	*tokkuri*	tohk-koo'ree
bread	*pan*	pahn
—, brown	*kuro-pan*	koo'roh-pahn
breakfast	*asa-han*	ah'sah-hahn
butter	*bata*	bah'tah
cake	*kwashi*	k(w)ah'shee
cheese	*chiisu*	ch*ee*'soo
chocolate	*chokoretsŭ*	chohkohreh'ts'
cigar	*shigaru*	shee-ngah'roo
coffee	*kōhii*	ko*h*'h*ee*
cream	*kuriimu*	koor*ee*'moo
dinner	*ya-shoku*	yah-shoh'koo
eggs	*tamago*	tah-mah'ngoh
fat (meat)	*shiromi*	sheeroh'mee
flour	*udonko*	oodohn'koh
ham	*hamu*	hah'moo
jam	*jami*	jah'mee
lamb	*ko-hitsuji*	koh-hee-tsoo'jee
lean	*akami*	ah-kah'mee

English.	Japanese (romanized).	Pronunciation.
lemonade	*ramune*	rahmoo'neh
meat	*niku*	nee'koo
milk	*ushi no chichi*	oo'shee noh chee'chee
mustard	*karashi*	kahrah'shee
mutton	*maten, hitsuji no*	mah'ten, hee-tsoo'jee noh
oil	*abura* [*niku*	ahboo'rah [nee'koo
onion	*negi*	neh'nghee
pepper	*koshō*	koh-sho*h'*
pork	*buta no niku*	boo'tah noh nee'koo
pudding	*purin*	poo'reen
rice (plant)	*ine*	ee'neh
— (grain)	*kome*	koh'meh
— (boiled)	*meshi*	meh'shee
salad	*sarado*	sahrah'doh
salt	*shiwo*	shee'woh
sausage	*sashidzu*	sah-shee'dzoo
soda-water	*sōda-midzŭ*	so*h'*dah-mee'dz'
soup	*soppu*	sohp'poo
sugar	*satō*	saht*oh'*
supper	*yūmeshi, yuhan*	yo*o'*meh-shee, yoo-hahn
tea	*cha*	chah
tobacco	*tabako*	tahbah'koh
veal	*ko-ushi no niku*	koh-oo'shee noh nee'koo
vegetables	*yasai-mono*	yahs*i*'-moh'noh
vinegar	*su*	soo
water (drinking)	*nomi-midzŭ*	noh'mee-mee'dz'
wine	*budōshu*	boodo*h'*shoo

14. Cooking and Eating Utensils. (*Ryōri to dōgu.*)

(For Shopping see page 101.)

Basin (slop-)	*koboshi*	kohboh'shee
coffee-pot	*kōhii yakan*	ko*h'hee* yah'kahn
cruet-stand	*yakumi-tate*	yahkoo'mee-tah'teh
cup	*wan*	wahn
dish	*naya-sara*	nah'ngah-sah'rah
fork	*niku-sashi, hoko*	nee'koo-sah'shee, hoh'-
glass (tumbler)	*koppu*	kohp'poo [koh
kettle	*tetsubin*	teh-tsoo'been
knife	*hōchō, naifu*	ho*h'*cho*h*, ni'foo
oven	*sutobu*	sootoh'boo

English.	Japanese (romanized).	Pronunciation.
plate	*sara*	sah′rah
saucepan, pot	*nabe*	nah′beh
saucer	*uke-zara*	oo′keh-zah-rah
serviette	*kuchi-fuki*	koo′chee-foo′kee
spoon	*saji*	sah′jee
—, table-	*okii-saji*	oh-k*ee*′-sah′jee
—, tea-	*cha-saji*	chah-sah′jee
table-cloth	*teburu-kake*	teh-boo′roo-kah′keh
tea-pot	*dobin*	dohbeen′
tray	*bon*	bohn
wineglass	*saka-dzuki*	sah′kah-dzoo′kee

15. Dress and Dressing. (*Ifu ku nado.*)

(See also Vocabulary 16, and Shopping, p. 101.)

Bracelet	*udewa*	oodeh′wah
braces	*zubon-dzuri*	dzoo′bohn-dzoo′ree
brooch	*eri-dome*	eh′ree-doh′meh
brush	*burashĭ*	boorah′sh′
button	*botan*	boh′tahn
button-hook	*botan-kake*	boh′tahn-kah′keh
calico	*mempu*	mem′poo
cap	*shappu*	shahp′poo
cloak, cape	*kappa*	kahp′pah [sh′
clothes-brush	*kimono no burashĭ*	keemoh′noh noh boorah′-
coat	*kimono, kotto*	keemoh′noh, koht-toh
comb	*kushi*	koo′shee
cotton	*momen*	moh′men
dress (lady's)	*onna-no-kimono*	ohn′nah-noh-keemoh′noh
dressing-gown	*yukata*	yoo-kah-tah
evening-dress	*reifuku*	ray-foo′koo
flannel	*fŭraneru*	f′rah-neh′roo
flannelette	*men-neru*	men-neh′roo
gaiters	*kyahan*	kee-ah′hahn
garters	*tabi-dome*	tah′bee-doh′meh
gloves	*te-bukuro*	teh-bookoo′roh
hair-pin	*kanzashi*	kahn-zah′shee
hat	*bōshi*	bo*h*′shee
jewellery	*kin-gin-zaiku*	keen-ngheen-z*i*′koo
lace	*reisu*	ray′soo
linen	*rinneru*	reen-neh′roo

English.	Japanese (romanized).	Pronunciation.
muslin	*kanreisha*	kahn-ray'shah
necktie	*erikazari, nekitai*	eh-reekah-zah'ree, neh-
needle	*hari*	hah'ree [kee-*ti'*
overcoat	*gwaito*	g(w)*i'*toh
parasol	*hi-gasa*	hee-ngah'sah
pins	*tome-bari*	toh'meh-bah'ree
pocket	*kakushi*	kah-koo'shee
purse	*kane-ire, saifu*	kah'neh-ee'reh, s*i'*foo
rain-coat; water-	*ama-gappa*	ah'mah-ngahp'pah
razor [proof	*kami-sori*	kah'mee-soh'ree
ring	*yubiwa*	yoobee'wah
scissors	*hasami*	hahsah'mee
silk	*kinu*	kee'noo
skirt	*suso*	soo'soh
soap	*shabon*	shah'bohn
tooth-brush	*haburashi*	hah-boorah'shee
towel	*tenugui*	teh-noo-ngoo'ee
trousers	*zubon*	dzoo'bohn
umbrella	*kōmori-gasa*	k*oh'*mohree-gah'sah
— (Japanese)	*kasa*	kah'sah
watch	*kwai-chiū-dokei*	k(w)*i*-cheeo*o'*-doh-kay'
wool	*rasha, ke*	rah'shah, keh

16. Washing List. (*Sentaku Kuchigaki.*)

N.B.—To express "lady's," prefix "*fujin no*" (foo'jeen noh).
,, ,, "children's," ,, "*kodomo no*" (kohdoh'moh noh).
,, ,, "silk," ,, "*kinu no*" (kee'noo noh).
,, ,, "woollen," ,, "*ke no*" (keh noh).
,, ,, "cotton," ,, "*momen no*" (moh'men noh).

Aprons, pinafores	*mae-kake, hiza-kake*	mah'eh- (*or* hee'zah-)
bath-, dressing-	*yūkata*	yo*o'*kah-tah [kah'keh
blankets [gowns	*furanketto*	foorahnket'toh
bodices	*bojisu*	boh-jee'soo
caps	*shappo*	shahp'poh
chemises	*onna jiban*	ohn'nah jee'bahn
collars, linen	*kara*	kah'rah
—, lace	*kara no reisu*	kah'rah noh ray'soo
coverlets	*nedai kake*	neh-d*i'* kah'keh
cuffs	*kafusu*	kah-foo'soo
drawers	*shita-momohiki*	shee'tah-mohmohhee'kee

English.	Japanese (romanized).	Pronunciation.
dresses, gowns	*onna no kimono*	ohn'nah noh keemoh'noh
flannel waistcoats	*fŭraneru no chokki*	f'rah-neh'roo noh chohk'-kee [neh-kee-t*i*
neckties	*eri-kazari, nekitai*	eh'ree-kahzah'ree,
night-dresses	*nemaki*	neh-mah'kee
petticoats	*onna no shita-gi*	ohn'nah noh sheetah'ngee
pillow-cases	*makura-bukuro*	mahkoo'rah bookoo'roh
pocket-handker-	*hanafuki, hankechi*	hahnahfoo'kee, hahnkeh-
serviettes [chiefs	*kuchi-fuki*	koo'chee-foo'kee [chee
sheets	*shiitsŭ*	sh*ee*ts'
shirts [jamas)	*jiban*	jee'bahn
sleeping-suits (py-	*nemaki*	neh-mah'kee
socks (pairs)	*kutsu-shĭta*	koo'tsoo-sh'tah
stockings „	*naga-kutsu-shĭta*	nah'ngah-kootsoo-sh'tah
table-cloths	*teburu-kake*	tehboo'roo-kah'keh
towels	*tenugui*	tehnoo-ngoo'ee
under-vests	*shita-jiban*	sheetah'-jeebahn'

17. House and Furniture. (*Iye to Dōgu.*)

(See also Vocabulary 14, page 25, and Shopping, page 101.)

Arm-chair	*hiji-kake-isu*	hee'jee-kah'keh-ee'soo
basket	*kago*	kah'ngoh
bed	*ne-dai*	neh-d*i'*
bedroom	*ne-ma*	neh-mah
bell	*rin*	reen
blind	*mado-kake*	mahdoh-kahkeh
book-case	*honbako*	hohnbah'koh
box	*hako*	hah'koh
broom	*hōki*	h*oh'*kee
candle	*rōsoku*	r*oh'*soh-koo
candlestick	*te-shoku*	teh-shoh'koo
carpet	*jū-tan, mōsen*	j*oo*-tahn, m*oh'*sen
ceiling	*tenjō*	tenj*oh'*
cellar	*ana-gura*	ah'nah-ngoo'rah
chair	*isu*	ee'soo
chest of drawers	*tansu*	tahn'soo
chimney	*kemu-dashi*	keh'moo-dah'shee
clock	*tokei*	toh-kay'
closet (w.c.)	*benjo*	ben'joh
coal	*sekitan*	seh-kee'tahn

English.	Japanese (romanized).	Pronunciation.
counterpane	*ne-dai no uwa-kake*	neh-*di*′ noh oo′wah-kah′-[keh
cupboard	*to-dana*	toh-dah′nah
curtains	*maku, to bari*	mah′koo, toh bah′ree
cushion	*zabuton*	zahboo′tohn
dining-hall	*shoku-do*	shoh′koo-doh
dining-room	*shokujii no ma*	shoh-koo*jee*′ noh mah
door	*to*	toh
drawing-room	*kyaku no ma*	kee-ah′koo noh mah
electric light	*denki-to*	den′kee-toh
fender	*hiyoke*	hee-yoh′keh
floor	*yuka*	yoo′kah
garden	*niwa*	nee′wah
grate (fire-)	*stobu*	stoh′boo
key	*kagi*	kah′nghee
kitchen	*daidokoro*	d*i*-dohkoh′roh
lamp	*rampu*	rahm′poo
larder	*niku-beya*	nee′koo-beh′yah
library	*shosai*	shoh-s*i*′
light	*akari*	ah-kah′ree
lock	*jōmae*	j*oh*′mah-eh
looking-glass	*kagami*	kah-ngah′mee
matches	*machi*	mah′chee
passage	*rōka*	r*oh*′kah
piano	*piyano*	pee-yah′noh
picture	*gaku*	gah′koo
pillow	*makura*	mahkoo′rah
poker	*hikaki*	heekah′kee
roof	*yane*	yah′neh
room	*heya, zashiki*	heh′yah, zah-shee′kee
seat	*seki, za*	seh′kee, zah
sheets	*uwa-shiki, shiitsŭ*	oo′wah shee′kee, sh*ee*′ts′
shovel	*shabah*	shah′bah
sideboard	*tana*	tah′nah
staircase	*hashigodan*	hah-shee-ngoh′dahn
stairs	*hashigo*	hah-shee′ngoh
table	*teburu*	teh-boo′roo
table-cloth	*teburu kake*	teh-boo′roo kah′keh
tiles	*kawara*	kahwah′rah
tongs	*hi-basami*	hee-bahsah′mee
verandah	*engawa*	en-ngah′wah

English.	Japanese (romanized).	Pronunciation.
wall	*kabe*	kah'beh
wardrobe	*i-fuku todana*	ee-foo'koo tohdah'nah
window	*mado*	mah'doh

18. Religion. (*Shū-kyō.*)

Almighty God	*Zennō no kami*	zenno*h'* noh kah'mee
altar	*saidan*	*si'*dahn
angel	*ten-nin*	ten-neen
apostle	*apostoro*	ah-pos-toh'roh
baptise, to	*senrei wo okonau*	sen-ray' woh ohkoh-now'
baptism	*senrei*	sen-ray'
believe, to	*shinkō-suru*	sheenko*h'*-soo'roo
believer	*shinja*	sheen'jah
bible	*seisho, baiburu*	say'shoh, b*i'*boo-roo
Bible Society	*seisho gwaisha*	say'shoh g(w)*i'*shah
burial	*sō-rei*	so*h*-ray
cemetery	*haka-sho, bodai-sho*	hah'kah-shoh, boh-d*i'*-
charity (love)	*ai*	*i* [shoh
Christian	*kirisŭto-shinja*	keeree's'toh-sheen'jah
Christianity	*kirisŭto-kyō*	keeree's'toh-kee-*oh*
church (believers)	*kyō-kwai*	kee-*oh'*-k(w)*i*
clergyman	*bōzu, senkyō-shi*	bo*h*-dzoo, sen-ko*h*-shee
Commandments,	*jik-kai*	jeek-k*i*
Communion [the	*seisan-shĭki*	say-sahn-sh'kee
conscience	*honshin*	hohn-sheen
conversion	*kaishin*	k*i'*sheen
Creator, Maker	*Zō-butsŭ-sha*	dzo*h'*boots'-shah
Cross, the	*jūjika*	*joo'*jeekah
death	*shi*	shee
devil	*akuma*	ahkoo'mah
divine	*kami no*	kah'mee noh
duty	*gimu*	ghee'moo
epistle	*fumi*	foo'mee
eternal, everlasting	*ei-kyū, no*	ay-kee-*oo*, noh [chee
eternal life	*ei-kyū no inochi*	ay-kee-*oo* noh ee-noh'-
evil (*adj.*)	*warui, ashiki*	wah-roo'ee, ah-shee'kee
evil (*n.*)	*aku*	ah'koo
faith	*shinkō*	sheenko*h'*
faithful (*adj.*)	*makoto naru, shin-jitsu naru*	mahkoh'toh nah'roo, sheen-jeet'soo nah'roo

English.	Japanese (romanized).	Pronunciation.
forgive, to	*yurusu*	yoo-roo′soo
forgiveness	*yurushi, kamben*	yoo-roo′shee, kahm′ben
glory	*kagayaki*	kah-ngah-yah′kee
God	*Kami, Tenshŭ*	kah′mee, ten′sh′
goodness	*zen-ji*	zen-jee
gospel	*fuku-in*	foo′koo-een
grace	*megumi*	meh-ngoo′mee
happiness	*kwairaku*	k(w)*i*-rah′koo
heart	*kokoro*	kohkoh′roh
heaven	*ten*	ten
hell (Gehenna)	*jigoku*	jee-ngoh′koo
-- (Hades)	*yomiji*	yoh-mee′jee
holiness	*shinsei*	sheènsay′
holy spirit	*seirei*	sayray′
hope	*nozomi*	noh-zoh′mee
humility	*kenson*	ken′sohn
hymn	*sambi-ka*	sahm′bee-kah
hymn-book	*sambi-ka bon*	sahm′bee-kah bohn
immortality	*eisei*	aysay′
infinite	*saigen naki*	s*i*′nghen nah′kee
intercessor	*kwankai*	k(w)ahn-k*i*′
Jesus Christ	*Yaso Kirisŭto*	yah′soh keeree′s′toh
justice [ven	*seigi*	say′nghee
Kingdom of Hea-	*ten-koku*	ten-koh′koo
Lamb of God	*Kami no ko-hitsuji*	kah′mee noh koh-hee-
life	*inochi*	eenoh′chee [tsoo′jee
Lord	*Shu*	shoo
Lord's Supper	*Shu no ban-san*	shoo noh bahn-sahn
love	*itsukushimi*	eetsookooshee′mee
lust	*niku-yoku*	nee′koo-yoh′koo
mass (Christian)	*dai-hō-e*	d*i*-ho*h*-eh
— (Buddhist)	*tsuizen*	tsoo-ee-zen
mediator	*kwankai*	k(w)ahn-k*i*
meekness	*kenson*	ken-sohn
mercy	*megumi*	meh-ngoo′mee
minister	*kwaishi*	k(w)*i*′shee [nghee
miracle	*shimpen, fushigi*	sheem′pen, foo-shee′-
missionary	*senkyō-shi*	senkee-*oh*′shee
morality	*dōtoku*	d*oh*′tohkoo
mortal	*shinu beki*	shee′noo beh′kee

English.	Japanese (romanized).	Pronunciation.
New Testament	*shin-yaku Zen-sho*	sheen-yah'koo zen-shoh
obedience	*shitagau-koto*	sheetah'ngow-koh'toh
offertory	*kenkin*	ken-keen
Old Testament	*kyūyaku Zen-sho*	kee-*oo*'yahkoo zen-shoh
parable	*tatoe-banashi*	tahtoh'eh-bah-nah' shee
pardon	*yurushi*	yooroo'shee
peace	*anraku*	ahn-rah'koo
pity	*awaremi*	ahwahreh'mee
praise	*homare*	hohmah'reh
prayer	*inori*	ee-noh'ree
priest	*bōzu*	b*oh*'dzoo
Protestant	*shin-kyō-to*	sheen-kee-*oh*-toh
Protestantism	*shin-kyō*	sheen-kee-*oh*'
Providence	*shin-sei*	sheen-say
pulpit	*kōdan*	k*oh*'dahn
purity	*keppaku*	kep-pah'koo
reconciliation	*yawaragi*	yah-wah-rah'nghee
Redeemer	*Kyū-sei-shu*	kee-*oo*'-say-shoo
redemption	*kyū-sei*	kee-*oo*'-say
religion	*shūkyō*	sh*oo*-kee-*oh*
repentance	*kō-kai*	k*oh*-k*i*
resurrection	*fukkwatsŭ*	fook-k(w)ah'ts'
righteousness	*gi, sei-gi*	ghee, say'nghee
Roman Catholic	*ten-shu-kyō-to*	ten-shoo-kee*oh*'-toh
Sabbath, the	*ansoku-nichi*	ahnsoh'koo-nee'chee
sacrament	*sakŭramento*	sah-k'rahmen'toh
sacred	*sei naru*	say nah'roo
sacrifice	*gi-sei*	ghee-say'
salvation	*sukui, kyū-shō*	sookoo'ee, kee-*oo*-sh*oh*
Saviour, the	*Kyū-sei-shu*	kee-*oo*'-say-shoo
Scripture, the	*seisho*	say'shoh
selfishness	*shi-yoku*	shee-yoh'koo
sermon	*sekkyō*	sek-kee-*oh*'
service, divine	*reihai-shiki*	ray-h*i*'-shee'kee
sin	*tsumi*	tsoo'mee
sinner	*tsumi-bito*	tsoo'mee bee'toh
Son of God	*Kami no ko*	kah'mee noh koh
sorrow	*nageki*	nah'ngeh-kee
soul	*tamashii*	tahmahsh*ee*'
Sunday school	*nichiyō-gakko*	neechee-y*oh*'-ngahk'koh

English.	Japanese (romanized).	Pronunciation.
temperance (gene-	*tsutsushimi*	tsoo-tsoo-shee'mee
temptation [ral)	*yūwaku*	yoo'wahkoo
thankfulness	*kansha*	kahn'shah
tract	*zas-sho*	zahs-shoh
trust	*shinyō*	sheen-yo*h'*
truth	*makoto, shinjitsŭ*	mah-koh'toh, sheenjee'ts'
unbelief	*fu-shin*	foo-sheen
unfaithful	*fu-shinjitsŭ naru*	foo-sheenjee'ts' nah'roo
virtue	*toku*	toh'koo
wicked	*ashiki, aku no*	ah-shee'kee, ah'koo noh
wickedness	*aku*	ah'koo
will	*kokoro, ki-bō*	kohkoh'roh, kee-bo*h*
wisdom	*chi shĭki*	chee sh'kee
Word of God	*kami no kotoba*	kah'mee noh kohtoh'bah
world, the	*sekai, shaba*	seh-ki*'*, shah'bah
worship	*rei-hai*	ray-hi
worshipper	*rei-haisha*	rayhi'shah

19. Professions, Trades, &c. (*Kagyō, shōbai, nado.*)

(For Shopping see p. 101.)

Actor	*yakusha*	yahkoo-shah
actress	*onna-yakusha*	ohn'nah-yahkoo'shah
architect	*kenchiku-shi*	ken-chee'koo-shee
artist	*ekaki*	eh-kah'kee
baker	*pan-ya*	pahn-yah
banker	*ginkō chō*	gheenko*h'* cho*h*
barber	*kami-yui, tokoya*	kah'mee-yoo'ee,toh-koh'-
bookseller	*hon-ya*	hohn-yah [yah
butcher	*niku-ya*	nee'koo-yah
carpenter	*daiku*	di*'*koo
chemist (apothe-	*kusuri-ya*	koosoo'ree-yah
confectioner [cary)	*kwashi-ya*	k(w)ah'shee-yah
cook	*kokku*	kohk'koo
dentist	*ha-isha*	hah-ee'shah
doctor	*isha*	ee'shah
farmer	*hyakŭshō*	hee-ahk'sho*h'*
fisherman	*ryō-shi*	ree-*oh'*shee
fishmonger	*sakana-ya*	sahkah'nah-yah
florist	*hana-ya*	hah'nah-yah
governess	*jokyō-shi*	joh-kee-*oh'*-shee

English.	Japanese (romanized).	Pronunciation.
greengrocer	*yaoya*	yah-oh'yah
hairdresser (wo-	*kami-yui*	kah'mee-yoo'ee
hatter [man's)	*bōshi-ya*	b*oh*'shee-yah
jeweller	*kazariya*	kahzahree'yah
lawyer	*daigen-nin* [*jochū*)	d*i*'ghen-neen
maid-servant	*gejo* (more polite,	gheh'joh (joh-ch*oo*)
messenger	*tsŭkai no mono*	ts(oo)k*i*' noh moh'noh
money-changer	*ryō-gae-ya*	r(ee)y*oh*'-ngah'eh-yah
nurse (female)	*kangojo*	kahngoh'joh
optician	*megane-shi*	meh-ngah'neh-shee
photographer	*sha-shin-ya*	shah-sheen-yah
physician	*isha*	ee'shah
policeman	*junsa*	joon'sah
porter (light)	*karuko*	kahroo'koh
printer	*insatsu-shi*	een-sah'tsoo shee
servant	*hōkōnin, meshi-tsukai*	h*oh*k*oh*neen, meh'shee-tsook*i*'
shoemaker	*kutsu-ya*	koo'tsoo-yah
shopkeeper	*akindo*	ahkeen'doh
singer	*utai-ko*	oot*i*'-koh
student	*shosei*	shoh-say'
surgeon	*gekwa-isha*	geh'k(w)ah-ee'shah
surveyor	*kensa-kan*	ken'sah-kahn
tailor	*shĭtate-ya*	sh'tah'teh-yah
teacher	*kyōshi, sensei, shishō*	kee-*oh*'shee, sen-say',
tradesman	*akindo*	ahkeen'doh [shee-sh*oh*'
watchmaker	*tokeiya*	toh-kay'yah

20. Countries and Nations. (*Sho-koku.*)

(See Travelling, pages 81—87.

Africa	*Afurika (-shū)*	ahfooree'kah (-sh*oo*)
America	*Amerika*	ahmehree'kah
American, an	*Amerika-jin*	ahmehree'kah-jeen
Asia	*Ajia (-shū)*	ah'jeeah (-sh*oo*)
China	*Shina, Kara*	shee'nah, kah'rah
Chinaman, a	*Shina-jin*	shee'nah-jeen [koo
England	*Igirisu, Eikoku*	ee-ngheeree'soo, aykoh'-
English (language)	*Igirisu kotoba, Eigo*	ee-ngheeree'soo kohtoh'-bah, ay'ngoh
Englishman	*Igirisu-jin, Eikoku-jin*	ee-ngheeree'soo-jeen, [ay-koh'koo-jeen

English.	Japanese (romanized).	Pronunciation.
Europe	*Yōroppa, Seiyō*	*yoh*'rohp-pah, say-*yoh*'
France	*Furansu*	foorahn'soo
Frenchman	*Furansu-jin*	foorahn'soo-jeen
Germany	*Doitsu no hito*	doy'tsoo noh sh'toh
German, a	*Doitsu-jin*	doy'tsoo-jeen
Great Britain	*Dai-Buritan*	*di*-booreetahn'
India	*Indo, Tenjiku*	een'doh, tenjee'koo
Japan	*Nippon, Nihon*	neep'pohn, nee'hohn[jeen
Japanese, a	*Nihon-jin, Nippon-*	neehohn'-jee*n*, neeppohn'-
Russia	*Ro-koku, Rōsha [jin*	roh-koh'koo, r*oh*-shah
Russian, a	*Ro-koku-jin*	roh-koh'koo-jeen
Scotland	*Sukottorando*	soo-koht-tohrahn'doh

21. Travelling. (*Ryo-kō.*)

(For Conversations see pages 81—90.)

Arrival	*tō-chaku*	t*oh*-chah'koo
bag	*fukuro*	fookoo'roh
— (hand-)	*kaban*	kah'bahn
berth (on ship)	*ne-doko*	neh-doh'koh
bill (account)	*kanjō*	kahn-j*oh*
boarding-house	*geshuku-ya*	gheh-shoo'koo-yah
boat	*fune, kobune*	foo'neh, kohboo'neh
booking-office	*shussatsŭjo*	shoos-sahts'joh
box	*hako*	hah'koh
carriage, coach	*basha*	bah'shah
change (money)	*tsuri*	tsoo'ree
charge (price)	*ne, nedan*	neh, neh'dahn
class, first	*jōtō*	j*oh*t*oh*
—, second	*chūtō*	ch*oo*t*oh*
—, third	*katō*	kaht*oh*'
coachman	*gyosha*	ghee-oh'shah
companion	*tābi-zure, michi-zure*	t*ah*bee-dzooreh, meechee-
consul	*ryōji*	ree-oh'jee [dzooreh
cushion	*zabuton*	zahboo'tohn
custom-house [cer	*zeikwan*	zay'k(w)ahn
custom-house offi-	*zei-kwan kwanri*	zay'k(w)ahn k(w)ahn'ree
departure (by land)	*shuttatsu*	shoot-tah'tsoo
— (by water)	*shuppan*	shoop'pahn
distance	*michi-nori, risū*	mee'chee-noh'ree, reeso*o*'
drive, a	*basha-nori*	bah'shah-noh'ree

English.	Japanese (romanized).	Pronunciation.
driver	*gyosha*	ghee-oh′shah
dust(raised by wind)	*hokori*	hohkoh′ree
duty	*zei*	zay
duty-free	*muzei*	moo-zay′
engine	*kikwan-sha*	kee′k(w)ahn-shah
— -driver	*kikwan-shi*	kee′k(w)ahn-shee
expenses (trav.)	*ryokō-hi*	ree-ohk*oh*′-hee
express (train)	*kyūkō ressha*	kee-*oo*′k*oh* res′shah
fare (charge)	*chinsen*	cheen′sen
good-bye	*sayōnara*	sah-y*oh*′nahrah
guard (railway)	*sha-chō*	shah-ch*oh*
guidance	*annai*	ahn-n*i*′
guide, a	*annaisha*	ahn-n*i*′shah
guide-book	*annai-sho*	ahn-n*i*′-shoh
hotel, inn	*yadoya, hoteru*	yahdoh′yah, hoh-teh-roo
inspector	*kensa-nin*	ken′sah-neen
interpreter	*tsūben, tsūji*	ts*oo*′ben, ts*oo*′jee
journey	*tabi, ryokō*	tah′bee, ree-ohk*oh*′
junction (railway)	*tetsudō no kōsaten*	teh-tsood*oh*′ noh k*oh*-sah-kah′nghee [ten
key	*kagi*	foo′dah
label (tag)	*fuda*	ohkah′mee-sahn
landlady	*okami-san*	tay-shee′(oo)
landlord (hotel)	*teishiŭ*	ch*oh*-dzoo-bah, ben′joh
lavatory	*chōzu-ba, benjo*	neemoh′tsoo
luggage, baggage	*nimotsu*	kee′shah noh nee-gooroo′-mah [keh′nghee
— -van (rail.)	*kisha no ni-guruma*	mah′chee,hah′yah-ts(oo)-
match (for light)	*machi, haya-tsŭkegi*	ree-*oh*′-ngah′eh-yah
money-changer	*ryō-gae-ya*	ghen′keen
money, ready-	*genkin*	sheemboon′shee
newspaper	*shimbunshi*	jeemoo′shoh, yah′k′shoh
office	*jimusho, yakŭsho*	sh′k(w)ahn′,yahkoo′neen
official	*shĭkwan, yakunin*	noh′ree-*i* bah′shah
omnibus	*nori-ai basha*	tsoo-tsoo′mee
package	*tsutsumi*	yoo sahn
party (pleasure-)	*yu san*	nohree-kee-ah′koo
passenger	*nori-kyaku*	[ree-ohk*oh*′-] menj*oh*′
passport	(*ryokō-*) *menjō*	hahr*i*′
payment	*harai*	hah-toh′bah
pier	*hatoba*	

English.	Japanese (romanized).	Pronunciation.
pipe (tobacco-)	*kiseru*	keeseh'roo
policeman	*junsa*	joon'sah
porter (rail.)	*eki-fu*	eh'kee-foo
— (light)	*karuko*	kahroo'koh
portmanteau	*kaban*	kah'bahn
price (cost)	*nedan, atai, ne*	neh'dahn, aht*i'*, neh
purse	*kane-ire, kinchaku*	kah'neh-ee'reh, keen-[chah'koo
railway	*tetsŭdō*	teh-ts(oo)d*oh'*
— -carriage	*tetsŭdō kyakusha*	teh-ts(oo)d*oh'* kee-ah-koo'shah
receipt	*uke-tori*	oo'keh-toh'ree
restaurant	*ryōri-ya*	ree-*oh'*ree-yah
road, way	*michi*	mee'chee
rug	*ketto*	ket'toh
saddle	*kura*	koo'rah
ship	*fune*	foo'neh
station	*sŭteshon, teisha-ba*	s'teh'shohn, tay'shah-[bah
station-master	*eki-chō*	eh'kee-ch*oh*
steamer	*jōkisen*	j*oh'*keesen
stirrup	*abumi*	ahboo'mee
telescope	*tō-megane, bōenkyō*	t*oh*-meh-ngah'neh, b*oh*-keep'poo [en-kee-*oh*
ticket	*kippu*	*oh*fookoo-ngheep'poo
—, return	*ōfuku-gippu*	jee'kahn hee-*oh*
time-table	*jikan hyō*	sahkah'teh
tip (gratuity)	*sakate*	kee'shah, res'shah
train (rail.)	*kisha, ressha*	teh-ts(oo)d*oh'*-bah'shah
tram	*tetsŭdō-basha*	ree-oh-jeen, tah'bee-kahbahn' [bee'toh
traveller	*ryo-jin, tabi-bito*	tohn-neh'roo
trunk	*kaban*	b*oh'*ee, kee-*oo'*jee
tunnel	*tonneru*	mah'chee-*i*-bah
waiter	*bōi, kyūji*	chahboo'yah
waiting-room	*machi-ai-ba*	k*oh'*ki
saloon	*chabuya* (vulg.)	
voyage	*kōkai*	

22. Ships and Shipping. (*Fune Nado.*)

(For Conversations, see page 85.)

Anchor	*ikari*	eekah'ree
berth	*ne-doko*	neh-doh'koh
boat (ship)	*fune*	foo'neh
bow	*he-saki*	heh-sah'kee

English.	Japanese (romanized).	Pronunciation.
cabin	*kyaku-shitsŭ, funa-*	kee-ah'koo-shee'ts', foo'
captain	*senchō* [*beya*	sen-ch*oh* [nah-beh'yah
compass	*jishaku*	jee-shah'koō
crew	*nori-kumi*	noh' ree-koo'mee
deck	*kampan*	kahm'pahn
flag	*hata*	hah'tah
helm (rudder)	*kaji*	kah'jee
landing-stage	*hatoba*	hah-toh'bah
life-buoy	*uki*	oo'kee
light-house	*tō-myō-dai*	t*oh*-m'y*oh*-d*i*
mast	*ho-bashira*	hoh-bahshee'rah
oar	*ro ; kai* (scull)	roh, k*i* [shah
pilot	*midzu saki annai-*	mee'dzoo sah'kee ahnn*i*'-
port (harbour)	*minato* [*sha*	meenah'toh
porthole	*mado*	mah'doh
— (for gun)	*hō-mon*	h*oh*'mohn
rope	*nawa*	nah'wah
sail	*ho*	hoh
seaman (sailor)	*suifu, funa-ko*	soo'eefoo, foo'nah-koh
sea-sickness	*funa-yoi*	foo'nah-yoy
ship	*fune*	foo'neh
steamboat	*jōki-sen*	j*oh*'kee-sen
steersman	*kaji-tori*	kah'jee-toh'ree
stern	*tomo, sem-bi*	toh'moh, sem-bee
steward	*makanai-kata*	mahkahn*i*'-kah'tah

23. Trade and Commerce. (*Shō-gyo.*)

(For Conversations see pages 102—106.)

Accept, to (bill)	*hiki-ukeru*	hee'kee-ookeh'roo
acceptor	*hike-uke-nin*	hee'kee-oo'keh-neen
account	*kanjō*	kahnj*oh*' [roo
—, to close	*kanjō wo shimeru*	kahnj*oh*' woh sheemeh'-
—, to settle an	*kes-san-suru*	kes-sahn-soo'roo
—, current	*kōgo keisan*	k*oh*'ngoh kay'sahn
—, on joint	*nori-ai-de*	noh'ree-*i*-deh
accountant	*kanjō-kata*	kahn-j*oh*'-kah'tah
address	*shuku-sho*	shoo'koo-shoh
advance (money)	*mae-gashi*	mah'eh-ngah'shee
advice, letter of	*annai-jō*	ahn-n*i*'-j*oh*
affidavit	*sei-gen, sen-sei*	say-nghen, sen-say'

English.	Japanese (romanized).	Pronunciation.
after date	*hidzuke-go*	hee-dzoo'keh-ngoh
— sight	*ichi-ran-go*	ee'chee-rahn-ngoh
agent	*dai-ri-nin*	d*i*-ree-neen
agreement	*keiyaku*	kay-yah'koo
arrears	*todo-kōri-kin*	toh'doh-k*oh*'ree-keen
assets [tee)	*zaisan*	z*i*'sahn
assurance (guaran-	*hoshō*	hoh-sh*oh*'
attorney (lawyer)	*daigen-nin*	d*i*-ghen-neen
auditor	*kwaikei-kensa-nin*	k(w)*i*-kay'-kensah-neen
balance	*zankin*	zahn-keen
— -sheet	*kei-san-hyō*	kay-sahn-hee-*oh*
bank	*ginkō*	gheenk*oh*'
banking	*ginkō-ei-gyō*	gheenk*oh*'-ay-nghee-*oh*
bank-note	*ginkō-shihei*	gheenk*oh*'-shee-hay'
bankrupt	*hasan-nin*	hah'sahn-neen
bankruptcy	*hasan*	hah'sahn
bearer [tion)	*jisan-nin*	jee'sahn-neen
bill (accommoda-	*yūdzū-tegata*	y*oo*dz*oo*-teh-ngah'tah
bill of exchange	*kawase-tegata*	kahwah'seh-teh-ngah'tah
— of lading	*funadzumi-shōsho*	foonah-dzoo'mee-sh*oh*'-shoh
bond (security)	*shaku-yō-shōsho*	shah'koo-y*oh*-sh*oh*'shoh
book-keeper	*boki-kata*	boh'kee-kah' tah
brokerage	*kōsen*	k*oh*'sen
business	*akinai, shōbai*	ah-kee-ni', sh*oh*'b*i*
buyer (customer)	*kai-te*	k*i*-teh
cable address	*denshin-na-ate*	den'sheen-nah-ah'teh
— -gram	*dempō*	dempo*h*'
—, to	*denshin wo utsu*	den'sheen woh oo'tsoo
capital	*shihon*	shee'hohn
cargo	*tsumi-ni*	tsoo'mee-nee
carriage (cost of)	*un-chin*	oon-cheen [bahr*i*'
carriage forward	*unsō-chin saki-barai*	oon-s*oh*'-cheen sah'kee-
carriage-(post-)paid	*unsō-chin zumi*	oon-s*oh*'-cheen dzoo'mee
cash sale	*gen-kin-uri*	ghen-keen-oo'ree
catalogue	*mokuroku*	mohkooroh'koo [joh
chamber of com-	*shō-gyō-kaigi-jo*	sh*oh*-nghee-*oh*-k*i*'nghee-
cheque, a [merce	*ko-gitte*	koh-ngheet'teh
cheque, crossed	*ōsen-ko-gitte*	*oh*'sen-koh-ngheet'teh
clearing-house (cus- [toms)	*kō-kanjo*	k*oh*-kahn'joh

English.	Japanese (romanized).	Pronunciation.
clerk	*ban-to*	bahn-toh
commerce	*bōeki*	bo*h*'eh-kee
company, a joint-stock	*gō-mei kwaisha* [*sha*	go*h*-may k(w)*i*'shah [k(w)*i*'shah
—, a limited	*yūgen-sekinin-kwai-okuru*	*yoo*' nghen-sehkee'neen-ohkoo'roo
consign, to		
consignee	*ni-uke-nin*	nee-oo'keh-neen
consignment	*...-okuri-ni*	...-ohkoo'ree-nee
consignor	*...-okuri-nin*	...-ohkoo'ree-neen
contra account	*hantai kanjō*	hahnt*i*' kahnjo*h*'
contract, a	*yakujo*	yahkoo'joh
cost	*ne dan*	nehdahn
cost, insurance and freight (c.i.f.)	*tōchaku daika*	to*h*'chahkoo d*i*'kah
cost price	*genka*	ghen-kah
credit balance	*zan-kin*	zahn-keen
creditor	*sai-shu*	s*i*-shoo
customs' duties	*kwan-zei*	k(w)ahn-zay
damages, compensation	*songai-baishō*	sohn-nghi'-b*i*-sho*h*'
date, at three months'	*san-ya-getsu nichi-gen de*	sahn-ngah-nget'soo nee'chee-ngen deh
debt	*kari, shakkin*	kah'ree, shahk'keen
debtor	*kari-te*	kah'ree-teh
deliver, to	*sashi-watasu*	sah'shee-wah-tah'soo
demurrage	*taisen-hi-yō*	t*i*'-sen-hee-y*oh*
directors	*tori-shimari*	toh'ree-sheemah'ree
discount	*wari-biki*	wah'ree-bee'kee
—, to	*wari-biki suru*	wah'ree-bee'kee soo'roo
dividend	*haitō-kin*	h*itoh*'-keen
dock [dues	*senkyō-jo, dokku*	sen-kee*oh*'-joh, dohk'koo
dock and harbour	*dokku nyū-kō-zei*	dohk'koo n'*yoo*-k*oh*-zay
double entry	*fuku-shiki-boki-hō*	foo'koo-shee'kee-boh'kee-h*oh* [koo'moo
draw, to (bill)	*kawase wo torikumu*	kahwah'seh woh tohree-
drawee	*shiharai-nin*	shee-hah-r*i*'-neen
drawer (of bill)	*furi dashi nin*	foo'ree dah'shee neen
duty	*kwan-zei*	kwahn-zay'
—, export	*yushutsŭ-zei*	yooshoo'ts'-zay
— -free	*mu-zei*	moo-zay'

English.	Japanese (romanized).	Pronunciation.
duty, import	*yu-nyū-zei*	yoo-nee-*oo*'-zay
—, liable to	*ni kakawaru*	nee kah-kah-wah'roo [ree
estimate, an	*yo-san, mitsumori*	yoh'sahn, meetsoomoh-'
exchange (monetary)	*ryōgae*	ree-*oh*'ngah-eh
export (-ation)	*yushutsŭ*	yooshoo'ts'
export, to	*yushutsŭ suru*	yooshoo'ts' soo'roo
exchange (mart)	*torihiki-jo*	tohreehee'kee-joh
firm, a	*shōsha, shōten*	sho*h*'shah, sho*h*'ten
free on board (f.o.b.)	*funa-zumi-daika*	foo'nah-dzoo'mee-d*i*'kah
freight (charge)	*unsō-chin*	oonso*h*'-cheen
— -ship	*funa-chin*	foo'nah-cheen
goods	*nimotsŭ*	neemoh'ts'
gross weight	*fūtai*	f*oo*-*ti*
guarantee	*hoshō*	hoh-sho*h*' [neen
guarantor	*hoshō-nin, uke-nin*	hoh-sho*h*-neen, oo'keh-
holder (of bill)	*shoji-nin*	shoh'jee-neen
import	*yu-nyū*	yoo-nee-*oo*'
import, to	*yu-nyū suru*	yoo-nee-*oo*' soo'roo
import trade	*yu-nyū-shō-gyō*	yoo-nee-*oo*'-sho*h*-ng'y*oh*
importer	*yu-nyū-nin*	yoo-nee-oo'-neen
indemnity	*shōkin*	sho*h*'keen [roo
indorse, to	*uragaki wo suru*	oorah-ngah'kee woh soo'-
indorsement	*uragaki*	oorah-ngah'kee
indorsee	*hi-uragaki-nin*	hee-oorah-ngah'kee-neen
indorser [ment)	*uragaki-nin*	oorah-ngah'kee-neen
instalment (of pay-	*nashi kuzushi*	nah'shee koodzoo'shee
insurance company	*hoken-gwaisha*	hoh'ken-ng(w)*i*'shah
—, fire	*kwasai-hoken*	kwahs*i*'-hoh'ken
—, marine	*kaijō-hoken*	k*i*-jo*h*'-hoh'ken
— policy	*hoken-shōsho*	hoh'ken-sho*h*'shoh
— premium	*hoken-ryō*	hoh'ken-ree-*oh*'
insure, to	*hoken suru*	hoh'ken soo'roo
interest (rate of)	*rishi, risoku*	ree'shee, ree-soh'koo
invoice	*okurijō*	ohkooreejo*h*'
I.O.U.	*shakuyō-shōsho*	shahkoo-yo*h*'-sho*h*' shoh
landing charges	*riku-age-chin*	ree'koo-ah'ngeh-cheen
liabilities	*fusai*	foos*i*'
lighterage	*ni-bune-chin*	nee-boo'neh-cheen
liquidation (wind-	*seisan*	say'sahn
load, to [up)	*tsumi-ni wo suru*	tsoo'mee-nee woh soo'roo

English.	Japanese (romanized).	Pronunciation.
loss	*sonshitsŭ*	sohnshee'ts'
mail-day	*yūbin-sen shime-kiri no hi*	*yoo'*been-sen shee'meh-kee'ree noh hee
manufacture, to	*seizō-suru*	say-z*oh'*-soo'roo
manufactured goods	*sei-hin*	say-heen
manufacturer	*seizō-sha*	say-z*oh'*-shah
market (for goods)	*muki*	moo'kee
— -price	*sōba*	s*oh'*bah
— -place	*ichi-ba*	ee'chee-bah
merchandise	*shō-hin*	sh*oh'*-heen
merchant	*shōnin, akindo*	sh*oh'*neen, ah-keen'doh
merchant ship	*shōsen*	sh*oh'*sen
money	*kinsen*	keen'sen
money-market	*kinyu shijō*	keen'yoo shee-j*oh'*
negotiable [ness)	*yuzuri-watashi no dekiru*	yoo-dzoo'ree-wah-tah'-shee noh deh-kee'roo
negotiate, to (busi-	*kake-au*	kah'keh-ow
net cost	*gen-ka*	ghen-kah
— profit	*rieki, mōke*	ree-eh'kee, m*oh'*keh
— weight	*shōmi*	sh*oh'*mee
obligation (debt)	*fusai*	foos*i'*
order, an	*chūmon*	ch*oo'*mohn
—, to	*chūmon wo suru*	ch*oo'*mohn woh soo'roo
package (case)	*hako*	hah'koh
packing	*nidzukuri*	needzookoo'ree
paid	*harai-zumi*	hah-r*i'*-dzoo'mee
par	*dōka*	d*oh'*kah
— of exchange	*kawase no dōka*	kahwah'seh noh d*oh'*kah
partner	*sha-in*	shah-een
partnership	*kumi-ai*	koo'mee-*i* [kee
payable	*harai-watasu-beki*	hahr*i'*-wahtah'soo-beh'-ookehtoh' ree-neen
payee	*uketori-nin*	shee-hahr*i'*
payment	*shi-harai*	m*i*-nen, nen nee
per annum	*mai-nen, nen ni*	nee boo goh reen
per cent., $2\frac{1}{2}$	*ni bu go rin*	sahm boo
— —, 3	*sam bu*	moh'koo-teh'kee-k*ch*
port of delivery	*moku-teki-kō*	meenah'toh zay
port dues	*minato zei*	shee-ee'reh, moh'toh-neh
price, cost-	*shi-ire, moto-ne*	d*i'*kah-hee-*oh*
— -list	*daika-hyō*	

English.	Japanese (romanized).	Pronunciation.
price, selling	*uri-ne*	oo'ree-neh
—, trade	*dōgyō-nin dōshi no nedan*	do*h*-ngee*oh'*-neen do*h'*shee noh neh'dahn [neh'dahn
—, wholesale	*oroshi uri no nedan*	ohroh'shee oo'ree noh
proceeds	*uri-age daka*	oo'ree-ah'ngheh-dah'kah
profit	*toku, rieki*	toh'koo, ree-eh'kee
— and loss account	*son toku kanjō*	sohn toh'koo kahnj*oh'*
promissory note	*yakusoku tegata*	yahkoosoh'koo teh-ngah'-
prospectus	*shui-sho*	shoo'ee-shoh [tah
punctual	*kichōmen na*	keech*oh'*men nah
purchase, to	*kau*	kow
quality (of goods)	*hin shitsŭ*	heen shee'ts'
quantity	*taka*	tah'kah
quarter (3 months)	*san-ga-getsŭ*	sahn-ngah-geh'ts'
quotation (of price)	*ii-ne*	*ee*-neh
quote, to	*ne wo tsukeru*	neh woh tsookeh'roo
rate of exchange	*kawase*	kahwah'seh
receipt	*uketori-shō*	ookehtoh'ree-sh*oh*
reduction	*ne-biki*	neh-bee'kee
re-export	*sai-yushutsŭ*	*si*-yooshoo'ts'
references	*shinyō shōkai-nin*	sheen-y*oh'* sh*oh'*ki-neen
register, to (letter)	*kakitome ni suru*	kahkeetoh'meh nee soo'- roo [ngah'mee
registered letter	*kakitome no tegami*	kahkeetoh'meh noh teh-
registration	*kakitome*	kahkeetoh'meh
— fee	*kakitome ryō*	kahkeetoh'meh ree-*oh*
remittance	*sōkin*	so*h'*keen
rent	*ya-chin*	yah-cheeń
reply	*henji, hentō*	hen'jee, hen-t*oh'*
—, to	*henji suru*	hen'jee soo'roo
representative	*dairi-nin*	d*i'*ree-neen
retail	*ko-uri no*	koh-oo'ree noh
—, to	*ko-uri wo suru*	koh-oo'ree woh soo'roo
salary	*gekkyū*	ghek-kee-*oo'*
sale	*uru koto*	oo'roo koh'toh
salesman (seller)	*uri-te, uri-kata*	oo'ree-teh, oo'ree-kah'tah
sample	*mihon*	mee'hohn
security(guarantee)	*hoshō*	hoh-sh*oh'*
sell, to	*uru*	oo'roo [hee
settling days	*uke-watashi no hi*	oo'keh-wahtah'shee noh

English.	Japanese (romanized).	Pronunciation
shareholder	*kabu-nushi*	kah'boo-noo'shee
shares	*kabushiki*	kahbooshee'kee
—, preference	*yū sen kabu*	yoo sen kah'boo
—, railway	*tetsudō-kabu*	teh-tsood*oh*'-kah'boo
shipping charges	*funadzumi nyū hi* [*ya*	foonahdzoo'mee nee-*oo*' hee [sen-yah
shipping house	*funa-zumi shūsen-*	foo'nah-dzoo'mee sh*oo*'-
shipping trade	*kai-un-gyō*	*ki*-oon-nghee-*oh*'
solvent	*shiryoku no aru*	shee-ree-oh'koo noh
stock (goods)	*ari ni*	ah'ree nee [ah'roo
stock (shares, etc.)	*kabushiki*	kahbooshee'kee
stock-broker	*kabushiki-nakagai-* *nin* [*jo*	kahbooshee'kee-nahkah- ngh*i*'-neen [hee'kee-joh
stock exchange	*kabushiki-tori-hiki-*	kahbooshee'kee-toh'ree-
stock-taking	*tana-oroshi*	tah'nah-ohroh'shee
stowage	*tsumi-oki*	tsoo'mee-oh'kee
tare	*fūtai*	foo'*ti*
tariff (duties)	*zeisoku*	zaysoh'koo
telegraphic address	*denshin-na-ate*	den'sheen-nah-ah'teh
— code	*dempō no angō*	dem-p*oh*' noh ahn-ng*oh*'
— remittance	*denshin kawase*	den'sheen kahwah'seh
telephone	*denwa ki*	den'wah kee
— exchange	*denwa kō-kwan-jo*	den'wah k*oh*-k(w)ahn-joh
— number	*denwa no bango*	den'wah noh bahn'ngoh
tender, to	*nyu-satsu suru*	nee'oo-sah'tsoo soo'roo
terms (conditions)	*keiyaku no jōken*	kay-yah'koo noh j*oh*'ken
tonnage	*tonsū*	tohns*oo*'
— (dues)	*tonzei*	tohn-zay'
towing charges	*hiki-bune-ryō*	hee'kee-boo'neh-ree-*oh*'
trade	*shōgyō*	sh*oh*-nghee-*oh*
trade-mark	*shōhyō*	sh*oh*'hee-*oh*
transaction	*tori-hiki*	toh'ree-hee'kee
transfer	*yudzuri-watashi*	yoodzoo'ree-wahtah'shee
—, to	*yudzuri-watasu*	yoodzoo'ree-wahtah'soo
traveller (commercial)	*chūmon-tori, tabi-* *akindo*	ch*oo*'mohn-toh'ree, tah'- bee-ah-keen'doh
underwriter	*hoken-sha*	hoh'ken-shah
unloading	*ni-oroshi*	nee-ohroh'shee
value	*atai, ne-uchi*	ah-*ti*', neh-oo'chee
vessel (ship)	*fune*	foo'neh

English.	Japanese (romanized).	Pronunciation.
voucher	*uke-tori-shō*	oo'keh-toh'ree-sho*h*
warehouse	*kura, dozō*	koo'rah, doh-zo*h'*
warranty	*hoshō*	hohsho*h'*
weight	*mekata*	mehkah'tah
wharf	*hatoba*	hahtoh'bah
wharfage	*hatoba-zei*	hahtoh'bah-zay
wholesale	*ōuri*	*oh*-oo-ree
— merchant	*oroshi-uri*	ohroh'shee-oo'ree
winding-up	*kwaisha no kaisan*	kw*i*'shah noh k*i*'sahn

24. Correspondence. (*Sho-kan.*)

(For Conversations see page 95.)

Address	*shuku-sho, na-ate*	shoo'koo-shoh,nah-ah'teh
address, to	*ateru*	ah-teh'roo [mee
blotting-paper	*sumi-tori-gami*	soo'mee-toh'ree-ngah'-
date	*gappi, hidzuke*	gahp'pee, heedzoo'keh
envelope	*jōbukuro*	jo*h*'bookooroh
ink	*inki, sumi*	een'kee, soo'mee
inkstand	*inki-tsubo*	een'kee-tsoo'boh
letter, note	*sho-jō, tegami*	shoh-jo*h*, teh-ngah'mee
— -box	*yūbin-bako*	yo*o*'been-bah'koh
note-paper	*shokan-shi*	shoh'kahn-shee
pen, steel (nib)	*pen*	pen
—, fountain	*mannen-fude*	man'nen-foo'deh
— -holder	*pen-jiku*	pen-jee'koo
pencil	*empitsŭ*	em-pee'ts'
penknife	*kaichū-gatana*	ki-cho*o*'-ngah-tah'nah
seal	*in, impan*	een, eempahn'
sealing wax	*fū-rō*	*foo-roh*
sheet of paper, a	*kami ichi mai*	kah'mee ee'chee m*i*
signature	*kimei*	keemay'
write, to	*kaku*	kah'koo
writing	*kakimono*	kahkeemoh'noh
— -desk	*tsukuye*	tsoo-koo'yeh

25. Post-office, Telegraph and Telephone.

(Yūbin; denshin; denwa.)

(For Conversations see page 95, and for Postal Rates see page 108.)

Book post	*shomotsu-yūbin*	shoh-moh'ts'-yo*o*'been
destination	*yuku-saki, sempō*	yookoo-sah'kee, semp*oh'*
excess (postage)	*fusokuzei*	foo-soh-koo-zay'

English.	Japanese (romanized).	Pronunciation.
letter post	*sho-kwan-yūbin*	shoh-k(w)ahn-y*oo*'been
money order	*yūbin-kawase*	y*oo*'been-kah-wah'seh
newspaper wrapper	*obi-fū*	oh'bee-f*oo*
number (of order)	*bangō*	bahn-ngo*h*'
parcel post	*kodzutsu-mi yūbin*	kohdzoo'tsoo - mee y*oo*'-[been
postage stamp	*yūbin-gitte*	y*oo*'been-ngheet'teh
post-card	*yūbin-hagaki*	y*oo*'been-hah-ngah'kee
poste-restante	*yūbin-kyoku-azukari*	y*oo*'been-kee-oh'koo-ah-dzoo-kah'ree
postman	*yūbin-haitatsŭ-nin*	y*oo*'been-h*i*-tah'ts'-neen
postmaster	*yūbin-kyoku-chō*	y*oo*'been-kee-oh'koo-ch*oh*
post-office	*yūbin-kyoku*	y*oo*'been-kee-oh'koo
post-paid	*yūbin ryō harai-zumi no*	y*oo*'been ree-*oh*' hahr*i*'-dzoo'mee noh
prepay, to	*mae barai wo suru*	[roo mah'eh bahr*i*' woh soo'-
register, to (a letter)	*kakitome ni suru*	kahkeetoh'meh nee soo'-roo [teh-ngah'mee
registered letter	*kakitome no tegami*	kahkeetoh'meh noh
reply paid	*hempō-harai-zumi*	hempo*h*'-hahr*i*'-dzoo'mee
ring up, to	*yobi-dasu*	yoh'bee-dah'soo
telegram	*dempō*	dempo*h*'
—, cost of	*denshin-ryō*	den'sheen-ree-*oh*'
telegraph form	*dempō-haku-shi*	dempo*h*'-hah'koo-shee
— messenger	*dempō-zukai*	dempo*h*'-dzooki'
— office	*denshin-kyoku*	den'sheen-kee-oh'koo
telegraph, to	*denshin wo kakeru*	den'sheen woh kahkeh'roo
telephone	*denwa*	den'wah
—, to	*denwa wo kakeru*	den'wah woh kahkeh'roo
— call office	*denwa kō-kwan-jo*	den'wah ko*h*-kwahn-joh
— number	*denwa bango*	den'wah bahn'ngoh
weight	*mekata*	mehkah'tah
—, over	*yobun-mekata*	yohboon-mehkah'tah

26. Army and Navy. (*Riku-gun; kai-gun.*)

Adjutant	*fukukwan*	fookoo'k(w)ahn
— -general	*sambō-sō-kwan*	sam-bo*h*-so*h*-k(w)ahn
admiral	*kaigun-taishō*	ki'ngoon-ti-sho*h*'
advance, to	*susumu*	soo-soo'moo
aide-de-camp	*denrei-shi*	denray'-shee
alarm, an	*keihō*	kayho*h*'

English.	Japanese (romanized).	Pronunciation.
ammunition	*dan-yaku*	dahn-yah'koo
— (small arms)	*shōjū danyaku*	sho*h*-*joo* dahn-yah'koo
ammunition wagon	*danyaku sha*	dahn-yah'koo shah
anchor	*ikari*	eekah'ree
anchorage	*teihaku-jo*	tayhah'koo-joh
armistice	*kyū-sen*	kee-*oo*'-sen
armour	*yoroi*	yoh-roy'
arms	*bu-ki*	boo-kee
arms, small	*shōjū*	sho*h*'*joo*
army	*gunzei*	goon-zay
army-corps	*gundan*	goon'dahn
Army list	*riku-gun meibo*	ree'koo-ngoon may'boh
— Medical Corps	*gunibu*	goonee'boo
army orders	*fukueki shōtei*	fookooeh'kee sho*h*'tay
artillery (guns)	*tai-hō*	*ti*-ho*h*
artillerymen	*hō-hei*	ho*h*'-hay
attack, an	*kōgeki*	ko*h*'ngeh-kee
—, frontal	*shōmen kōgeki*	sho*h*'*men* ko*h*'ngeh-kee
attack, to	*kōgeki suru*	ko*h*'ngeh-kee soo'roo
attention!	*ki wo tsuke!*	kee woh tsoo-keh!
axe	*ono*	oh'noh
band	*gaku-tai*	gah'koo-*ti*
band-master	*gaku-tai-chō*	gah'koo-*ti*-cho*h*
bandsman	*gaku-shu*	gah'koo-shoo
barracks	*heiei*	hay-ay
barrel (rifle)	*tsu-tsu*	tsoo-tsoo
battalion	*daitai*	*di*-*ti*
battery	*hō-hei-chū-tai*	ho*h*-hay-cho*o*-*ti*
battle	*kassen*	kahs-sen
battle-ship	*sentō-kan*	sento*h*'-kahn
bayonet	*jū-ken*	*joo*-ken
bayonets! fix-	*tsuke ken!*	tsoo'keh ken!
bearer company	*eiseitai*	ay-say-*ti*'
bivouac, to	*roei suru*	roh-ay' soo'roo
block (ship's)	*semi*	seh'mee
blockade	*hō-sa*	ho*h*-sah
bomb, -shell	*haretsŭ-dama*	hahreh'ts'-dah'mah
bombard, to	*hōgeki-suru*	ho*h*'ngeh-kee-soo'roo
breastwork	*kyō-heki*	kee-*oh*'-heh'kee
breech (of gun)	*hōbi*	ho*h*'bee

English.	Japanese (romanized).	Pronunciation.
breech-loader (rifle)	*kō-sō-jū*	*koh*-so*h*-joo
bridle	*tazuna*	tah-dzoo-nah
brigade	*ryodan*	ree-oh'dah
brigadier-general	*ryodan-chō*	ree-oh'dah-cho*h*
bugle	*rappa*	rahp'pah
bugler	*rappa-shu*	rahp'pah-shoo
bullet (rifle)	*shōjū-dan, tama*	sho*h*'joo dahn, tah'mah
burst, to (shell)	*haretsu suru*	hahreh'tsoo soo'roo
cable (anchor)	*ōzuna*	*oh*'dzoo-nah
camp	*jin-ya*	jeen-yah
campaign	*sen-eki*	sen-eh'kee
camping ground	*sha-ei-chi*	shah-ay-chee
cannon, gun	*tai-hō*	*ti*-ho*h*
captain (army)	*rikugun-tai-i*	reekoo'ngoon-t*i*-ee
— (navy)	*kaigun-taisa*	k*i*'-ngoon-t*i*'sah
capture, to (a ship)	*ho-kwaku suru*	hoh-k(w)ah'koo soo'roo
cartridge	*yaku-bō*	yah'koo-bo*h*
cartridge-pouch	*danyaku-bako*	dahn-yah'koo bah'koh
casualties	*shishō*	sheesho*h*'
cavalry	*ki-hei*	kee-hay [roo
cease fire, to	*hassha wo yameru*	hahs-shah woh yahmeh'-
certificate, leave	*kyū-ka shōsho*	kee-*oo*'-kah-sho*h*'shoh
chain, anchor-	*byōsa*	bee-*oh*'sah
change step !	*fumikae !*	foomeekah'eh !
chaplain (army)	*rikugun kwaishi*	reekoo'ngoo*n* k(w)*i*'shee
chaplain (navy)	*kaigun-kwaishi*	k*i*'ngoon-k(w)*i*'shee
charge !	*kō-geki itase !*	ko*h*-ngeh-kee eetah'seh !
chief-of-the-staff	*sambōchō*	sahm-bo*h*-cho*h*
colonel	*taisa*	*ti*'sah
colours, the	*gun-ki*	goon-kee
column	*jutai*	jooti'
combatant	*sentō-in*	sento*h*'-een
—, non-	*hi-sentō-nin*	hee-sento*h*'-neen
command, a	*gōrei, meirei*	*goh*'ray, may-ray'
—, to	*shirei suru*	sheeray' soo'roo
commander (navy)	*kaigun shōsa*	k*i*'ngoon sho*h*'sah
— -in-chief	*shireichō-kwan*	sheeraycho*h*'-k(w)ahn
commanding officer	*shirei-kwan*	sheeray'k(w)ahn
commissariat	*hyō-rōtai*	hee-*oh*-ro*h*'*ti*
company	*chūtai*	cho*o*'*ti*

English.	Japanese (romanized).	Pronunciation.
company (artillery)	*taihō-tai*	*ti*-ho*h*'-*ti*
—, half	*taihō han-tai*	*ti*-ho*h*' hahn-*ti*
compass(mariner's)	*ji-shaku*	jee-shah'koo
corporal [(press)	*gochō*	goh-cho*h*'
correspondents	*jūgun kisha*	joo'ngoon kee'shah
court-martial	*gumpō-kwaigi*	goompo*h*'-kwi'nghee
crew	*nori-kumi-in*	noh'ree-koo'mee-een
cruiser	*junyō-kan*	joon-yo*h*'-kahn
cut (wound)	*kega kizu*	keh'ngah, kee'dsu
defaulter	*hanzaisha*	hahn-zi'shah
defaulter's drill	*shō-batsu chōren*	sho*h*-bah'tsoo cho*h*'ren
defence	*bōgyo*	bo*h*'nghee-oh
depot	*honei*	hohn-ay
deserter	*dassō-hei*	dahs-so*h*'-hay
detachment	*shi-tai*	shee-*ti*'
discipline	*gunki*	goon'kee
disembark, to	*jō-riku suru*	jo*h*-ree'koo-soo'roo
dismount!	*geba!*	gheh'bah!
division	*shidan*	shee'dahn
doctor, the	*isha*	ee'shah
dress!	*narae!*	nah-rah'eh!
drill	*chōren, sōren*	cho*h*'ren so*h*'ren
drill-book	*sōten*	so*h*'ten
driver	*gyosotsu*	ghee-oh-soh'tsoo
drum	*taiko*	*ti*'koh
drummer	*koshu*	koh'shoo
duties	*gimu*	ghee'moo
duty, guard	*shuei gimu*	shoo-ay' ghee'moo
—, outpost	*zenshō gimu*	zensho*h*' ghee'moo
dynamite	*dinamito*	deenahmee'toh
embark, to	*jōsen suru*	jo*h*-sen soo'roo
embarkation	*jōsen*	jo*h*'sen
encampment	*yaei*	yah-ay'
enemy	*teki*	teh'kee
enemy's position	*tekijin*	teh-kee'jeen
engagement	*kas-sen*	kahs-sen
engineer (naval)	*kaigun-ki-kwan-shi*	k*i*'ngoon-kee-k(w)ahn-
engineers (corps)	*kōheidan*	ko*h*'hay-dahn [shee
equipment	*gun-bi*	goon-bee
escort	*goei*	goh-ay'

English.	Japanese (romanized).	Pronunciation.
exercise, bayonet	*jūkenjutsu*	joo'kenjootsoo
expedition	*ensei*	ensay'
extend !	*chire !*	chee'reh
eyes right, dress !	*migi e, narae !*	mee'nghee eh, nah-rah'-
— left !	*hidari e !*	heedah'ree eh ! [eh !
"fall in," to	*seiretsu suru*	say-reh'ts' soo'roo
farrier	*teitetsukō*	taytetsook*oh'*
fatigue (barrack)	*einai tōban*	ay-n*i'* to*h'*bahn
field artillery	*yasen hōhei*	yah'sen ho*h'*hay
— exercises	*sōren*	so*h*-ren
— -glass	*sōgan-kyō*	so*h'*ngahn-kee-*oh'*
— -gun	*yahō*	yah-ho*h'*
— -hospital	*yasen byōin*	yah'sen bee-*oh'*een
— -marshal	*gensui*	ghensoo'ee
— telegraph	*yasen denshin*	yah'sen den'sheen
file (of men)	*retsu, go*	reh'tsoo, goh
fire !	*ute !*	oo'teh !
fire, to	*hassha suru, uchi-*	hahs'shah soo'roo,oo'chee
flag	*hata* [*kakeru*	hah'tah [kah-keh'roo
flank	*sokumen*	sohkoo'men
—, left	*hidari sokumen*	hee-dah'ree soh-koo'men
—, right	*migi sokumen*	mee'nghee soh-koo'men
fleet, the	*kantai*	kahnt*i'*
foot-soldier	*hosotsu*	hoh-soh'tsoo
forage	*kaiba, baryō*	k*i'*bah, bah-ree-*oh'*
foresight (of rifle)	*shōjaku*	sho*h'*jah-koo
formation	*taikei*	t*i*-kay'
fortress	*hōdai, yōsai*	ho*h'*d*i*, yo*h'*s*i*
forward !	*mae e ! susume !*	mah'eh eh ! soo-soo'meh !
front, the	*shōmen*	sho*h'*men
furlough	*kyūka*	kee-*oo'*kah
gallop, to	*shikku suru*	sheek'koo soo'roo
garrison	*shubihei*	shoobeehay'
general, a	*taishō*	t*i*-sho*h'*
general officer	*shōkwān*	sho*h'*kwahn
governor (military)	*sōtoku*	so*h'*tohkoo
ground, parade-	*rempeiba*	rempay'bah
guard, the	*eihei*	ay-hay'
—, advanced	*zenei*	zehn-ay'
—, rear-	*kōei*	ko*h'*ay

English.	Japanese (romanized).	Pronunciation.
guard-room	*ei-sha*	ay-shah
guard, to mount	*jōban suru*	*joh*'bahn soo'roo
guard turn out!	*tore-jū! tachi ide!*	toh'reh-*joo*! tah'chee ee'-[deh!
gun, cannon	*hō*	*hoh*
gun-carriage	*hōshah*	*hoh*'shah
gunner	*hōsotsu*	*hoh*'soh-tsoo
gunpowder	*kwayaku*	k(w)ah-yah'koo
halt!	*tomare!*	tohmah'reh!
hay (fodder)	*magusa*	mah-ngoo'sah
head-quarters	*honei*	hohnay'
horse-brush	*umabake*	oomahbah'keh
— -cloth	*bai*	*bi*
— -shoe	*tettei*	tet-tay'
hospital, station-	*byōin*	bee-*oh*'een
hospital-ship	*byōinsen*	bee-*oh*'eensen
hut	*koya*	koh'yah
independent firing	*kakko shageki*	kahk'koh shah-ngeh'kee
infantry	*hohei*	hoh-hay'
—, mounted	*kiba hohei*	kee'bah hoh-hay'
inspection [ant-	*kenetsu*	kehn-eh'tsoo
instructor, assist-	*jokyō kwan*	joh-kee-*oh*' kwahn
insubordination	*fufuku, fuki*	foo-foo'koo, foo'kee
Intelligence Dept.	*kimitsu kyoku*	kee-mee'ts' kee-oh'koo
interpreter	*tsūyaku-kwan, tsū-ji*	ts*oo*'-yah'koo-kwahn,
interval	*kankaku*	kahnkah'koo [ts*oo*'-jee
intrench, to	*hōshō suru*	*hoh*-sh*oh* soo'roo
killed in action	*senshi suru*	sen-shee soo'roo
knapsack	*hainō*	*hi*-no*h*'
ladder	*hashigo*	hah-shee'ngoh
lance, spear	*yari*	yah'ree
lancer	*sōkihei*	s*oh*-keehay'
lashing (binding)	*kessoku*	kes-soh'koo
leave, on	*kyūka de oru*	kee-*oo*'kah deh oh'roo
left	*hidari*	heedah'ree
— turn	*hidari muke*	heedah'ree moo'keh
— wheel	*hidare e maware*	heedah'ree eh mahwah'-
lieutenant (army)	*chūi*	ch*oo*'ee [reh
— -colonel	*chūsa*	ch*oo*'sah
— -general	*chūjō*	ch*oo*-j*oh*
line (rope)	*tsuna*	tsoo'nah

English.	Japanese (romanized).	Pronunciation.
line, firing	*shageki sen*	shah-ngeh'kee sen
—, in	*tsuranarz*	tsoo-rah-nah'roo
— of fire	*kwasen*	k(w)ah'sen
load, to (gun)	*hō wo sōten suru*	h*oh* woh s*oh*'ten soo'roo
magazine	*kwayaku sōko*	k(w)ah-yah'koo s*oh*'koh
— rifle	*rempatsujū*	rem-pahtsoo-j*oo*'
main body	*hongun*	hohn'ngoon
major	*shōsa*	sh*oh*'sah
— -general	*shōshō*	sh*oh*'sh*oh*
man-of-war	*gunkan*	goon'kahn
map	*dzu*	dzoo
march!	*susume!*	soosoo'meh!
—, forced	*kyōkōgun*	kee-*oh*-k*oh*'ngoon
mark time, to	*ashibumi suru*	ahsheeboo'mee soo'roo
marksman	*shashu*	shah'shoo
midshipman	*kaigun-shō-i-kōhosei*	k*i*'ngoon-sh*oh*-ee-k*oh*'-
military police	*kempei*	kem-pay' [hoh-say
mine	*raikō*	r*i*-k*oh*'
musketry	*shageki*	shah-ngheh'kee
— instruction	*shageki kyōren*	shah-ngheh'kee kee-*oh*'-
muzzle of a gun	*hōkō*	h*oh*-k*oh* [ren
Navy, the	*kaigun*	k*i*'ngoon
officer	*shikwan, shōkō*	sh'k(w)ahn, sh*oh*-k*oh*
—, non-com.	*ka-shi*	kah-shee
—, petty [(N.C.O.)	*ka-shi-kwan*	kah-shee-k(w)ahn
—, staff	*sambō shōkō*	sahmb*oh*' sh*oh*-k*oh*
officers' mess	*shōkō kaishokusho*	sh*oh*'k*oh* k*i*-shoh-koo-
order (command)	*meirei*	mayray' [shoh
orderly	*denrei ka-shi*	denray' kah-shee
outpost	*zenshō*	zenshoh'
parade	*kwampei shiki*	k(w)ahmpay' shee'kee
parole	*mongō*	mohng*oh*'
patrol	*sekikō*	seh-keek*oh*'
pay (officer's)	*hōkyū*	h*oh*-kee-*oo*'
— (soldier's)	*kyūryō*	kee-*oo*-ree-*oh*
paymaster	*gunri*	goon'ree
pickaxe	*tsuruppashi*	tsooroop-pah'shee
picket	*sho-hei*	shoh-hay'
pile arms!	*kume jū!*	koo'meh j*oo*!
pontoon	*kōkyō*	k*oh*-kee-*oh*

English.	Japanese (romanized).	Pronunciation.
post	*shōhsho*	sho*h*'shoh
present !	*nerae !*	neh-rah'eh !
— arms !	*sasage jū !*	sahsah'ngeh j*oo* !
prisoner of war	*fūryō*	f'ree-*oh*'
—, to take	*toriko ni suru*	tohree'koh nee soo'roo
promotion	*shinkyū*	sheenkee-*oo*'
punishment	*chō-kai*	ch*oh*-k*i*
private, a	*heisotsu*	haysoh'tsoo
quartermaster	*kyūyō-gakari*	kee-*oo*-y*oh*-ngahkah'ree
— -sergeant	*kyūyō gunso*	kee-*oo*'y*oh* goon'soh
quarters	*ei*	ay
quick march !	*haya ashi !*	hah'yah ah'shee
range of gun	*shatei*	shah-tay'
rank (in army)	*ikai*	eek*i*'
— and file	*heishi*	hay'shee
—, front	*zenretsu*	zenreh'tsoo
—, rear	*kōretsu*	k*oh*'reh-tsoo
rations	*kōbun*	k*oh*'boon
ready !	*yōi*	y*oh*'ee
rear, the	*hai-men*	h*i*-men
rear-admiral	*kaigun-shōshō*	k*i*'ngoon-sh*oh*-sh*oh*
reconnaissance	*teisatsu*	taysah'tsoo
reconnoitre, to	*teisatsu suru*	taysah'tsoo soo'roo
recruit, a	*shimpei, nyūtaisha*	sheem-pay', nee-*oo*'t*i*-shah
Red Cross Society	*sekijūjisha*	sehkeej*oo*'jeeshah
redoubt	*kakumembō*	kah-koo-mem-b*oh*'
regiment, cavalry	*kihei rentai*	keehay' rent*i*'
—, infantry	*hohei rentai*	hoh-hay' rent*i*'
regulations	*kyōrei*	kee-*oh*'ray
reins	*tazuna*	tah-dzoo'nah
report, a	*tsūhō*	ts*oo*-h*oh*
reserves	*yobi, kōbi*	yoh'bee, k*oh*'bee
retire, retreat (to)	*taishoku suru*	t*i*-shoh'koo soo'roo
	taikyaku suru	t*i*-kee-ah'koo soo'roo
reveille	*kishōrappa*	keesh*oh*'rahppah
review	*kwampei-shiki*	k(w)ahmpay'-shee'kee
rifle	*shō-jū*	sh*oh*-j*oo*
right, the	*migi*	mee'nghee
— turn !	*migi muke*	mee'nghee moo'keh [reh
— wheel !	*migi e maware*	mee'nghee eh mahwah'-

English.	Japanese (romanized).	Pronunciation.
roll-call, the	*tenko*	ten'koh
route-march	*kōgun*	ko*h*'ngoon
saddle	*kura*	koo'rah
sailor, bluejacket	*suihei*	soo-ee-hay'
— (merc. marine)	*suifu*	soo-ee'foo
salute, a	*keirei*	kay-ray'
—, to	*keirei suru*	kayray' soo'roo
scout, a	*saisaku*	*si*-sah'koo
—, to	*sōsaku suru*	so*h*'sah-koo soo'roo
sentry	*bampei*	bahm-pay'
sergeant	*gunsō*	goonso*h*'
— -major	*sōchō*	so*h*-cho*h*
servant, officers'	*jūsotsu*	*joo*'sohtsoo
service (duty)	*kimmu*	keem'moo
—, special	*tokubetsu kimmu*	tohkoobeh'tsoo keem'-
shell	*hōdan*	ho*h*'dahn [moo
— fire	*hōdan shageki*	ho*h*'dahn shah-ngheh'kee
shot, a	*dangwan*	dahn'ng(w)ahn
shoulder arms!	*ninae jū!*	nee-nah'eh *joo*!
sight (of gun)	*shōjaku*	sho*h*'jahkoo
signal, to	*shingō suru*	sheen-go*h*' soo'roo
signaller	*shingō-hei*	sheen-go*h*'-hay
skirmish, to	*shōtō suru*	sho*h*-to*h* soo'roo
skirmishers	*sampei*	sahmpay'
skirmishing	*sansen*	sahn'sen
soldier	*heitai, gunjin*	hay-t*i*', goon'jeen
spade	*hishū*	heesho*o*'
spy	*kanchō*	kahncho*h*'
squadron (cavalry)	*kihei no chūtai*	keehay' noh cho*o*ti'
square	*hōjin*	ho*h*'jeen
staff, the	*sambō*	sahmbo*h*'
stand at ease!	*yasume!*	yahsoo'meh!
step, pace	*hodo*	hoh'doh
stirrup	*abumi*	ahboo'mee
store, ordnance-	*hōhei bukō*	ho*h*'hay booko*h*'
strategy	*senryaku*	sen-ree-ah'koo
stretcher	*tanka*	tahn'kah
— -bearer	*tankasotsu*	tahnkahsoh'tsoo
supplies, field	*senji kyūyō*	sen'jee kee-*oo*-yo*h* [tsoo
supply column	*ryōshoku jūretsu*	ree-*oh*'shohkoo *joo*'reh-

English.	Japanese (romanized).	Pronunciation.
surgeon	*guni*	goon'yee
surround, to	*gōi suru*	go*h*'ee soo'roo
sword	*katana, ken*	kah-tah'nah, ken
swords! carry	*sasage to!*	sahsah'ngheh toh!
tactics	*senjutsŭ*	sen-joots'
tent	*temmaku*	temmah'koo
tent-peg	*yaeikō*	yah-ay-ko*h*'
torpedo	*suirai*	sooee-r*i*'
torpedo-boat	*suirai-tei*	sooee-r*i*'-tay
— — destroyer	*suirai kuchikutei*	sooee-r*i*' koocheekootay'
trenches	*zango*	zahn'ngoh
troops	*guntai*	goont*i*'
unfix bayonets!	*tore ken!*	toh'reh ken!
uniform	*gumpuku*	goom-poo'koo
unlimber!	*zensha wo hazuse!*	zen'shah woh hahdzoo'[seh!
veterinary surgeon	*jūi*	jo*o*'ee
volley	*isseikwa*	ees-say'k(w)ah
volunteer, a	*shigwanhei*	shee-ngwahn'hay
wagon, a	*sha*	shah
war	*sensō, ikusa*	senso*h*', ee-koo-sah
water-bottle	*suizutsu*	sooeedzoo'tsoo
wheel, to	*senkwai suru*	senk(w)*i*' soo'roo
who goes there?	*tare da?*	tah'reh dah?
works, earth-	*dokō*	doh-ko*h*'
wound, a	*sōshō, kizu*	so*h*-sho*h*, kee'dzoo
wounded, the	*fushō-sha*	foo-sho*h*'shah

27. Cardinal Numbers. (*Gen-sūji.*)

Japanese (rom.)*		Pronunciation.		Japanese (rom.)†	Pronunciation.
1	*ichi*	ee'chee	or	*hitotsŭ*	sheetoh'ts'
2	*ni*	nee	,,	*futatsŭ*	footah'ts'
3	*san*	sahn	,,	*mitsŭ*	mee'ts'
4	*shi*	shee	,,	*yotsŭ*	yoh'ts'
5	*go*	goh	,,	*itsŭtsŭ*	ee'ts(oo)ts'
6	*roku*	roh'koo	,,	*mutsŭ*	moo'ts'
7	*shĭchi*	sh'chee	,,	*nanatsŭ*	nahnah'ts'
8	*hachi*	hah'chee	,,	*yatsŭ*	yah'ts'
9	*ku*	koo	,,	*kokonotsŭ*	kohkohnoh'ts'
10	*jiu*	jew	,,	*tō*	to*h*

* The words in this list are of Chinese origin. (See notes following the list.)

† These words are of purely Japanese origin.

11	*jiu-ichi** (jew-ee'chee)				
12	*jiu-ni*†	26	*ni-jiu-roku*	100	*hiaku* (hee-ah'koo)
13	*jiu-san*	27	*ni-jiu-shĭchi*	200	*ni-hiaku*
14	*jiu-shi*	28	*ni-jiu-hachi*	300	*sam-biaku*
15	*jiu-go*	29	*ni-jiu-ku*	400	*shi-hiaku*
16	*jiu-roku*	30	*san-jiu*	500	*go-hiaku*
17	*jiu-shĭchi*	31	*san-jiu-ichi*	600	*rop-piaku*
18	*jiu-hachi*	32	*san-jiu-ni*	700	*shĭchi-hiaku*
19	*jiu-ku*	40	*shi-jiu*	800	*hap-piaku*
20	*ni-jiu*	50	*go-jiu*	900	*ku-hiaku*
21	*ni-jiu-ichi*	60	*roku-jiu*	1000	*sen* (sen)
22	*ni-jiu-ni*	70	*shĭchi-jiu*	2000	*ni-sen*
23	*ni-jiu-san*	80	*hachi-jiu*	8000	*has-sen* (hahs-sen)
24	*ni-jiu-shi*	90	*ku-jiu*	10,000	*man*(mahn)
25	*ni-jiu-go*			100,000	*jiu-man* (jew-mahn)
				1,000,000	*hiaku-man*

1907 *Sen-ku-hiaku-shĭchi-nen* (sen-koo-hee-ah'koo-sh'chee-nen)

NOTES.—1. The Chinese numerals 1 to 10 must be employed only when standing *alone*, or preceding monosyllabic or uncompounded nouns derived from the *Chinese*.

2. When employed with nouns of purely Japanese origin, the terminal *tsŭ* of the Japanese numerals is dropped.

3. For further information on the use of the numerals the student is referred to Marlborough's *Japanese Grammar Self-Taught*, pp. 30-36.

28. Auxiliary Numerals.‡ (*Betsu-sū-ji.*)

In Japanese objects are usually enumerated as so many of a class or species, by means of "auxiliary numerals," which somewhat correspond with such an expression as "eight *head* of cattle." The following are those most commonly employed:—

Aux.	Pronunciation.		Applied to
Nin	neen ...	...	human beings
hiki	hee'kee	...	animals, a draught of a net, pieces of silk, etc.
wa	wah ...	...	birds and bundles
hon	hohn...	...	sticks, cylinders, long and round articles (pencils, poles, masts, trees, etc.).

* The words in this list are of Chinese origin.

† Pronunciation already given in this list is not repeated.

‡ See Marlborough's *Japanese Grammar Self-Taught*, pp. 32-34.

Aux.	Pronunciation.	Applied to
mai	mi	broad flat objects (papers, plates, coins, clothing, etc.)
ken	ken	houses and buildings in general
so	soh	ships, boats, etc.
hai	hi	"fills" of a cup, bowl, glass, etc.
soku	soh'koo ...	(pairs of) shoes, socks, sandals, etc.
cho	choh	objects such as jinrikishas, palanquins
fuku	foo'koo ...	doses of medicine, "smokes" of tobacco, etc.
jo	joh	mats; it designates the areas of compartments
satsu	sah'tsoo ...	volumes of books.
suji	soo'jee ...	extended objects, as rivers, roads
dai	di	vehicles
mune	moo'neh ..	ridge-like things or houses
tsū	tsoo	letters, documents
kumi	koo'mee ...	sets of objects, as toys; companies (of persons).
tsutsumi	tsoo-tsoo'mee	packages

29. Ordinal Numbers.* (*Jo-sū-ji.*)

	Japanese (rom.)	Pronunciation.		Japanese (rom.)
1st	*dai ichi**	di ee'chee	17th	*dai-jiu-shichi*
2nd	– *ni*	– nee	18th	– *jiu-hachi*
3rd	– *san*	– sahn	19th	– *jiu-ku*
4th	– *shi*	– shee	20th	– *ni-jiu*
5th	– *go*	– goh	21st	– *ni-jiu-ichi*
6th	– *roku*	– roh'koo	22nd	– *ni-jiu-ni*
7th	– *shichi*	– sh'chee'	23rd	– *ni-jiu-san*
8th	– *hachi*	– hah'chee	24th	– *ni-jiu-shi*
9th	– *ku*	– koo	25th	– *ni-jiu-go*
10th	– *jiu*	– jew	26th	– *ni-jiu-roku*
11th	– *jiu-ichi*	– jew-ee'chee	27th	– *ni-jiu-shichi*
12th	– *jiu-ni*		28th	– *ni-jiu-hachi*
13th	– *jiu-san*		29th	– *ni-jiu-ku*
14th	– *jiu-shi*		30th	– *san-jiu*
15th	– *jiu-go*		40th	– *shi-jiu* [koo
16th	– *jiu-roku*		100th	– *hiaku* hee'ah'-

* Instead of employing "dai" *before*, "ban" (bahn) may be used *after* the cardinals. See *Japanese Grammar Self-Taught*, p. 34.

30. Collective and Fractional Numbers, etc.

(Shu-gō-sū, bun-sū, nado.)

English.	Japanese (romanized).	Pronunciation.
All	*mina* (emphatic,	mee'nah, meen'nah
century, a	*isseiki* [*minna*)	ees-say'kee
half-a-century	*hanseiki*	hahn-say'kee
couple (pair)	*ittsui*	eet-tsoo'ee
double (twice)	*bai, baihodo, nijiu*	*bi*, b*i*-hoh'doh, nee'jew
dozen	*ichi daasu*	ee'chee d*ah*'soo
half-a-dozen	*han-daasu*	hahn-d*ah*'soo
eighth	*hachi-bu-no-ichi*	hah'chee-boo-noh-ee'chee
first time	*hajime-ni*	hah-jee'meh-nee
fourth, a	*shi-bu-no-ichi*	shee-boo-noh-ee'chee
gross, a	*jiu-ni-daasu, ichi gorosu*	jew-nee-d*ah*'soo, ee'chee-gohroh'soo
half, a	*hambun*	hahm'boon
once	*ichi do*	ee'chee doh
part (portion), a	*bubun*	boo'boon
quarter ($\frac{1}{4}$)	*shi-bu-no-ichi, ni-bu-go-rin*	shee'boo-noh-ee'chee, nee-boo-goh-reen
score	*ni-jiu*	nee-jew
second time	*ni-do-me*	nee-doh-meh
single (only one)	*tatta hitotsŭ no*	taht'tah sh'toh'tsoo noh
third, a	*sam-bu-no-ichi*	sahm-boo-noh-ee'chee
third time, the	*san-do-me*	sahn-doh-meh
three-fold	*san-bai-no*	sahn-b*i*'-noh
three-quarters ($\frac{3}{4}$)	*shi-bu-no-san*	shee-boo-noh-sahn
twice	*ni-do*	nee-doh
— as much	*ni-bai*	nee-b*i* [ree
the whole, all the	*mina de, sokkuri*	mee'nah deh, sohk-koo-

31. Adjectives.* (*Kei-ō-shi.*)

Able	*dekiru*	dehkee'roo
afraid	*kowai*	koh-w*i*' [nah
all	*nokorazu, mina*	nohkohrah'dzoo, mee'-
alone	*hĭtori de*	sh'toh'ree deh
amusing	*omoshiroi*	ohmoh-shee-roy' [ts'
another	*hoka no, mō hĭtotsŭ*	hoh'kah noh, mo*h* sh'toh'-
awkward	*heta, buchō hō*	heh'tah, boo-cho*h*' ho*h*
bad	*warui*	wahroo'ee

* For Grammatical Notes see Marlborough's *Japanese Grammar S.T.*, pp. 61–66.

English.	Japanese (romanized).	Pronunciation.
beautiful	*kirei* (*na*), *utsŭku*	keeray′ (nah), oots′koo-
big	*ōkii*, *ōki* (*na*) [*shii*	*oh*′kee, *oh*′kee (nah) [*shee*′
bitter	*niyai*	nee-nghi′
blind	*mekura* (*no*)	meh-koo′rah (noh)
both	*ryō-hō*, *dore mo*	ree-*oh*-h*oh*, doh′reh moh
broad	*hiroi*	hee-roy′
bulky	*kasabatta*	kahsahbaht′tah
busy	*isogashii*	eesoh-ngah-sh*ee*′
certain	*tashĭka* (*na*)	tah-sh′kah (nah)
cheap	*yasui*	yahsoo′ee
clean	*kirei* (*na*)	kee-ray′ (nah)
clever	*jōzu* (*na*), *rikō* (*na*)	*joh*′dzoo (nah), reek*oh*′
cold (weather)	*samui*	sahmoo′ee [(nah)
— (to the touch, or hands, feet, &c.)	*tsumetai*	tsoomeh-*ti*′
common (ordinary)	*nami no*	nah′mee noh
convenient	*benri na*	ben′ree nah
cool	*suzushii*	soodzoos*hee*′
damp	*shimeppoi*	sheemep-poy′
dangerous	*kennon* (*na*), *abunai*	ken′nohn (nah), ahboon*i*′
dark	*kurai*	koo-r*i*′
deaf	*tsumbō* (*no*)	tsoomb*oh*′ (noh)
dear (expensive)	*takai*	tahk*i*′
deep	*fŭkai*	f(oo)k*i*′ [noh
different	*chigatta*, *betsu* (*no*)	chee-ngaht′tah, beh′tsoo
difficult	*muzukashii* [*shii*	moodzookahsh*ee*′ [sh*ee*′
dirty	*kitanai*, *kitanara-*	keetahn*i*′, keetahnahrah-
distant	*empō* (*na*), *tōi*	emp*oh*′ (nah), t*oh*′ee
dull (weather)	*kumotta*, *uttōshii*	koomoht′tah, oot-t*oh*′sh*ee*
early	*hayai*	hah-y*i*′
easy	*yasashii*, *zōsa nai*	yah-sah-sh*ee*′, z*oh*′sah n*i*
empty	*kara* (*na*)	kah′rah (nah)
even (smooth)	*taira* (*na*) [(*no*)	*ti*′rah (nah) [(noh)
false	*hontō de nai*, *uso*	hohnt*oh*′ deh n*i*, oo′soh
far	*tōi*, *empō* (*na*)	t*oh*′ee, emp*oh*′ (nah)
fast (speedy)	*hayai*	hah-y*i*′
fine (minute)	*komakai*	kohmahk*i*′
— (beautiful, &c.)	*kirei na*, *rippa na*	keeray′ nah, reep′pah nah
flat	*taira* (*na*), *hirattai*	*ti*′rah (nah), heeraht-*ti*′
fond (very)	*dai sŭki*	d*i* s′kee

English.	Japanese (romanized).	Pronunciation.
foolish	*bakarashii*	bah-kahrahsh*ee'*
foreign	*seiyō no, gwaikoku*	say-yo*h'* noh, gw*i*-koh'koo
free	*jiyū* (*na*) [(*no*)	jee-yo*o'* (nah) [(noh)
fresh (eggs, &c.)	*umi-tate*	oo'mee-tah'teh
— (cool)	*suzushii*	soodzoosh*ee'*
full	*ippai* (*na*)	eep-p*i'* (nah) [sh*ee'*
funny	*omoshiroi, okashii*	ohmohsheeroy', ohkah-
general(customary)	*ippan no, futsū no*	eep'pahn noh, foo-ts*oo'*
glad	*ureshii*	ooreh-sh*ee'* [noh
good	*yoi, yoroshii*	yoy, yohrohsh*ee'*
grand (splendid)	*rippa* (*na*), *migoto*	reep'pah (nah), mee-
hard (solid)	*katai* [(*na*)	kah-t*i'* [ngoh'toh (nah)
— (difficult)	*mudzukashii*	moodzookahsh*ee'*
healthy	*tassha na*	tahs'shah nah
heavy	*omoi, omotai*	ohmoy', ohmoht*i'*
high	*takai*	tah-k*i'*
honest	*shōjiki* (*na*)	sho*h'*jeekee (nah)
hot	*atsui, attakai*	ahtsoo'ee, aht-tah-k*i'*
— (as mustard)	*karai*	kahr*i'*
idle	*nora-kurana, namaketa*	noh'rah-koo-rah'nah, nah-mah-keh'tah
ignorant	*mugaku na*	moo-ngah'koo nah
ignorant of	*fu-annai*	foo-ahn-n*i'*
ill (sick) [sequence	*byōki*	bee-*oh'*kee
important, of con-	*daiji na*	d*i'*jee nah
impossible	*dekinai*	deh-keen*i'*
inconvenient, un-	*fu-benri na*	foo-ben'ree nah
incorrect [suitable	*machigatta*	mah-chee-ngaht'tah
interesting	*omoshiroi*	ohmoh-sheeroy'
just (equitable)	*tadashii, kōhei na*	tahdahsh*ee'*, k*oh'*hay nah
kind	*shinsetsu* (*na*)	sheenseh'tsoo (nah)
lame	*chimba, bikko*	cheem'bah, beek'koh
large, great	*dai* (in compounds),	d*i*, *oh*-k*ee*
late	*osoi* [*ōkii*	oh-soy'
lazy	*bushō* (*na*)	booshoh' (nah)
left (-hand)	*hidari*	heedah'ree
light (in weight)	*karui*	kahroo'ee
— (not dark)	*akarui*	ahkahroo'ee
little (small)	*chiisa* (*na*), *chiisai*	ch*ee'*sah (nah), ch*eesi'*
long	*nagai*	nah-ngh*i'*

English.	Japanese (romanized).	Pronunciation.
loose	*yurui*	yooroo'ee
loud	*takai ōki (na)*	tahk*i*, *oh*'kee (nah)
low	*hĭkui*	h(ee)koo'ee
many	*ōku no, ōi*	*oh*'koo noh, *oh*'ee
middle	*mannaka*	mahn-nah'kah
more	*motto*	moht'toh
much	*takŭsan*	tah-k'sahn'
narrow	*semai*	seh-m*i*'
near	*chikai*	cheek*i*' [*yoh*' nah
necessary	*kanjin na, hitsuyō*	kahn-jeen nah, heetsoo-
next	*tsugi no* [*na*	tsoong'ee noh
numerous	*ōi*	*oh*'ee
old (of things)	*furui*	fooroo'ee
— (of persons)	*toshiyori (no), toshitotta*	tohshee-yoh'ree (noh), toh-shee-toht'tah
opposite	*no mukō ni*	noh mook*oh*' nee
other	*betsŭ no, hoka no*	bets' noh, hoh'kah noh
painful	*itai*	eet*i*'
pale	*ao-zameta*	ah'oh-zahmeh'tah
polite	*teinei (na)*	tay-nay' (nah)
poor	*bimbō (na)* [*kushii*	beemb*oh*' (nah) [sh*ee*'
pretty	*kirei (na), utsu-*	keeray' (nah), ootsookoo-
proper	*sōtō (na), sōō (na)*	s*oh-toh* (nah), s*oh-oh* (nah)
pure (unadultera-	*junsui na*	joonsoo'ee (nah)
queer [ted)	*myō (na), kitai (na)*	mee-*oh*' (nah), keet*i*' (nah)
quick	*hayai*	hah-y*i*'
quiet	*shizuka (na)*	sheedzoo'kah (nah)
rare	*mare (na)*	mah'reh (nah)
raw (uncooked)	*nama (no)*	nah'mah (noh)
real	*hontō (no), makoto (no)*	hohnt*oh*' (noh), mahkoh'- toh (noh)
rich	*kane-mochi (no)*	kah'neh moh'chee (noh)
right (proper)	*honto (no), ii*	hohn'toh (noh), *ee*
— (-hand)	*migi*	mee'nghee
ripe (of fruit)	*juku shĭta*	joo'koo sh'tah'
rough	*arai*	ahr*i*'
round	*marui*	mahroo'ee
rude	*shitsurei (na), shikkei (na)*	sheetsooray' (nah), sheek-kay' (nah)
safe	*daijobu (na)*	d*i*-j*oh*'boo (nah)

English.	Japanese (romanized).	Pronunciation.
same	*onaji*	ohnah'jee
shallow	*asai*	ahs*i'*
short (in length)	*mijikai*	meejeek*i'*
silly	*baka* (*na*)	bah'kah (nah)
simple	*wakari-yasui, tegarui*	wahkah'ree-yahsoo'ee, teh-ngahroo'ee
sleepy	*nemui*	neh-moo'ee
slovenly	*zon-zai na*	zohn-z*i* nah
slow	*osoi*	oh-soy'
small	*chiisai, chiisa* (*na*)	ch*ee*s*i'*, ch*ee'*sah (nah)
soft	*yawarakai, yawa-*	yahwahrahk*i'*, yahwah-
solid	*katai* [*raka* (*na*)	kaht*i'* [rah'kah (nah)
sorry (for another)	*kinodoku*	keenohdoh'koo
sour	*suppai*	soop-p*i'*
special	*betsudan na, tokubetsu na*	betsoo'dahn nah, toh-koo-behtsoo nah
square	*shĭkaku* (*na*)	sh'kah'koo (nah)
stiff	*katai*	kaht*i'*
still (tranquil)	*shizuka* (*na*)	sheedzoo'kah (nah)
straight	*massugu* (*na*)	mahs-soo'ngoo (nah)
strange	*fŭshigi* (*na*)	f(oo)shee'nghee (nah)
strong	*tsuyoi*	tsoo-yoy' [(nah)
stupid	*baka*(*na*), *tomma*(*na*)	bah'kah (nah), tohm-mah
sweet	*amai*	ahm*i'*
tall	*sei no takai*	say noh tahk*i'*
that	*sono*	soh'noh
thick (consistency)	*koi*	koy
— (in dimension)	*atsui*	ahtsoo'ee
tight	*katai*	kaht*i'*
troublesome	*urusai, mendō* (*na*)	ooroos*i'*, mend*oh'* (nah)
true	*honto* (*no*), *makoto* (*no*)	hohn'toh (noh), mahkoh'-toh (noh)
unavoidable	*yondokoronai* [(*na*)	yohndohkohrohn*i'* [(nah)
uncomfortable	*kyū kutsŭ, fujiyū*	kee*oo*-koots', foojee-y*oo'*
unhappy	*fu-shiawase* (*na*)	foo-sheeahwah'seh (nah)
unkind	*funinjō, fūshinsetsu* (*na*) [*fu-kwai*	fooneenj*oh*, f*oo'*sheenset-soo (nah) [foo-k*i*
unwell	*ambai ga warui,*	ahmb*i'* gah wahroo'ee,
urgent	*kyū na* [*tatsu*	kee-*oo'* nah [nee tah'tsoo
useful	*chōhō* (*na*), *yaku ni*	ch*oh*-h*oh* (nah), yah'koo

English.	(romanized).	Pronunciation.
useless	*yaku ni tatanai*	yah'koo nee tahtahn*i'*
usual	*tsūrei (no), heizei (no)*	tsoo'ray (noh), hay-zay' (noh)
— (suitable)	*atarimae no, tekitō na*	ahtahreemah'eh noh, teh-kee-to*h'* nah
vain	*nama-iki (na), kōman (na)*	nah'mah-ee'kee (nah) ko*h'*mahn (nah)
various	*iro-iro (na), ironna*	ee'roh-ee'roh (nah), ee-rohn'nah
warm	*atatakai, atataka (na), attakai*	ahtahtahk*i'*, ahtahtah'-kah (nah), attahk*i'*
weak	*yowai*	yoh-w*i'* [(nah)
well (in health)	*jōbu (na), tassha (na)*	jo*h'*boo (nah), tahs'shah
whole	*mina, sōtai (no)*	mee'nah, so*h'* t*i* (noh)
wide	*hiroi*	heeroy'
worth (in value)	*atai, ne-uchi*	aht*i'*, neh-oo'chee
worthless	*tsumaranai, yaku-nashi*	tsoomahrahn*i'*, yahkoo-nah'shee [ngaht'tah
wrong	*warui, machi-gatta*	wahroo'ee mah'chee-wahk*i'*
young	*wakai*	

32. Verbs.* (*Dōshi.*)

To accept	*uketoru*	ookehtoh'roo
to add	*kuwaeru, awaseru*	koowah'ehroo, ahwahseh'-eereh'roo [roo
to admit (allow to [enter)	*ireru*	yooroo'soo [eh-roo
to allow	*yurusu*	hento*h'* soo'roo, kohtah'-kah'tah woh tsookeh'roo, sohroh'ehroo
to answer	*hentō suru, kotaeru*	to*h'*chahkoo soo'roo, kee'koo, toh'oo [tsoo'koo
to arrange (put in order)	*kata wo tsukeru, soroeru*	teh-tsoodow'
to arrive	*tōchaku suru, tsuku*	hoh-eh'roo
to ask	*kiku, tou*	mee'dzoo woh ahbee'roo
to assist	*tetsudau*	boo'tsoo, oo'tsoo
to bark	*hoerū*	nah'roo
to bathe	*mizu wo abiru*	hahjeemah'roo
to beat	*butsu, utsu*	sheen-jee'roo
to become	*naru*	mah-ngah'roo
to begin (*intr.*)	*hajimaru*	
to believe	*shinjiru*	
to bend (*intr.*)	*magaru*	

* See Marlborough's *Japanese Grammar Self-Taught*, pp. 39–61.

English.	Japanese (romanized).	Pronunciation.
to bite	*kui-tsŭku, kamu*	koo'ee-ts'koo, kah'moo
to boil water (*tr.*)	*wakasu*	wahkah'soo
to boil (*intr.*)	*waku*	wah'koo
to borrow	*kariru*	kahree'roo
to break (*trans.*)	*kowasu, oru*	kohwah'soo, oh'roo
to break (*intr.*)	*kowareru, oreru*	kohwahreh'roo, ohreh'-
to bring (an object)	*motte kuru*	moht'teh koo'roo [roo
— (a person)	*tsurete kuru*	tsooreh'teh koo'roo
to build	*tateru*	tahteh'roo
to buy	*kau*	kow
to call (waken)	*okosu*	ohkoh'soo
to carry	*hakobu*	hahkoh'boo
to change (*trans.*)	*kaeru, torikaeru*	kah'ehroo, tohreekah'-
— (*intr.*)	*kawaru*	kahwah'roo [ehroo
to choose	*erabu*	ehrah'boo
to clear (weather)	*agaru*	ah-ngah'roo
to climb	*noboru*	nohboh'roo
to collect (*trans.*)	*yoseru*	yohseh'roo
— (*intr.*)	*atsumeru*	ah-tsoo-meh'roo
to come	*kuru*	koo'roo
to come in	*hairu*	h*i*'roo
to consent	*shōchi suru*	sho*h*'chee soo'roo
to cough	*seki ga deru*	seh'kee gah deh'roo
to count	*kazoeru*	kahzoh'eh-roo
to cry, weep	*naku*	nah'koo
to cut	*kiru*	kee'roo
to dance	*odoru*	ohdoh'roo [roo
to decide	*kimeru, kettei suru*	keemeh'roo, ket-tay' soo'-
to die	*shinu, shinuru*	shee'noo, sheenoo'roo
to dislike	*kirau*	kee-row' (like *now*)
to dismiss	*hima wo yaru*	hee'mah woh yah'roo [soo
to do	*suru, nasu, itasu*	soo'roo, nah'soo, eetah'-
to doubt	*fŭshin ni omoĭ*	f'sheen' nee ohmoh'(oo)
to dream	*yume wo miru*	yoo'meh woh mee'roo
to drink	*nomu*	noh'moo [soo
to dry (*trans.*)	*kawakasu, hosu*	kah-wah-kah'soo, hoh'-
to eat	*taberu* [polite)	tahbeh'roo [(oo')
to engage	*tanomĭ* (*yatoĭ*, less	tahnoh'm(oo) [yahtoh-
to explain, make clear	*bemmei suru, toki akasu*	bem-may'soo'roo, toh'kee ahkah'soo

English.	Japanese (romanized).	Pronunciation.
to fail	*sokonau, hazureru*	soh-koh-now′, hahdzoo-reh′roo
to faint	*me wo mawasu, kizetzu suru*	meh woh mahwah′soo, keezeh′tzoo soo′roo
to fall	*ochiru*	oh-chee′roo
to feel	*kanjiru, oboeru*	kahnjee′roo, ohboh′eh-[roo
to fill	*ippai ni suru*	eep-pi′ nee soo′roo
to find	*mi-ataru, mi-dasu, mi-tsŭkeru*	mee-ahtah′roo, mee-dah′-soo, mee-ts(oo)keh′roo
to finish	*shimau*	sheemow′ (like *cow*)
to fish	*uwo wo tsuru*	oo′woh woh tsoo′roo
to fly	*tobu*	toh′boo
to follow	*tsuite iku*	tsooee′teh ee′koo
to forget	*wasureru*	wah-sooreh′roo
to forgive	*yurusu*	yooroo′soo
to gain	*mōkeru*	mo*h*′kehroo
to gather (*tr.*)	*atsŭmeru*	ahts′meh′roo
to get in	*hairu*	hi′roo
to get out	*deru*	deh′roo
to get up (rise)	*okiru*	ohkee′roo
to give	*yaru*	yah′roo
to go	*iku*	ee′koo
to go away	*itte shimau*	eet′teh sheemow′
to go in	*hairu*	hi′roo
to go out	*deru*	deh′roo
to guide	*annai suru*	ahn-ni′ soo′roo
to hang (*tr.*)	*tsuru, kakeru, tsuri-ageru*	tsoo′roo, kahkeh′roo, tsoo′ree-ah-ngheh′roo
to have	*motsu, motte iru*	moh′tsoo, moht′teh ee′-[roo
to hear	*kiku*	kee′koo
to help	*sewa wo suru, tetsu-[dau*	seh′wah woh soo′roo, teh-yahtoh′(oo) [tsoodow′
to hire (a servant)	*yatoŭ*	
to hire (a house, etc.)	*kariru*	kahree′ roo
to hit	*butsu, ateru*	boo′tsoo, ah-teh′roo
to hold (contain)	*hairu*	hi′roo
to be hungry	*haraga heru, o naka ga suki*	hahrah′ngah heh′roo, oh nah′kah gah soo′kee
to hurt (*intr.*)	*itamu* [*masŭ*	eetah′moo [mah′s′
to hurt one's-self	*kega wo suru*	keh′ngah woh soo′roo
to interfere	*jama suru*	jah′mah soo′roo

English.	Japanese (romanized).	Pronunciation.
to interpret	*tsūben wo suru*	ts*oo*'ben woh soo'roo
to invite	*maneku*	mahneh'koo
to join (*trans.*)	*tsugu, awaseru*	tsoo'ngoo, ahwahseh'roo
to keep (things)	*tamotsu, motte iru*	tahmoh'tsoo, moht'teh
to kill	*korosu*	kohroh'soo [ee'roo
to knock	*tataku*	tahtah'koo
to know	*shiru, shitte iru*	shee'roo, sheet'teh ee'roo
to label	*fuda wo tsukeru*	foo'dah woh tsookeh'roo
to last	*motsu*	moh'tsoo
to laugh	*warau*	wah-rah'oo
to lead	*hĭku, annai suru*	h(ee)koo, ahn-n*i*' soo'roo
to learn	*manabu, narau*	mahnah'boo, nahrah'oo
to leave off (cease)	*yosu, yameru*	yoh'soo, yahmeh'roo
to lend	*kasu*	kah'soo
to let (permit)	*saseru, yurusu*	sahseh'roo, yooroo'soo
to lie down	*neru*	neh'roo
to lift	*mochi-ageru*	moh'chee-ah-ngheh'roo
to light (a fire)	*hi wo taku*	hee woh tah'koo [roo
to light (a lamp)	*rampu wo tsŭkeru*	rahm'poo woh ts(oo)keh'-
to like	*konomu, sŭki*	kohnoh'moo, s'kee'
to live (reside)	*sumau*	soomow'
to lock	*jō wo orosu*	j*oh* woh ohroh'soo
to look at	*miru*	mee'roo
to look for	*sagasu*	sah-ngah'soo [now'
to lose (*tr.*)	*naku suru, ushinau*	nah'koo soo'roo, ooshee-
to love	*aisuru*	*i*-soo'roo [koo'roo
to make	*koshiraeru, tsukuru*	koh-sheerah'ehroo, tsoo-
to make a mistake	*ayamatsu*	ah-yah-mah'tsoo
to manage	*tori-atsŭkau*	toh'ree-ah-ts'kow'
to mend	*naosu, tsŭkuroŭ*	nah-oh'soo, ts'kooroh'-
to mix (*trans.*)	*mazeru*	mahzeh'roo [(oo)
to move (*trans.*)	*ugokasu*	oo-ngohkah'soo
to move (*intr.*)	*ugoku*	oo-ngoh'koo
to object	*koshō wo iŭ*	kohsh*oh*' woh ee*oo*'
to observe	*mi-ukeru, ki-ga tsŭku*	mee-ookeh'roo, kee-ngah ts(oo)koo' [roo
to offer	*ageru, susumeru*	ah-ngeh'roo, soosoomeh'-
to omit	*otosu*	ohtoh'soo
to open (*trans.*)	*akeru*	ahkeh'roo
to open (*intr.*)	*aku*	ah'koo

English.	Japanese (romanized).	Pronunciation.
to order (at shop)	*atsuraeru*	ahtsoorah'ehroo
to order (command)	*ii-tsŭkeru*	*ee*-ts(oo)keh'roo
to pack	*ni zukuri wo suru*	nee dzookoo'ree woh soo'-
to pay	*harau*	hahrow' [roo
to permit	*shōchi suru*	sho*h*'chee soo'roo
to perspire	*ase ni naru*	ah'seh nee nah'roo
to pick	*tsumu*	tsoo'moo
to pick up	*hiroŭ*	heeroh'(oo)
to play	*asobu*	ahsoh'boo
to pour	*tsugu*	tsoo'ngoo
to prepare	*koshiraeru, shĭtaku wo suru*	kosheerah'ehroo, sh'tah'- koo woh soo'roo
to prevent	*jama wo suru, samatageru*	jah'mah woh soo'roo, sahmahtah-ngeh'roo
to promise	*yakŭsoku suru*	yah-k(oo)soh'koo soo'roo
to pull	*hĭku*	h(ee)koo
to push	*osu*	oh'soo
to put	*oku, sueru*	oh'koo, soo-eh'roo
to put off	*nobasu*	nohbah'soo
to put on (don)	*kiru*	kee'roo
to rain	*ame ga furu*	ahmeh gah foo'roo
to raise	*ageru*	ah-ngheh'roo
to read	*yomu*	yoh'moo
to receive	*uke-toru*	oo'keh-toh'roo
to recommend	*susumeru*	soosoomeh'roo
to refuse	*kotowaru*	kohtohwah'roo
to remain	*nokoru, amaru*	nohkoh'roo, ahmah'roo
to remember	*oboeru*	ohboh'ehroo
to repay	*kaesu, henkyaku suru*	kah'eh-soo, hen-kee-ah'- koo soo'roo
to rest	*yasumu*	yahsoo'moo
to return (*trans.*)	*kaesu*	kah'eh-soo
to return (*intr.*)	*kaeru*	kah'eh-roo
to ride	*noru*	noh'roo
to ring (*intr.*)	*narasu*	nahrah'soo
to ring (*trans.*)	*naru*	nah'roo
to roast	*yaku*	yah'koo
to rub	*kosuru*	koh-soo'roo
to run	*kakeru*	kahkeh'roo
to save	*tasŭkeru*	tah-s'keh'roo

English.	Japanese (romanized).	Pronunciation.
to say	*hanasu, iu*	hahnah'soo, ee'oo
to see	*miru*	mee'roo
to seem, appear	*mieru*	mee-eh'roo
to send	*yaru, tsŭkawasu*	yah'roo, ts(oo)kahwah'soo
to sew	*nuu* [*suru*	noo [roo
to share	*wakeru, bumpai*	wahkeh'roo boompi' soo'-
to shave	*hige wo suru* (*soru*)	hee'ngheh woh soo'roo
to shine	*teru*	teh'roo [(soh'roo)
to show	*miseru*	meeseh'roo
to shut (*trans.*)	*shimeru*	sheemeh'roo
to sing (of persons)	*utau;* (birds, *naku*)	ootow' (nah'koo)
to sit (as European)	*koshi wo kakeru*	koh'shee woh kahkeh'roo
to sit (as Japanese)	*suwaru*	soowah'roo
to sleep	*neru*	neh'roo
to smoke	*tabako wo nomu*	tahbah'koh woh noh'moo
to sneeze	*kŭshami wo suru*	k'shah'mee woh soo'roo
to sow	*maku*	mah'koo
to spend	*tsuiyasu, tsŭkau*	tsoo-ee-yah'soo, ts'kow'
to spoil	*sonjiru*	sohn-jee'roo
to stand (*intr.*)	*tatsu*	tah'tsoo
to start (set out)	*shuttatsu suru,*	shoot-tah'tsoo soo'roo,
to steal	*nusumu* [*tatsu*	noosoo'moo [tah'tsoo
to stop (*trans.*)	*tomeru*	tohmeh'roo
to stop (*intr.*)	*tomaru*	tohmah'roo
to sweep	*haku*	hah'koo
to swim	*oyogu*	oh-yoh'ngoo
to take	*toru*	toh'roo
to take care	*ki wo tsŭkeru*	kee woh ts(oo)keh'roo
to talk	*hanasu*	hahnah'soo
to tear (*trans.*)	*saku, yabuku*	sah'koo, yahboo'koo
to tell	*hanasu, iu*	hahnah'soo, ee'oo
to tell (relate)	*kataru*	kahtah'roo
to thank	*rei wo iu*	ray woh ee'oo
to think	*omoŭ, zonjiru*	ohmoh'(oo), zohn-jee'roo
to throw	*nageru, hōru*	nah-ngheh'roo, h*oh*'roo
to tie	*shibaru*	sheebah'roo
to touch	*sawaru, fureru*	sahwah'roo, foo-reh'roo
to travel	*ryokō suru, tabi wo suru*	ree-ohk*oh*' soo'roo, tah'- bee woh soo'roo
to try	*yatte miru, tamesu*	yaht'teh mee'roo, tah- meh'soo

English.	Japanese (romanized).	Pronunciation.
to turn (*trans.*)	*mawasu*	mahwah'soo
to turn (*intr.*)	*mawaru*	mahwah'roo
to understand	*wakaru*	wahkah'roo
to use	*mochiiru, tsukau*	moh-ch*ee*'roo, tsookow'
to wait	*matsu*	mah'tsoo
to walk	*aruku*	ahroo'koo
to want	*iru, hoshii, nozomu*	ee'roo, hoh-sh*ee*, nohzoh'-
to warn	*imashimeru, koto-waru*	eemah-sheemeh'roo, koh-toh-wah'roo
to waste (*trans.*)	*tsuiyasu, muda ni tsŭkau*	tsoo-ee-yah'soo, moo'dah nee ts(oo)kow'
to watch, to keep watch	*ban wo suru*	bahn woh soo'roo
to wear (*trans.*)	*kiru*	kee'roo
to wear (*intr.*)	*motsu*	moh'tsoo
to weigh (*trans.*)	*hakaru*	hahkah'roo
to wipe	*nugū fŭku*	noo-ng*oo*' f(oo)koo'
to wish	*nozomu, hoshii*(adj.)	noh-zoh'moo, hoh-sh*ee*'
to work	*hataraku*	hahtahrah'koo
to wrap up	*tsutsumu*	tsoo-tsoo'moo
to yawn	*akubi suru*	ahkoo'bee soo'roo

33. Adverbs, Particles, Conjunctions, Pronouns,* &c.

(*Fukushi, Teniwoha, Setsuzokushi, Daimeishi.*)

about (nearly)	*oyoso, kurai* (*gurai*), [*hodo*	ohyoh'soh, koori' (goori'),
above	*no ue*	noh oo'eh [hoh'doh
according to	*ni yotte*	nee yoht'teh
across	*yoko ni*	yoh'koh nee
after	*no nochi ni*	noh noh'chee nee
afterwards	*nochi ni*	noh'chee nee
again	*mata*	mah'tah
ago	*mae ni*	mah'eh nee
almost	*hotondo*	hohtohn'doh [nee
already	*mohaya, sude ni*	moh-hah'yah, soo'deh
also	*mo, yahari, yappari*	moh, yah-hah'ree, yahp-
always	*itsudemo*	eetsoodeh'moh [pah'ree
among	*no uchi ni*	noh oo'chee nee
anybody	*dare de mo*	dah'reh deh moh

* For the grammar of these Parts of Speech see Marlborough's *Japanese Grammar Self-Taught.*

English.	Japanese (romanized).	Pronunciation.
anything	*nan de mo*	nahn deh moh
any time	*nan doki de mo, itsu de mo*	nahn doh'kee deh moh, ee'tsoo deh moh
anywhere	*doko de mo*	doh'koh deh moh
around	*no mawari ni*	noh mahwah'ree nee
at	*ni, de*	nee, deh
at last	*yōyaku, tsui ni*	yo*h*'yahkoo, tsoo'ee nee
because	*kara*	kah'rah
before	*saki, no mae ni*	sah'kee, noh mah'eh nee
behind	*no ura ni, no*	noh oo'rah nee, noh
below	*shĭta [ushiro ni*	sh'tah' [ooshee'roh nee
beneath	*no shĭta ni*	noh sh'tah nee
besides	*no hoka ni*	noh hoh'kah nee
between	*no aida ni*	noh *i*'dah nee
by	*ni, de, no soba ni*	nee, deh, noh sohbah nee
certainly (without doubt)	*chigai nai, mochiron*	chee-ngh*i*' n*i*, mohchee'-rohn
daily	*mainichi*	m*i*-nee'chee
down	*shĭta (ye)*	sh'tah (yeh)
downstairs	*shĭta ni*	sh'tah nee
early	*hayai*	hah-*yi*'
especially	*betsu ni, koto ni*	beh'tsoo nee, koh'toh nee
even	*sura, sae, de mo*	soo'rah, sah'eh, deh moh
everywhere	*doko de mo, hōbō*	doh'koh deh moh, h*oh*'-noh hoh'kah nee [b*oh*
except	*no hoka ni*	t*oh*'ee, emp*oh* (nah)
far	*tōi, empō (na)*	yoh'ree, kah'rah
from	*yori, kara*	koh'koh, koh'chee (rah)
here	*koko, kochi (ra)*	eekah'ngah? d*oh*? doh sh'teh?
how?	*ikaga? dō? do shĭte?*	ee'tsoo mah'deh?
how long?	*itsu made?*	eekoo'tsoo? [doh?
how many?	*ikutsu?*	ee'koo tah'bee? ee'koo
how often?	*iku tabi? iku do?*	sahs-soh'koo, soo'ngoo
immediately	*sassoku, sugu ni*	nee [nee
in	*ni*	nee, noh nah'kah nee
inside	*ni, no naka ni*	nee, noh nah'kah yeh
into	*ni, no naka ye*	ch*oh*'doh
just (exactly)	*chōdo*	moh s'koh'shee deh
nearly	*mo sŭkoshi de*	tsoo'nghee nee
next	*tsugi ni*	

English.	Japanese (romanized).	Pronunciation.
notwithstanding	*ni kamawazu, ni kakawarazu*	nee kahmahwah'dzoo, nee kahkahwahrah'dzoo
of	*no*	noh [chee'rohn
of course	*moto yori, mochiron*	moh'toh yoh'ree, moh-tah'bee-tah'bee
often	*tabi-tabi*	
only	*tada, bakari*	tah'dah, bahkah'ree
over	*no ue ni*	noh oo'eh nee
probably	*ōkata, tabun*	*oh*'kah-tah, tah'boon
quietly	*shizuka ni*	sheedzoo'kah nee
rather (somewhat)	*iku bun ka*	ee'koo boon kah
recently	*konaida*	kohn*i*'dah
seldom (with neg.	*metta ni*	meht'tah nee
separately [verb)	*wakete, betsu (ni)*	wah-keh'teh, beh'tsoo
slowly	*shidzuka ni*	sheedzoo'kah nee [(nee)
somebody	*dare ka*	dah'reh kah
something	*nani ka*	nah'nee kah [foo'shee
sometimes	*toki doki, ori-fushi*	toh'kee doh'kee, oh'ree
somewhere	*doko ka, dokka*	doh'koh kah, dohk'kah
soon	*jiki ni, hodo naku*	jee'kee nee, hoh'doh nah'-nah'oh, mah'dah [koo
still (yet)	*nao, mada*	
than	*yori*	yoh'ree
then	*sono toki*	soh'noh toh'kee
there	*asŭko, soko, achira* [politer)	ah's'koh, soh'koh, ah-chee'rah [kah'rah
therefore	*da kara, (desu kara*	dah kah'rah, deh'soo
through	*tōshĭte, tōtte*	to*h*'sh'teh, to*h*t'teh
till	*made*	mah'deh
to	*ni, ye*	nee, yeh
too (too much)	*amari*	ahmah'ree
too (as well)	*mo, yahari*	moh, yah-hah'ree
towards	*no hō ye*	noh h*oh* yeh
under	*no shĭta ni*	noh sh'tah' nee
unfortunately	*ai-niku*	*i*-nee'koo
upon	*no ue ni*	noh oo'eh nee
usually, generally	*atarimae, taigai*	ahtahreemah'eh, *ti*-ngh*i*'
when?	*itsu?*	ee'tsoo?
where?	*doko?*	doh'koh?
where	*no tokoro*	noh tohkoh'roh [keh deh
why?	*naze? dō iu wake de?*	nah'zeh? d*oh* ee'oo wah'-toh ees'shoh nee
with (together)	*to issho ni*	

CONVERSATIONAL PHRASES AND SENTENCES.

NOTE.—(1) The Japanese equivalents are not in all cases literal translations, but are those which the same set of circumstances would draw from Japanese speakers.

(2) In social intercourse with the Japanese it should be borne in mind that they are perhaps the most sensitive nation in the world; e.g., a mere hint of displeasure will be taken deeply to heart and remembered—seldom, however, with any feeling of malice.

Useful & Necessary Idiomatic Expressions & Phrases.*

(Hitsu yō no gengo, hōgen, tō.)

English.	Japanese (romanized).	Pronunciation.
Good morning!	*O hayō!*	oh hah-*yoh'*!
Good day; *or*, How do you do?	*Konnichi wa!*	kohnnee'chee wah!
Good evening! (meeting)	*Komban wa!*	kohm'bahn wah!
Good night! (to one going to bed)	*O yasumi nasai!*	oh yahsoo'mee nahs*i'*!
Excuse me; *or*, I beg your pardon	*Go men nasai*	goh men nahs*i'*
Oh, don't mention	*Dō itashimashĭte!*	d*oh* eetahsheemah'sh'teh!
Thank you [it!	*Arigato*	ahree-ngah'toh
No, thank you	*Arigato, Yoshimashō*	ahree-ngah'toh, yoh-shee-mah-sh*oh'*
Thank you very much for your assistance	*Ōki ni o sewa sama ni narimashĭta*	*oh'*kee nee oh seh'wah sah'mah nee nahree-mah'sh'tah
Thanks for your trouble	*Go kurō sama*	goh koor*oh'* sah'mah
I apologise for interrupting you	*O jama itashima-shĭta [sen*	oh jah'mah eetahshee-mah'sh'tah [mah'sen
It does not matter	*Chitto mo kamaima-*	cheet'toh moh kahmi-
I can scarcely ask (asking a favour)	*Mōshi-kane masŭ-ga*	m*oh'*shee-kah'neh mah's'ngah

* For the rules of Japanese Grammar, including Syntax, see Marlborough's *Japanese Grammar Self-Taught.*

English.	Japanese (romanized).	Pronunciation.
Please do, I beg	*Dōka o negai mōshimasŭ*	do*h*'kah oh neh-ngh*i*' mo*h*'sheemahs'
You are quite (indeed) welcome	*Yō koso oide na sai mashĭta*	yo*h* koh'soh oy'deh nah-s*i*'mah'sh'tah [s'
Just as you please	*Go katte shidai desŭ*	goh kaht'teh sheed*i*' deh'-
You are quite right	*Go mottomo de gozaimasŭ*	goh moht-toh'moh deh goh-z*i*-mah's'
Do as you please	*Go katte ni nasai*	goh kaht'teh nee nahs*i*'
Take as much as you please	*O iriyō dake o tori nasai*	oh ee-ree-yo*h*' dah'keh oh toh'ree nahs*i*'
It is lucky that...	*Yoi ambai ni...*	yoy ahmb*i*'nee...
As you know...	*Go zonji no tori*	goh zohn'jee noh toh'ree
It must be done	*Shinakŭcha naran koto desŭ*	sheenah'k'chah nah'rahn koh'toh deh's'
What are you doing? (*to* inferior)	*Nani wo suru?*	nah'nee woh soo'roo?
— (*to* equal *or* sup.)	*Nani wo nasaimasŭ*	[mah's'? nah'nee woh nahs*i*-
Please come back soon	*Mata o hayaku o kaeri nasaimashu* [*nasai*	mah'tah oh hah-yah'koo oh kah-eh'ree nahs*i*-mah'shee [nahs*i*'
Come here	*Kochira ye oide*	koh-chee'rah yeh oy'deh
I have come on business [come?	*Yō ga atte mairimashĭta*	yo*h* gah aht'teh m*i*-ree-mah'sh'tah [kah?
When will you	*Itsŭ oide nasaru ka?*	ee'ts' oy'deh nahsah'roo
Will you come?	*Oide nasaimasŭ ka?*	oy'deh nahs*i*-mah's' kah?
Where are you going?	*Dochira ye o ide de gozaimasŭ?*	dohchee'rah yeh oh ee'-deh deh goh-z*i*mah's'?
Go and look	*Itte goran nasai*	eet'teh goh'rahn nahs*i*'
What is the matter? *or*, What is it?	*Nanda?* (fam.) *Dō shimashĭta?*	nahn'dah? d*oh* shee-mah'sh'tah? [yah'koo
As soon as possible	*Naru-take hayaku*	nah'roo-tah'keh hah-
Oh no! that is not	*Sō ja gozaimasen*	so*h* jah goh-z*i*-mah'sen
If possible [so	*Narō koto nara*	nahro*h*' koh'toh nah'rah
I don't quite understand	*Hakkiri to wakarimasen*	hahk-kee'ree toh wah-kahreemah'sen
I haven't the slightest idea [mean?	*Mattaku zonjimasen* [*desŭ?*	maht-tah'koo zohnjee-mah'sen [keh deh's'?
What does this	*Kore wa dō iŭ wake*	kohreh wah d*oh* eeo*o* wah-
I don't know	*Zonjimasen* [*n' desŭ*	zohnjeemah'sen [n'deh's'
I have never seen it	*Mita koto ga nai*	mee'tah koh'toh gah n*i*

English.	Japanese (romanized).	Pronunciation.
I haven't seen you for a long time	*Shibaraku o me ni kakarimasen*	sheebahrah'koo oh meh nee kah-kahreemah'sen
What do you say?	*Nani wo osshaimasŭ*	nahnee woh ohs-*shi*mah's'
Who said so?	*Dare ga sō iimashĭta?*	dah'reh gah *soh ee*mah'-sh'tah?
I will speak to him	*Danjite mimashō*	[*shoh'* dahnjee'teh meemah-
He won't hear of it	*Naka-naka shōchi shimasen*	nah'kah-nah'kah *shoh'*-chee sheemah'sen
He cannot be relied on	*Ate ni narimasen*	ahteh nee nahreemah'sen
He is honest and hard-working	*Ano hĭto wa, shōjiki de, yoku hatarakimasŭ*	ah'noh sh'toh' wah, *shoh'*jeekee deh, yoh'koo hah-tahrahkeemah's'
You must not do that	*Sō shĭcha ikemasen*	*soh* sh'chah' eekehmah'-sen
Don't tell anyone	*Hĭto ni itt'chya ike-masen*	[eekehmah'sen sh'toh nee eet-t' ch(ee)ah
I will do my best	*Narutake hone-otte yarimashō*	nahrootah'keh hoh'neh-oht'teh yahreemah-*shoh'*
I can do without it	*Nakute mo ii n' desŭ*	nahkoo'teh moh *ee* n' deh's'
It will do afterwards	*Ato demo yoroshii*	[(familiar) [*shee* ah'toh deh'moh yohroh-
It will do at your leisure	*Go tsugō no toki de yoroshiu gozaimasŭ*	goh tsoo-ng*oh'* noh toh'-kee deh yohrohshee'oo goh-*zi*-mah's'
Be careful!	*Ki wo tsukero!*	kee woh tsookeh'roh!
I will bring it for you	*Motte kite agemashō*	moht' teh kee'teh ah-ngeh-mah-*shoh'*
Do you want this?	*Kore wa o iriyō desŭ ka?*	koh'reh wah oh ee'ree-*yoh'* deh's' kah?
I want an answer	*Henji wo shite mo-*	[*mohri-ti* hen'jee woh shee'teh
Wait a moment	*Sukoshi mate* (fam.); *Sukoshi omachi nasai* (polite)	sookoh'shee mah'teh; sookoh'shee oh-mah'-chee nah-*si'*
[answer?		[ngah?
What is your	*O henji wa ikaga?*	oh hen'jee wah eekah'-
Do you like this?	*Kore wo o suki desŭ*	koh'reh woh oh soo'kee
I like it very much	*Dai sŭki desŭ*	*di* s'kee deh's'
How do you like it?	*Ikaga desŭ?*	[*ka?* [deh's'kah? eekah'ngah deh's'?
Kindly let me know at once	*Dōzo sugu ni kikashĭte kudasai*	*doh*-zoh soo'ngoo nee kee-kah'sh'teh koodahs*i'*
You are very fortunate	*O shiawase de gozaimasŭ*	oh shee-ahwah'seh deh goh-*zi*-mah's'

English.	Japanese (romanized).	Pronunciation.
You need not be anxious	*Go shimpai ni wa oyobimasenŭ*	goh sheempi′ nee wah oh-yohbeemahseh′n′
It is too difficult	*Amari mutsukashii n′ desŭ*	ahmah′ree mootsookah′-shee n′deh′s′
It is well done	*Yoku deki mashĭta*	[tah yoh′koo deh-kee mah′sh′-
What is your address?	*Go jū sho wa dochira desŭ*	goh *joo* shoh wah doh-chee′rah deh′s′?
My address is...	*Watakŭshi no tokoro-gaki wa ... de gozaimasŭ*	wahtah′k′shee noh toh-koh′roh-ngah′kee wah ... deh goh-*zi*-mah′s
This is my address	*Watakŭshi no jūsho wa koko desŭ*	wahtah′k′shee noh *joo*′-shoh wah koh′koh deh′s′
Give me his address	*Ano hĭto no tokoro-gaki wo kudasai*	ah′noh sh′toh noh toh-koh′roh-ngah′kee woh koodahs*i*′
He lives in Hiogo	*Hiōgo ni orimasŭ*	[mah′s′ hee*oh*′ngoh nee ohree-
He resides at Tokyo [suppose so)	*Tōkyō ni sunde orimasŭ*	to*h*-k(ee)y*oh* nee soon′-deh ohreemah′s′
So it seems. (Yes, I	*Sō da sō desŭ*	s*oh* dah s*oh* deh′s′
Do you speak English?	*Anata Igirisu kotoba wo go zonji desŭ ka?*	ahnah′tah ee-nghee-ree′-soo kohtoh′bah woh goh zohn′jee deh′s′ kah?
I am English	*Watakŭshi wa Igirisu desŭ*	wahtah′k′shee wah ee-nghee-ree′soo deh′s′
I don't understand	*Wakarimasen*	wahkahreemah′sen
I can speak a little Japanese	*Watakŭshi Nihon-go wa sukoshi dekimasŭ*	wahtah′k′shee nee′hohn-ngoh wah sookoh′shee dehkeemah′s′
I had not time	*Hima ga nakatta n′ desŭ*	hee′mah gah nahkaht′-tah n′deh′s′ [mah′sen
I really cannot wait	*Matcha oraremasen*	maht′chah ohrahreh-
As you see	*Goran no tōri*	goh′rahn noh *toh*′ree
Where were you seen?	*Doko de mirarema-shĭta ka?*	doh′koh deh meerahreh-mah′sh′tah kah?
Is it convenient to-morrow?	*Miōnichi tsugō wa yoroshii n′desu ka?*	mee*oh*′neechee tsoo-ng*oh*′ wah yohrohsh*ee*′ n′ deh′s′ kah?
I will return it to-morrow	*Miōnichi o kayeshi mōshimasŭ*	mee*oh*′neechee oh kah-yeh′shee m*oh*sheemah′s′
Just as you like	*Go katte shidai desŭ*	goh kaht′teh sheed*i*′deh′s′

English.	Japanese (romanized).	Pronunciation.
Please let me know immediately	*Sugu ni kikashite kudasai*	soo'ngoo nee keekah'-sh'teh koodahs*i'*
He has already left [not know	*Mō o kayeri ni narimashĭta*	mo*h* oh kah-yeh'ree nee nahreemah'sh'tah
He probably does	*Shiranai n'desho*	sheerahn*i'* n'deh'shoh
This article wears well	*Konoshina wa mochiga yoroshii n'desŭ*	koh'noh shee'nah wah moh'chee-ngah yoh-rohsh*ee'* n'deh's'
Are there any bookshops in Osaka?	*Ōzaka ni honya ga gozaimasŭ ka?*	*oh*zah'kah nee hohn'yah gah goh-*zi*-mah's' kah?
To be sure there are!	*Arimasŭ to mo!*	ahreemah's' toh moh!
I enquired, but there was none	*Tadzunemashĭta keredomo, gozaimasenŭ deshĭta*	tahdzoonehmah'sh'tah keh-rehdoh'moh, goh-*zi*-mah-seh'n' deh'sh'tah
I see you for the first time	*Hajimete o me ni kakarimasŭ*	hahjeemeh'teh oh meh nee kahkahreemah's'
Where are you going?	*Dochira ye o ide de gozaimasŭ?*	doh-chee'rah yeh oh ee'-deh deh goh-*zi*-mah's'?
Come here; I have something for you to do	*Yō ga aru kara, kochi o ide* (fam.)	*yoh* gah ah'roo kah'rah, koh'chee oh ee'*deh*
May I ask who you are, sir?	*Donata de irasshaimasŭ ka?*	dohnah'tah deh eerahs-sh*i*-mah's' kah?
When do you return to Europe?	*Itsu Yōroppa ye o kaeri ni narimasu ka?*	ee'tsoo *yoh*'rohp-pah yeh oh kaheh'ree nee nah-ree-mah's' kah?
Is anything the matter with you?	*Dō ka nasaimashĭta ka?* [*shĭta?*	d*oh* kah nahs*i*-mah'sh'tah kah? [sh'tah?
Who said so?	*Dare ga sō iima-*	dah'reh gah *soh eemah'-*
Be pleased to wait	*O machi nasai*	oh mah'chee nah-s*i'*
Go and wait at the school, please	*Gakkōye itte o machi nasai*	gahk-k*oh'* yeh eet'teh oh mah'chee nahs*i'* [sh*i'*
You come as well	*Anata mo irrasshai*	ahnah'tah moh eer-rahs-sahkoojee'tsoo kah-yeh-reemah'sh'tah *soh* deh's'
I am told he returned yesterday	*Sakujitsu kayerimashĭta sō desŭ*	*yoh*'jeen sheen*i'* toh ee-kehmah'sen-zoh!
You must be careful	*Yōjin shinai to ike masen-zo!*	kohwah'sh'tah noh wah wah-tah'k'shee deh goh-*zi*-mahseh'n'
I did not break it; *i.e.*, it was not I who broke it	*Kowashĭta no wa watakŭs'i de gozaimasenŭ*	

English.	Japanese (romanized.)	Pronunciation.
That is the import-	*Soko ga kanjin desŭ*	soh'koh gah kahn'jeen
Why? [ant point	*Naze desŭ?* (fam.)	nah'zeh deh's'? [deh's'
In that case it is all right	*Sonnara yoroshiu gozaimasŭ*	sohn-nah'rah yohroh-shee'oo goh-*zi*-mah's'
It is extremely inconvenient [it	*Goku goku tsugō ga warui*	goh'koo goh'koo tsoo-ngo*h'* gah wahroo'ee
There is no help for	*Shĭ-kata-ga nai*	sh'-kah'tah-ngah n*i*
Under what circumstances?	*Dō iu shidai de?*	do*h* ee'oo sheed*i'* deh?
What is the reason?	*Dō iu wake desŭ?*	do*h* ee'oo wah'keh deh's'?
What is the matter?	*Dō shĭta no desŭ?*	do*h* sh'tah noh deh's'?
There is no mistake about it!	*Sore ni sōi nai n' desŭ!*	soh'reh nee so*h'*ee n*i* n' deh's'!
You were certainly to blame	*Omaye wa warui no ni chigai nai*	ohmah'yeh wah wahroo'-ee noh nee chee-ngh*i* n*i*
What is your opinion?	*Anata wa dō iu o kangae desŭ?*	ahnah'tah wah do*h* ee'oo oh kahn-ngah'eh deh's'?
Please make a note of it	*Dōka a kaki-tome wo negaimasŭ*	do*h'*kah oh kah-kee-toh'-meh woh neh-ngh*i*mahs'
I say! Mr....	*Moshi, ... San!*	moh'shee! ... sahn!
Look!	*Goran nasai!*	goh'rahn nahs*i*!
It is indeed grand	*Makoto ni o rippa de gozaimasŭ*	mahkoh'toh nee oh reep'-pah deh goh-*zi*-mah's'
Without ceremony	*Go yenrio naku*	goh yenree'oh nah'koo
Speak louder, please	*Motto ō-goe de osshatte kudasai-mashi* [*nai ka?*	moht'toh *oh*-ngoh'eh deh ohs-shaht'teh koodah-*si*-mah'shee [*ni* kah?
Is it not beautiful?	*Rippa na mono ja*	reep'pah nah moh'noh jah

Expressions of Emotion.* (*Kantō shi.*)

Indeed! (Is that so?)	*Sō desŭ ka?*	so*h* deh's' kah?
How can you say such a thing!	*Sonna koto wo osshatte!*	sohn'nah koh'toh woh ohs-shaht'teh!
It is a pity that...	*Oshii koto ni wa ...*	oh-she*e'* koh'toh nee wah...
I am sorry for you	*O kinodoku sama*	oh keenohdoh'koo sah'-nahroohoh'doh! [mah
I see!	*Naruhodo!*	koh'reh wah, oh jah'mah woh eetahsheemah'-sh'tah
Excuse me for having inconvenienced you†	*Kore wa, o jama wo itashimashĭta*	

* See Note 2, page 72.

† On concluding a visit.

English.	Japanese (romanized).	Pronunciation.
What! (protest)	*Nani!*	nah'nee! [neh!
What a pity!	*Oshii koto desŭ, ne!*	oh-sh*ee'* koh'toh deh's',
I feel ashamed	*Memboku ga gozaimasen*	memboh'koo gah goh-z*i*-mah'sen [deh's'
It is a nuisance	*Komatta koto desŭ*	kohmaht'tah koh'toh
It *was* jolly!	*Taihen ni omoshirō gozaimashŭta!*	t*i*'hen nee ohmohsheer*oh'* goh-z*i*-mah'sh'tah!
I am very glad of it	*Makoto ni yorokobashiū gozaimasŭ* [*masŭ*	mahkoh'toh nee yohrohkohbahshee-*oo'* goh-z*i*-mah's' [b*ee*mah's'
I am delighted	*Hijō ni yorokobi-*	heej*oh'* nee yohrohkoh-
I am glad	*Sore wa ureshiū gozaimasŭ*	sohreh wah ooreh-shee*oo'* goh*z*imah's' [mah's'
I congratulate you	*O medetō zonjimasŭ*	oh meh-dehto*h'* zohnjee-
Don't talk nonsense! [noise!	*Baka iu-na!*	bah'kah ee'oo-nah!
Don't make such a	*Yakamashii!*	yahkahmahsh*ee'*!
Don't bother!	*Urusai!*	ooroos*i'*! [dah!
It is most annoying!	*Komatta mono da!*	kohmaht'tah moh'noh
I don't care!	*Kamai ya shinai!*	kahm*i'* yah sheen*i'*! [n*i'*!
This won't do!	*Kore de wa ikenai!*	koh'reh deh wah eekeh-
I should never think of saying such a thing!	*Sonna koto wa, ii ya itashimasen!*	sohn'nah koh'toh wah, *ee* yah eetahsheemah'-sen!
—of doing such a thing!	*Sonna koto wa shi ya shimasen*	sohn'nah koh'toh wah shee yah sheemah'sen!
It is none of your business	*Omae no kamatta-koto ja nai*	ohmah'eh noh kahmaht'-tah koh'toh jah n*i*
You had better hold your tongue	*Damatte iru hō ga ii!*	dahmaht'teh ee'roo ho*h* gah *ee*!
Do as I order you!	*Watakŭshi no iu tōri ni itase!*	wahtah'k'shee noh ee'oo to*h*'ree nee eetah'seh!
You have my strict orders	*Kataku ii-tsuketa zo*	kahtah'koo *ee*-tsookeh'tah zoh
Why don't you go when I tell you?	*Ikettara ikanai ka?* (familiar)	eeket-tah'rah eekahn*i'* kah?
Get away, *or* Be off!	*Achi ike!*	ah'chee ee'keh!
Get out of the way and let me pass!	*Waki e yore!*	wah'kee eh yoh'reh!
Insolent fellow!	*Atsŭkamashii!*	ahts'kahmahsh*ee'*!

Enquiries. (*Ukagau Koto.*)

NOTE.—In asking for information, it is usual to preface any enquiry with the formula "*Go men nasai!*" (Excuse me). European gentlemen raise the hat at the same time, whether the query be addressed to a male or a female. The formula used in thanking a stranger for information received is "*Kore wa, domō! arigatō zonjimasu!*"—the nearest English equivalent to which is "Thanks very much."

English.	Japanese (romanized).	Pronunciation.
What is the Japanese name for this?	*Kono mono wa, Nihon-go de nan to moshĭmasŭ?*	koh'noh moh'noh wah, nee'hohn-goh deh nahn toh moh-sh'mah's'?
What is this made of?	*Kore wa, nan de dekite orimasŭ?*	koh'reh wah, nahn deh deh-kee'teh ohreemah's'
What is this thing? [do?	*Kono mono wa, nanda?* [*rō?*	koh'noh moh'noh wah, nahn'dah? [kahr*oh'*?
What ought I to	*Dō itashĭtara yoka-*	d*oh* eetah-sh'tah'rah yoh-
What is this for?	*Kore wa, nan' ni tsukaimasŭ?*	koh'reh wah, nah'n' nee tsook*i*-mah's'? [mah's'?
What is he doing?	*Naniwo shĭte imasŭ?*	nah'nee woh sh'teh' ee-
What have you come for?	*Nani shi ni kita?* (in anger)	nah'nee shee nee kee'-tah?
What could have been the reason?	*Dō iu wake de gozaimashitarō?*	d*oh* ee'oo wah'keh deh goh-z*i*-mah'sh'tahr*oh'*?
What is it all about?	*Dō shĭta mon' desŭ?*	d*oh* sh'tah moh'n' deh's'?
What do you propose to do? [to him?	*Dō nasaimasŭ? Dō nasaru otsumori desŭ?*	d*oh* nahs*i*-mah's'? d*oh* nahsah'roo ohtsoo-moh'ree deh's'?
What has happened	*Dō shimashĭta?*	d*oh* sheemah'sh'tah?
What is your name?	*O namaye wa nan' to osshaimasŭ?*	oh nahmah'yeh wah nah'n' toh ohsh*i*-mah's'?
My name is Smith	*Watakŭshi wa Smith to mōshĭmasŭ*	wahtah'k'shee wah smith toh m*oh*sh'mah's'
What time does the lecture begin tomorrow? [quire	*Miōnichi no enzetsu wa, nan-ji kara hajimarimasŭ?*	mee*oh'*neechee noh enzeh'tsoo wah, nahn-jee kah'rah hahjeemahree-mah's'?
You had better enquire for me (on my behalf)	*Kiite miru ga ii* *Kiite itadakitō gozaimasŭ*	kee'teh mee'roo gah *ee* kee'teh eetahdahkee*toh'* goh-z*i*-mah's' [sh*oh'*
I will enquire for you	*Kiite agemashō*	kee'teh ah-ngeh-mah-

English.	Japanese (romanized).	Pronunciation.
What salary should I pay per month?	*Hĭto-tsŭki no shirei wa, dono kurai yattara yokarō ?*	sh'toh'-ts'kee' noh shee-ray' wah, doh'noh koori yaht-tah'rah yohkahroh'
Oh! I should say... would be sufficient	*Ma ! ... de jūbun de gozaimashō*	mah ! ...deh jooboon' deh goh-zi-mahshoh'
What age are you?	*O toshi wa o ikutsu ni o nari nasaru?*	oh toh'shee wah oh ee-koo'tsoo nee oh nah'ree nahsah'roo ?
Which is the shortest way to...?	*...ye iku ni wa, dore ga chika-michi desŭ ka?*	...yeh ee'koo nee wah, doh'reh gah chee'kah-mee'chee deh's' kah ?
Is this the way to...?	*...ye wa kore de yoi no desŭ ka ?*	...yeh wah koh'reh deh yoy noh deh's' kah ?
How far is it to...?	*...ye dono kurai arimasŭ ka ?*	...yeh doh'noh koori' ah-reemah's' kah ?
How far is it from here ?	*Koko kara dono kurai hanarete imasŭ ?*	koh'koh kah'rah doh'noh koori' hahnahreh'teh eemah's ?
Where is the police station ?	*Keisatsu-sho wa do-chira de gozaimasŭ?*	kaysah'tsoc-shoh wah doh-chee'rah deh goh-zi-mah's' ?
Does Mr. ... live in this street ?	*Kono machi ni ... to mōsu hĭto ga gozaimasŭ ka ?*	koh'noh mah'chee nee... toh mo*h*'soo sh'toh gah goh-zi-mah's' kah ?
Can you direct me to his house ?	*Ano hĭto no uchi wo oshiete kudasai-masen ka ?*	ah'noh sh'toh noh oo'chee woh oh-shee-eh'teh koo-dahsi-mah'sen kah ?
Where does he live?	*Doko ni sunde ori-masŭ ka ?*	doh'koh nee soon'deh oh-reemah's' kah ?
Can I see Mr. ...?	*...San ni o me ni kakaritō gozai-masŭ ?* [*ga...*	...sahn nee oh meh nee kahkahreeto*h*' goh-zi-mah's' ? [roh gah ...
On making enquiries...	*Kiite mita tokoro*	kee'teh mee'tah tohkoh'-ee'tsoo oh koo'nee yeh oh
When do you return to your country ?	*Itsu o kuni ye o kaeri nasaimasŭ ka ?* [*ka ?*	kah-eh'ree nahsimah's' kah ? [mah'sen kah ?
Isn't it finished yet?	*Mada dekite imasen*	mah'dah deh-kee'teh ee-kohn-nee'chee tsoo-ngo*h*'
Is it convenient today ?	*Konnichi tsugō wa yoroshiŭ gozai-masŭ ka ?*	wah yohrohshee-*oo*' goh-zi-mah's' kah ?

Travelling: By Railway. *(Ryo-kō: Kishade.)*

(For Vocabulary see page 35.)

English.	Japanese (romanized).	Pronunciation.
Order a carriage to take me to the station	*Suteishon ye iku kara basha wo tanonde o-kure*	sootay'shohn yeh ee'koo kah'rah bah'shah woh tahnohn'deh oh-koo'reh
To the station, quick!	*Suteishon ye hayaku*	sootay'shohn yeh hah-yah'koo [koo!
Hurry up!	*Hayaku! hayaku!*	hah-yah'koo! hah-yah'-
Shall I be in time?	*Mada ma ni aima-shō ka?*	mah'dah mah nee *i*-mah-sho*h'* kah?
Let us go	*Ikō ja nai ka?* (fam.)	eeko*h'* jah n*i* kah?
I think I shall go [the morning	*Ikō ka to omoimasŭ*	eeko*h'* kah toh oh-moh'- ee-mah's'
The first train in	*Ichi-ban kisha*	ee'chee-bahn kee'shah
I shall set off to-morrow	*Miōnichi shuttatsu shimasŭ*	meeo*h'*neechee shoot-tah'tsoo sheemah's'
There is plenty of time	*Mada yohoda aida ga arimasŭ*	mah'dah yoh-hoh'doh *i'*- dah gah ahreemah's'
Is the luggage ready?	*Nimotsŭ no shitaku wa ii ka?*	neemoh'ts' noh sheetah'- koo wah *ee* kah?
Please help me with my luggage	*Kono nimotsŭ wo chotto tetsu-datte kudasai*	koh'noh neemoh'ts' woh choht'toh tetsoodaht'- teh koodahs*i'*
Which is your luggage?	*Dore ga anata no nimotsŭ desŭ ka?*	dohreh gah ahnahtah noh neemoh'ts' deh's' kah?
Will you take charge of my luggage?	*Nimotsŭ wo o adzu kari kudasaru ka?* [*sai!*	neemoh'ts' woh oh ah-dzookah'ree koodah-sah'roo kah? [dahs*i'*!
Take care!	*Ki wo tsŭkete kuda*	kee woh ts'keh'teh koo-
Are you sure you have forgotten nothing? [ticket	*Wasure-mono wa nai ka?* [*kimashō*	wahsoo'reh-moh'noh wah n*i'* kah? [keemahsho*h'*
I will go and get a	*Kippu wo katte*	keep'poo woh kaht'teh
Where is the booking-office?	*Kippu no uridokoro wa doko ni arimasŭ ka?*	keep'poo noh ooreedoh-koh'roh wah doh'koh nee ahreemah's' kah?
Give me a first-class return to Tokio	*Dōka Tōkyō made no jōtō ōfūku-gippu wo ichi-mai kudasai*	do*h'*kah to*h*-kee-*oh* mah'- deh noh j*oh*-to*h* *oh'*- f'koo-gheep'poo woh ee'chee-m*i* koodahs*i'*

English.	Japanese (romanized).	Pronunciation.
I want return tickets	*Ōfūku gippu wo kudasai*	*oh*'f'koo gheep'poo woh koodahs*i*'
1st class; 2nd; 3rd	*Jōtō; chūtō; katō*	j*oh-toh*; ch*oo-toh*; kahto*h*'
Where are you going, sir? [to...	*Dochira ye irasshaimasŭ?*	doh-chee'rah yeh eerahsshi-mah's'?
I am going through	*...made mairimasŭ*	...mah'deh m*i*-reemah's'
All right, come along	*Sa! o tomo itashimashō*	sah! oh toh'moh eetahsheemahsho*h*'
What is the fare?	*Chinsen wa ikura?*	cheen'sen wah eekoo'rah?
How much is the excess? (on luggage)	*Yo-bun no chin-sen wa ikura desŭ ka?*	yoh-boon noh cheen-sen wah eekoo'rah deh's' kah?
When is the next train for...?	*... made, tsugi no kisha wa nan-ji ni demasŭ ka?*	... mah'deh, tsoo'nghee noh kee'shah wah nahnjee nee dehmah's' kah?
Is this the train for...?	*Kore wa ... yuki no kisha desŭ ka?*	koh'reh wah.....yoo'kee noh kee'shah deh's' kah?
What time is there a train for...?	*... ye yuku kisha wa nan-ji ni demasŭ ka?*	...yeh yoo'koo kee'shah wah nahn-jee nee dehmah's' kah?
When will the train	*Ressha wa itsu de-*	res'shah wah ee'tsoo deh-
At once, sir [start?	*I'adaima [masŭ ka?*	tahd*i*'mah [mah's' kah?
Is there a non-smoking carriage?	*Tabako wo kinjite aru kyakusha ga aru ka?*	tahbah'koh woh keenjee'teh ah'roo kee-ah-koo'shah gah ah'roo kah?
Where is your ticket, please?	*Kippu wo chotto haiken?*	keep'poo woh choht'toh h*i*'ken?
Is this an express?	*Kore wa kyukō-ressha desŭ ka?*	koh'reh wah kee-ook*oh*'-res'shah deh's' kah?
Am I in the right train for...?	*Kono notte iru kisha wa...made yuku ni chigai wa arimasen ka?*	koh'noh noht'teh ee'roo kee'shah wah...mah'deh yoo'koo nee chee-ngh*i*' wah ahreemah'sen kah?
Where do I change for...?	*...made yuku ni wa, doko de nori-kae shimasu ka?*	...mah'deh yoo'koo nee wah, doh'koh deh noh'-ree-kah'eh sheemah'-soo kah? [deh'roo
[starting	[*deru*	
There! the train is	*Sora! kisha ga*	soh'rah! kee'shah gah
That seat is engaged	*Sono tokoro wa fusagatte imasŭ*	soh'noh tohkoh'roh wah foosahngaht'teh eemah's'

English.	Japanese (romanized).	Pronunciation.
Do I change here for...?	*...ye yuku ni wa koko de nori-kae-masŭ ka?*	...yeh yoo'koo nee wah koh'koh deh noh'ree-kah-eh-mah's' kah?
This is not a smoking carriage	*Kono kyakusha de wa tabako wo nomu koto ga kinjite imasŭ*	koh'noh kee-ahkoo'shah deh wah tahbah'koh woh noh'moo koh'toh gah keenjee'teh eemah's'
Do you object to smoking?	*Tabako wo nonde mo anata ni wa sashi-tsukae ga gozai-masen ka?*	tahbah'koh woh nohn'deh moh ahnah'tah nee wah sah-shee-tsookah'eh gah goh-*zi*-mah'sen kah?
May I open (close) the window?	*Mado wo akete (shi-mete) mo yō gozai-masŭ ka?*	mah'doh woh ahkeh'teh (sheemeh'teh) moh *yoh* goh-*zi*-mah's' kah?
Do we stop long here?	*Kono tei-sha-ba ni nagaku tomari-masŭ ka?*	koh'noh tay-shah-bah nee nah-ngah'koo toh-mahreemah's' kah?
Show these ladies to the waiting room	*Kono fujin gata wo kiusokujo ye go annai mōshi-te kuda-sai*	koh'noh foo'jeen gah'tah woh kew-soh-koo'joh yeh goh ahn-*ni'* mo*h'*-shee-teh koodahs*i'*
Lavatory	*Benjo. Chōzuba*	ben'joh; cho*h'*dzoobah
Which is the way out?	*De-guchi wa doko desŭ ka?*	deh-goo'chee wah doh'-koh deh's' kah?
There is the way out	*De-guchi wa asŭko de gozaimasŭ*	deh-goo'chee wah ah's'-koh deh goh-*zi*-mah's'
I have come to meet you, sir	*Danna! o mukai in mairimashĭta*	dahn'nah! oh mooki*'* nee mi-reemah'sh'tah

By Road: Hiring Conveyances.

(*Ōrai de: Kuruma wo yatou koto.*)

(See Vocabulary 21, page 35.)

Order a 'riksha [man!	*Jinrikisha wo ta-nonde kudasai*	jeenree'keeshah woh tah-nohn'deh koodahs*i'*
Here! jinrikisha-	*Oi! kuruma-ya!*	oy! kooroo'mah-yah!
Here! bring a double 'riksha [horses	*Oi! ni-nin-nori no kuruma it-chō motte koi [basha*	oy! nee-neen-noh'ree noh kooroo'mah eet-c*hoh'* moht'teh koy [bah'shah
A carriage with two	*Ni-hiki dachi no*	nee-hee'kee dah'chee noh

English.	Japanese (romanized).	Pronunciation.
Here! bring one 'riksha	*Oi! jinrikisha it-cho motte koi*	oy! jeenree'keeshah eet-choh moht'teh koy
A 'riksha drawn by one man (two men)	*Ichi-nim-biki* (*ni-nim-biki*) *no kuruma*	ee'chee-neem-bee'kee (nee-neem-bee'kee) noh kooroo'mah
A 'riksha to seat one person (two persons)	*Ichi-nin-nori* (*ni-nin-nori*) *no kuruma*	ee'chee-neen-noh'ree (nee-neen-noh'ree) noh kooroo'mah
How much to take me to Tokio?	*Tōkyō made dono-kurai de noseru ka?*	*toh*kee-*oh* mah'deh doh'-noh-koo*ri'* deh nohseh'-roo kah?
How many are there in your party?	*O iku-tari de gozai-masŭ?*	oh ee'koo-tah'ree deh goh-*zi*-mah's'?
There are four of us	*Yottari desŭ*	yoht-tah'ree deh's'
Take me to the station	*Suteishon made no-sete yatte kure*	sootayshohn mahdeh noh-seh'teh yaht'teh koo'reh
All right, please step in	*He! Yoroshiū gozai-masŭ O meshi na-saimashi*	heh! yohrohshee*oo'* goh-zimah's' oh meh'shee nahs*i*-mah' shee [kah?
Will he be able to	*Ikareru d' arō ka?*	eekahreh'roo d'ahr*oh'*
Put up the hood	*Horo wo agete kure*	hoh'roh woh ah-ngheh'-teh koo'reh [koo'reh
Lower the hood	*Horo wo totte kure*	hoh'roh woh toht'teh
Stop here a moment	*Koko de sukoshi matte o kure*	koh'koh deh soo-koh-shee maht'teh oh koo'reh
Let me get out here	*Koko de oroshĭte o-kure* [*aru?*	koh'koh deh ohroh'sh'teh oh-koo'reh [*ri'* ahroo?
How far is it to...?	*...made donogurai*	...mah'deh dohnoh-ngoo-
Which is the road to...?	*...ye iku michi wa, dochira de goz-aimasŭ?*	...yeh ee'koo mee'chee wah, doh-chee'rah deh goh-*zi*-mah's'?
How is the road ahead?	*Kore kara saki no michi wa, dō desŭ?*	kohrehkahrah sahkee noh meechee wah, d*oh* deh's'?
Please tell me the way	*Michi wo oshiete kudasai*	mee'chee woh oh-shee-eh'teh koodahs*i'*
Will it be possible to go?	*Iku koto-ga deki-mashō ka?*	ee'koo koh'toh-ngah deh-keemahsh*oh'* kah?
Your horse is ready, sir	*Danna, o ŭma no shĭtaku wa yoro-shiū gozaimasŭ*	dahn'nah, oh'm-mah'noh sh'tah'koo wah yohroh-shee-*oo'* goh*zi*mah's'

English.	Japanese (romanized).	Pronunciation.
It is no distance on to the next place	*Koko kara saki wa, jiki desŭ*	koh'koh kah'rah sah'kee wah, jee'kee deh's'?
How many *ri* is it from here?	*Kore yori nan'ri hodo aru?*	koh'reh yoh'ree nahn'ree hoh'doh ah'roo?
How dreadfully bad the road is!	*Osoroshii dōmo michi ga warui*	ohsohrohsh*ee'* d*oh'*moh mee'chee gah wahroo'ee
How many *ri* is it to the next town? [on?	*Tsugi no shŭku made nan ri gozaimasŭ? [desŭ ka?*	tsoo-nghee' noh sh'koo' mah'deh nahn ree goh-zimah's'? [n'deh's'kah?
Must I go straight	*Massugu ni iku n'*	mahs-soo'ngoo nee ee'koo

By Steamboat. (*Jōkisen de.*)

(For Vocabulary see page 37.)

When do we start?	*Nanji goro ni shuppan shimasŭ ka?*	nahnjee gohroh nee shoop-pahn sheemah's' kah?
Send the steward to me	*Makanai-kata wo kochira ni yokoshŭte o-kure*	mahkahni'-kah'tah woh koh-chee'rah nee yoh-koh'sh'teh oh-koo'reh
What is the first-cabin fare?	*Jōtō no chinsen wa ikura desŭ?*	j*ohtoh* noh cheen'sen wah eekoo'rah deh's'?
Please show me my berth	*Watakŭshi no ne-doko wo misete o-kure*	wahtah'k'shee noh neh-doh'koh woh meeseh'-teh oh-koo'reh
Is this berth taken? [tain?	*Kono ne-doko wa mō kashite oru ka? [orimasŭ ka?*	koh'noh neh-doh'koh wah m*oh* kah'sheeteh oh'roo kah? [ohreemah's' kah?
Where is the cap-	*Senchō wa doko ni*	sench*oh'* wah doh'koh nee
I will engage the whole cabin	*Watakŭshi wa kono heya wo kari-kiri shimashō*	wahtah'k'shee wah koh'-noh heh'yah woh kah'ree-kee'ree sheemah-sh*oh'*
Put my bag in the cabin	*Te-kaban wo watakŭshi no heya ni irete o-kure*	teh-kah'bahn woh wah-tahk'shee noh heh'yah nee eereh'teh oh-koo'reh
Have you a passport?	*Ryokō-menjō wo o mochi de gozaimasŭ ka?*	ree-ohk*oh'* - menj*oh'* woh oh moh'chee deh goh-z*i*-mah's' kah?
What is the number of your cabin?	*Nan-gō no shitsu ni irasshaimasŭ?*	nahn-ng*oh* noh shee'tsoo nee eerahs-sh*i*-mah's'?
I am in number three	*San-gō ni orimasŭ*	sahn-ng*oh* nee ohree-mah's'

English.	Japanese (romanized).	Pronunciation.
Will it be rough?	*Kōkai ni wa umi ga aremashō ka?*	koh'ki nee wah oo'mee gah ahreh-mashoh' kah?
The sea is rough	*Umi ga arai n' desŭ*	oo'mee gah ah'ri n' deh's'
Is she a good boat?	*Kono fune wa yoi fune desŭ ka?*	koh'noh foo'neh wah yoy foo'neh deh's' kah?
Shall you stay on deck?	*Kampan ni nokotte oide deshō ka?*	kahm'pahn nee nohkoht'-teh oy'deh dehsh*oh'* kah?
No, I shall go below	*Iiye, watakŭshi wa shŭta ye ikimasŭ*	*ee'*yeh, wahtah'k'shee wah sh'tah yeh eekeemah's'
I feel very sick	*Watakŭshi wa taisō mukatsukimasŭ*	wahtah'k'shee wah t*i*-so*h'* mookahtsookeemah's'
I am going below to my cabin	*Watakŭshi wa heya ye mairimasŭ*	wahtah'k'shee wah heh'-yah yeh m*i*-reemah's'
Can we have dinner on board?	*Fune ni yashoku ga arimasŭ ka?*	foo'neh nee yah-shoh'koo gah ahreemah's' kah?
Open (shut) the port-hole	*Mado wo akete (shimete) o-kure*	mah'doh woh ahkeh'teh (sheemeh'teh)oh-koo'reh
Here! Boatman!	*Oi! Sendo!*	oy! sen'doh!
How much to take me ashore?	*Oka made ikura de nosete kureru ka?*	oh'kah mah'deh eekoo'-rah deh nohseh'teh koo-reh'roo kah?
Please let me see your passport	*Go-menjō wo chotto o mise nasŭtte kudasai*	goh-menj*oh'* woh choht'-toh oh mee'seh nah'-s(oo)t-teh koodahs*i'*

Arrival. (*Tō-chaku.*)

(See Vocabulary 21, page 35.)

Here is my luggage	*Watakŭshi no nimotsŭ wa koko ni aru*	wahtah'k'shee noh nee-moh'ts' wah koh'koh nee ah'roo
Where is the custom-house?	*Zeikwan wa doko desŭ ka?*	zay'kwahn wah doh'koh deh's' kah?
Bring that trunk to the custom-house	*Chotto Zeikwan made sono kaban wo motte koi*	choht'toh zay'kwan mah'-deh soh'noh kah'bahn woh moht'teh koy
Have you anything to declare? [dutiable	*Kaban no naka ni nani ka zei wo osamu-beki mono ga gozaimasŭ ka?*	kah'bahn noh nah'kah nee nah'nee kah zay woh oh-sah'moo-beh'kee moh'-noh gah goh-z*i*-mah's' kah?
I have nothing	*Iiye, gozaimasen*	*ee'*yeh, goh-z*i*-mah'sen

English.	Japanese (romanized).	Pronunciation.
Please give me your keys	*Kagi wo kashĭte kudasai*	kah'nghee woh kah'-sh(ee)teh koodahs*i'*
Here are the keys	*Kagi wa koko ni gozaimasŭ*	kah'nghee wah koh'koh nee goh-*zi*-mah's'
Is there an omnibus?	*Nori-ai-basha ga arimasŭ ka?*	noh'ree-*i*-bah'shah gah ahreemah's' kah?
Call a carriage	*Basha wo tanonde o-kure*	bah'shah woh tahnohn'-deh oh-koo'reh
There is no carriage	*Basha wa gozaimasen*	bah'shah wah gohzimah'-sen
What is the fare to the hotel?	*Yado-ya made no chinsen wa ikura desŭ?*	yah'doh-yah mah'deh noh cheen'sen wah eekoo'-rah deh's'?
Tell the driver where to take me	*Yuku tokoro wo gyosha ni mōshĭte o-kure*	yoo'koo tohkoh'roh woh ghee-oh'shah nee m*oh'*-sh'teh oh-koo'reh

The Hotel. (Jap., *Yadoya;* foreign, *Hŏteru.*)

(See Vocabulary 13, page 24.)

Is the proprietor anywhere about?	*Teishi wa kochira de gozaimasŭ ka?*	tay'shee wah koh-chee'-rah deh gohzimah's' kah
Have you a room vacant?	*Zashĭki wa aite imasŭ ka?*	zah'sh'kee wah *i'*teh ee-mah's' kah?
I want two or three rooms	*Watakŭshi wa heya wo futa mi ma irimasŭ*	wahtah'k'shee wah heh'-yah woh foo'tah mee mah eereemah's'
Have you a larger room?	*Motto okii heya ga gozaimasŭ ka?*	moht'toh ohk*ee'* heh'yah gah goh-*zi*-mah's kah?
This room is too small	*Kono heya wa ammari chiisai*	koh'noh heh'yah wah ahm-mah'ree ch*ee*-s*i'*
Show me a bedroom	*Nema wo misete o-kure*	neh'mah woh meeseh'teh oh-koo'reh
I will take this one	*Kore wa karimashō*	sh*oh'* koh'reh wah kahreemah-
Have you no better ones?	*Motto ii no wa arimasen ka?*	moht'toh *ee* noh wah ah-reemah'sen kah?
Have you not a cooler room?	*Motto suzushii tokoro wa arimasen ka?*	moht'toh soo-dzoosh*ee'* tohkoh'roh wah ahree-mah'sen kah?
I want a large one	*Okii no ga hoshii*	ohk*ee'* noh gah hoh-sh*ee'*
Show me some nice rooms	*Ii heya wo misete o-kure*	*ee* heh'yah woh meeseh'-teh *o*h-koo'reh

English.	Japanese (romanized).	Pronunciation.
How much do you charge per day? [come?	*Ichi-nichi no tomari-ryō wa ikura? [ka?*	ee'chee-nee'chee noh toh-mah'ree-ree-*oh'* wah ee-koo'rah? [kah?
Has my luggage	*Nimotsŭ wa maitta*	neemoh'ts' wah m*i*'t-tah
Send the luggage upstairs	*Nimotsŭ wo nikai ye agesasete kure*	neemoh'ts' woh neek*i'* yeh ah-ngeh-sahseh'teh koo'reh [dahs*i'*
Put it down here	*Koko ye oite kudasai*	koh'koh yeh oy'teh koo-nah-ngah'koo goh tohree-*oo'* nahs*i*-mah's' kah?
Do you intend to stay long?	*Nagaku go toryū nasaimasŭ ka?*	
I shall stay a few days [wash	*Ryō-san-nichi to-maru*	ree-*oh'*-sahn-nee'chee tohmah'roo
I want to have a	*Chōdzu wo tsukaitai*	ch*oh'*dzoo woh tsook*i*-t*i'*
I want something to eat	*Nani ka tabetai*	nah'nee kah tahbeh-t*i'* [sh*ee*
Anything will do	*Nan demo yoroshii*	nahn deh'moh yohroh-mee'dzoo tohk-koo'ree
A decanter of water	*Midzu tokkuri*	
Give me the key of my room	*Heya no kagi wo o-kure*	heh'yah noh kah-nghee woh oh-koo'reh
What are the hours for meals here?	*Kochira de wa, gozen no jikoku wa, nan-ji to nan-ji desŭ?*	koh-chee'rah deh wah, goh-zen noh jeekoh'koo wah, nahnjee toh nahn-jee deh's'?
Luncheon is at..., and dinner at...	*He! o hiru wa... de, o yashoku ga ...de gozaimasŭ*	heh! oh hee'roo wah ... deh, oh yahshoh'koo gah ...deh goh-*zi*-mah's'
There is no fixed time	*He! asa wa, kimari ga gozaimasen [wa?*	heh! ah'sah wah, kee-mah'ree gah goh-*zi*-mah'sen [hahn wah?
And breakfast?	*Sore de wa, asa-han*	soh'reh deh wah, ah'sah-ahnah'tah noh goh tsoo-ng*oh'* sheed*i'*
You can suit your own convenience	*Anata no go tsugō shidai*	
Can I dine in my room?	*Jibun no heya de shokuji suru koto ga dekimasŭ ka?*	jee'boon noh heh'yah deh shoh-koo'jee soo-roo koh-toh gah deh-kee-mah's' kah?
Are the beds well-aired?	*Kono yagu wa yoku kawa-kashīte aru ka? [desŭ?*	koh'noh yah'ngoo wah yoh'koo kahwah-kah'sh'-teh ah-roo kah? [deh's'?
Where is the w.c.?	*Benjo wa dochira*	benjoh wah dohcheerah

English	Japanese (romanized).	Pronunciation.
I suppose you have baths here ?	*Uchi ni furo-ba ga aru darō?*	oo'chee nee foo'roh-bah gah ah'roo dahr*oh* ?
I want a warm bath	*Yu ni hairitai*	yoo nee h*i*-reet*i'* [reh
Give me some soap	*Shabon wo o-kure*	shah'bohn woh oh-koo'-
Give me a towel	*Taoru wo o-kure*	tahoh'roo woh oh-koo'reh
Where is the bell ?	*Rin wa doko desŭ?*	reen wah doh'koh deh's'?
Can you lend me some slippers ?	*Surippa wo is-soku kashĭte kureru ka?*	sooreep'pah woh ees-soh'- koo kah'sh'teh kooreh'- roo kah ? [dah
I want a candle	*Rōsoku wo iriyō da*	r*oh'*sohkoo woh eeree-y*oh'*
I think of leaving to-morrow	*Myōnichi shuttatsu shimashō*	mee-*oh'* neechee shoot- tah'tsoo sheemah-sh*oh'*
Call me early in the morning	*Asa hayaku okoshĭte moraitai*	ah'sah hah-yah'koo oh- koh'sh'teh mohr*i-ti'*
It is chilly to-night	*Konya wa yohodo samui n' da*	kohn'yah wah yohhoh'- doh sah-moo'ee n' dah
Put on more bed-clothes	*Yagu wo motto kakete o-kure*	yah'ngoo woh moht'toh kah-keh'teh oh-koo'reh
Send "Boots" to me	*Rōka-ban wo kochira ni yokoshĭte o- kure*	r*oh'*kah-bahn woh koh- chee'rah nee yohkoh- sh'teh oh-koo'reh
What do you require, sir? [water	*O atsuraye wa nanĭ de gozaimasŭ ?*	oh ahtsoorah'yeh wah nah'n' deh gohzimah's'?
Give me some hot	*Yu wo o-kure*	yoo woh oh-koo'reh
Clean my shoes	*Kutsŭ wo migaite moraitai* [*tai*	koo'ts' woh mee-nghĭ'teh mohr*i-ti'* [mohr*i-ti'*
I want a shave	*Hige wo sutte morai-*	hee'ngeh woh soot'teh
Is there a barber about here?	*Koko ni tokoya ga arimasŭ ka?*	koh'koh nee tohkoh'yah gah ahreemah's' kah ?
Send my boots to be repaired	*Kutsŭ wo naoshi ni yatte o-kure*	koot's' woh nah-oh'shee nee yaht'teh oh-koo'reh
Let this linen go to the laundry	*Kono mono wo sen- taku-ya ye dashĭte moraitai*	koh'noh moh'noh woh sentah'koo-yah yeh dahsh'teh mohr*i-ti'*
My clothes are wet	*Kimono-ga nurete imasŭ*	keemohnoh-ngah noo- reh'teh eemah's'
Please dry them	*Yoku kawakashĭte o-kure*	yoh'koo kahwahkah'sh'- teh oh-koo'reh
Brush my clothes	*Kimono wo burashi wo kakete o-kure*	keemoh'noh woh boorah'- shee woh kahkehteh oh- [koo'reh

English.	Japanese (romanized).	Pronunciation.
Are you going to change your clothes, sir?	*O meshi-mono wo o ki-kae nasaimasŭ ka?*	oh meh'shee-moh'noh woh oh kee-kah'eh nah-*si*-mah's' kah?
Let us have the bill	*Dōka, kanjō-gaki wo motte kite o-kure*	d*oh*'kah, kahnj*oh*'-ngah'-kee woh moht'teh kee'-teh oh-koo'reh
Is the luggage ready?	*Nimotsŭ no shitaku wa ii ka?*	neemoh'ts' noh sheetah'-koo wah *ee* kah?
Send the luggage to the station	*Nimotsŭ wo suteishon ye yatte o-kure*	neemoh'ts' woh sootay'-shohn yeh yaht'teh oh-koo'reh
Take me to the station	*Suteishon made nosete yatte kure*	sootay'shohn mah'deh nohsehteh yahtteh kooreh

Meals. (*Shokuji no koto.*)

(See Vocabularies 13 & 14, pages 24 & 25.)

Show me the bill of fare	*Kondate wo misete o-kure*	kohndah'teh woh mee-seh'teh oh-koo'reh
Please bring tea and cakes	*O cha to kwashi wo motte koi*	oh chah toh kwah'shee woh moht'teh koy
What is your order?	*O atsuraye wa nan de gozaimasŭ?*	oh ahtsoorah'yeh wah nahn deh gohz*i*-mah's'?
Please make me some tea	*Cha wo irete o-kure*	chah woh eereh'teh oh-koo'reh
I will make the tea myself	*Watakŭshi wa jibun de cha wo koshiraeru*	wahtah'k'shee wah jee'-boon deh chah woh koh-sheerah-eh'roo
I am hungry	*O naka ga sŭkimashĭta*	oh nah'kah gah s'kee-mah'sh'tah
I am thirsty	*Nodo ga kawakimashĭta*	noh'doh gah kahwahkee-mah'sh'tah
It is quite uneatable	*Mazukŭte taberarenai*	mahdzoo'k'teh tabehrah-rehn*i*' [n*i*'
—— undrinkable	*Mazukŭte nomenai*	mahdzoo'k'teh nohmeh-koh'reh deh tah'k'sahn
This is quite enough	*Kore de takŭsan*	
May I offer you some fish?	*Sakana wa ikaga de gozaimasŭ?*	sahkah'nah wah eekah'-ngah deh goh-z*i*-mah's'?
Thanks, I will take some [potatoes	*Hai, chodai itashimashō*	h*i*, chohd*i*' eetahshee-mahsh*oh*'
I am not fond of	*Imo ga kirai desŭ*	ee'moh gah kee-*ri* deh's'?

English.	Japanese (romanized).	Pronunciation.
It looks tasty	*Oishisō desŭ*	oy-sheeso*h'* deh's'
Which do you prefer?	*Dore ga yoroshiu gozaimasŭ?*	doh'reh gah yohrohshee'-oo goh-*zi*-mah's'?
I prefer roast to boiled	*Nita no yori wa yaketa no yoroshiu gozaimasŭ*	nee'tah noh yoh'ree wah yahkeh'tah no yohrohshee'oo goh-*zi*-mah's'
Either will do	*Sore wa dochira de mo yoroshii*	soh'reh wah doh-chee'rah deh moh yoh'rohsh*ee'*
I have nothing to eat	*Taberu mono ga nai*	tahbeh'roo moh'noh gah n*i* [kah?
Is the soup ready?	*Sōppu ga dekita ka?*	so*h*p'poo gah dehkee'tah
Dinner is ready (served)	*Gozen ga dekimashĭta*	goh'zen gah deh-keemah'-sh'tah [kah?
Do you like...?	*...ga o suki desŭ ka?*	...gah oh soo'kee deh's'
I must have them fresh [please	*Atarashiku nai no wa iranai*	ahtahrahshee'koo n*i* noh wah eerahn*i'*
Give me a little,	*Sukoshi o-kure*	sookoh'shee oh-koo'reh
There is none left	*Mō mina ni narimashĭta*	mo*h* mee'nah nee nah-reemah'sh'tah
Will you pass the mustard?	*Karashi wo o-kure?*	kahrah'shee woh oh-koo'-reh
Another cup of tea	*Cha wa mō ippai*	chah wah mo*h* eep-p*i'*
Give me some more sugar (milk)	*Satō (chichi) wo motto o-kure*	sahto*h'* (chee'chee) woh moht'toh oh-koo'reh
Put some more water in the teapot	*Dobin ye yu wo motto sashĭte o-kure*	doh'been yeh yoo woh moht'toh sah'sh'teh oh-koo'reh
Bring me the teapot	*Dobin wo motte kite o-kure*	doh'been woh moht'teh kee'teh oh-koo'reh
Have you any fresh butter?	*Deki-tate no bata ga arimasŭ ka?*	deh'kee-tah'teh noh bah'-tah gah ahreemah's' kah?
What fish have you?	*Dō iŭ sakana ga aru?*	d*oh* ee-*oo'* sahkah'nah gah ah'roo?
I will take some fish	*Sakana wo tabemashō*	sahkah'nah woh tahbeh-mahsho*h'*
Waiter, some bread	*Kyuji, pan wo o-kure*	kee-oo'jee, pahn woh oh-koo'reh
What wine will you take, sir?	*Sake wa, nani ga yoroshiŭ gozaimasŭ?*	sah'keh wah nah'nee gah yohrohshee-*oo'* goh-*zi*-mah's'?

English.	Japanese (romanized).	Pronunciation
Open the bottle and bring it here	*Tokkuri wo akete motte koi*	tohk-koo'ree woh ahkeh'-teh moht'teh koy
Show me the wine list	*Sake no hyō wo misete o-kure*	sah'keh noh hee-*oh'* woh meeseh'teh oh-koo'reh
Have you English beer?	*Igirisu-biiru wa arimasŭ ka?*	ee-ngheeree'soo-b*ee'*roo wah ahreemah's' kah?
What meat is there?	*Niku-rui wa nani-ga aru ka?*	nee'koo-roo'ee wah nah'-nee-ngah ah'roo kah?
Give me a slice of ham	*Hamu wo shĭto-kiri o-kure*	hah'moo woh sh'toh-kee'-ree oh-koo'reh
Have you any roast beef?	*Yaki-ushi ga aru ka?*	yah'kee-oo'shee gah ah'-roo kah?
Do you prefer well-done or under-done?	*Yoku yaita no-ga o suki desŭ ka, namayaki wo o konomi desŭ ka?*	yoh'koo y*i'*tah noh-ngah oh soo'kee deh's' kah, nahmah-yah'kee woh oh kohnoh'mee deh's' kah?
What will you take now?	*Kore kara nani wo sashi-agemashō ka?*	koh'reh kah'rah nah'nee woh sah'shee-ah-ngheh-mahsh*oh'* kah? [shee
A little of the fat	*Shiromi wo sukoshi*	sheeroh'mee woh sookoh'-
Give me some lean	*Akami no tokoro wo o-kure*	ah-kah'mee noh tohkoh'-roh woh oh-koo'reh
Pass me the sauce	*Sōsu wo o-kure*	s*oh*-soo woh oh-koo'reh
Will you carve that fowl?	*Sono tori wo kitte kurenai ka?*	soh'noh toh'ree woh keet'teh koorehn*i'* kah?
Change my plate	*Sara wo tori-kaete o-kure*	sah'rah woh toh'ree-kah-eh'teh oh-koo'reh
Will you have some potatoes?	*Imo wa ikaga de gozaimasŭ ka?*	ee'moh wah eekah'ngah deh goh-z*i*-mah's' kah?
Boiled potatoes; roasted potatoes	*Udeta-imo; yaki-imo*	oodeh'tah-ee'moh; yah'-kee-ee'moh [nahs*i'*
Hand me your plate	*Sara wo okashi nasai*	sah'rah woh oh-kah'shee
I will not take any	*Itadakimasen*	eetahdahkeemah'sen
I should like some buttered toast	*Bata-yaki pan wo o-kure*	bah'tah-yah'kee pahn woh oh-koo'reh
Shall I bring you some more?	*Mō sukoshi sashia-gemashō ka?*	m*oh* sookoh'shee sahshee-ah-ngheh-mahsh*oh'* kah?
No, thank you, I can't eat any more	*Arigatō, mō takŭ-san itadakima-shĭta*	ahree-ngaht*oh'*, m*oh* tahk'sahn eetahdahkee-mah'sh'tah

The Time. (*Jikoku.*)

(See Vocabulary 8, page 18.)

NOTE.—(1) The Japanese do not generally say "twenty minutes to four," or "a quarter to six," &c., but almost invariably state the minutes past the hour. For example, "twenty minutes to four" is expressed as "forty minutes past three," and "a quarter to six" as "forty-five minutes past five."

(2) A.M. is expressed by prefixing the word "*gozen*," and P.M. by the word "*go-go.*"

English.	Japanese (romanized).	Pronunciation.
What time is it?	*Mō nan-ji desŭ?*	mo*h* nahn-jee deh's'?
It is eight o'clock	*Hachi-ji de gozai-*	hah'chee-jee deh goh-*zi*-
Half-past nine	*Ku-ji han [masŭ*	koo-jee hahn [mah's'
A quarter to twelve [past one	*Jū-ni-ji jū-go-fun mae*	*joo*-nee-jee *joo*-goh-foon mah'eh
Twenty minutes	*Ichi-ji ni-jip-pun*	ee'chee-jee nee-jeep-poon
Ten minutes to two	*Ichi-ji go jip-pun*	ee'chee-jee goh jeep-poon
A quarter past four	*Yo-ji jū-go-fun*	yoh-jee *joo*-goh-foon
It is just about noon	*Kare kore hiru desŭ*	kah'reh koh'reh hee'roo
10 a.m.	*Go-zen-jū-ji*	goh-zen-*joo*-jee [deh's'
11 p.m.	*Go-go-jū-ichi-ji*	goh-ngoh-*joo*-ee'chee-jee
It commences at half-past one	*Ichi-ji han ni haji-marimasŭ*	ee'chee-jee hahn nee hahjeemahreemah's'
I will come to-morrow [ing	*Miōnichi mairimasŭ*	mee*oh*'neechee mi-ree-mah's'
Early in the morn-	*Asa hayaku*	ah'sah hah-yah'koo
It must be late	*Mō osok'arō*	mo*h* oh-sohk'ahro*h*'
Every other day	*Ichi nichi oki*	ee'chee nee'chee oh'kee
Dayafter to-morrow	*Myōgonichi*	mee-*oh*'ngoh-neechee
Day before yester-	*Issakujitsu*	ees-sah-koojee'tsoo
Half-an-hour [day	*Han-ji-kan*	hahn-jee-kahn
An hour and a half	*Ichi-ji-han kan*	ee'chee-jee-hahn kahn
For a short time	*Sukoshi no aida*	sookoh'shee noh *i*'dah
At any time	*Nandoki demo*	nahndoh'kee deh'moh
At the same time	*Dō-ji ni*	do*h*-jee nee

The Weather. (*Tenki.*)

(See Vocabularies 1 & 2, pages 13 & 14.)

It is fine weather	*Yoi o tenki de gozai-masŭ*	yoy oh ten'kee deh goh-*zi*-mah's'
It is most disagree-able weather	*Komarimashĭta o tenki desŭ*	kohmahreemah'sh'tah oh ten'kee deh's'

English.	Japanese (romanized).	Pronunciation.
It is really beautiful weather	*Makoto ni kekkō na o tenki desŭ*	mahkoh'toh nee kek-*koh'* nah oh ten'kee deh's'
I am knocked up by this heat	*Kono atsŭsa ni dōmo yowarimashĭta*	koh'noh ah'ts'sah nee d*oh'*moh yoh-wah-ree-mah'sh'tah
The heat is unbearable to-day	*Kyō no atsŭsa wa, koraeraremasen* [*nai*	kee-*oh'* noh ah'ts'sah wah, kohrah-eh-rahreh-mah'-sen [*ni*
It is terribly hot	*Atsŭkute shi-yō ga*	ahts'koo'teh shee-y*oh* gah
I will come to-morrow if fine	*Miōnichi tenki ga yoroshĭ-kereba, mairimasŭ*	mee-*oh'*neechee ten'kee gah yohroh'sh'-kehreh'-bah m*i*-reemah's'
Can you lend me an umbrella?	*Kōmori-gasa wo kashĭte kudasai-masŭ ka?*	k*oh'*mohree-ngah'sah woh kah'sh'teh koo-dah-s*i*-mah's' kah
Is it raining?	*Ame wa futte imasŭ ka?* [*imasŭ*	ah'meh wah foot'teh ee-mah's' kah? [eemah's'
It is raining a little	*Furu ni wa futte*	foo'roo nee wah foot'teh
It looks as if the rain would clear off	*Ame ga agarisō desŭ*	ah'meh gah ah-ngahree-s*oh* deh's'
We were (*or*, I was) kept in by the rain	*Ame ni furi-komare-mashĭta*	ah'meh nee foo'ree-koh-mah'reh-mah'-sh'tah
It seems likely to	*Ame ga furisō da*	ah'meh gah fooreeso*h* dah
It is snowing [rain	*Yuki ga furimasŭ*	yoo'kee gah fooreemah's'

Health. (*Karada no ambai.*)

(For Vocabulary see page 23.)

I feel ill	*Kagen ga warū go-zaimasŭ*	kah'nghen gah wahr*oo'* goh-z*i*-mah's' [mah's'
I have a sore throat	*Nodo ga itamimasŭ*	noh'doh gah eetahmee-
I have a headache	*Zutsū ga shimasŭ*	dzootso*o'* gah sheemah's'
I have caught cold	*Kaze wo hĭkimashĭta*	kah'zeh woh h(ee)kee-mah'sh'tah
I have a pain in my back	*Senaka ga itami-masŭ*	sehnah'kah gah eetah-meemah's'
I have a bad cough	*Hidoku seki ga demasŭ*	heedoh'koo seh'kee gah deh-mah's' [mah's'
I have a pain here	*Koko ga itamimasŭ*	koh'koh gah eetahmee-
You had better consult the doctor	*Isha ni mite morau ga yokarō*	ee'shah nee mee'teh moh-row' gah yohkahr*oh'*

English.	Japanese (romanized).	Pronunciation.
Please call a good doctor for me	*Dōzo yoi isha wo sagashĭte kudasai*	do*h*'zoh yoy ee'shah woh sah-ngah'sh'teh koodahs*i*
He will come immediately [come	*Mō jiki kimasŭ*	mo*h* jee'kee keemah's' [mah'sh'tah
The doctor has	*Isha-ga miemashĭta*	ee'shah-ngah mee-eh-
I wish to consult you [pulse	*Go shinsatsŭ wo negaimasŭ*	goh sheensah'ts' woh nehngh*i*-mah's' [ken
Let me feel your	*O myaku wo haiken*	oh mee-ah'koo woh h*i*'-
How do you feel today?	*Go byōki wa ikaga de gozaimasŭ?*	goh bee*oh*'kee wah eekah'ngah deh goh*zi*mah's'
Much better, thanks	*Arigatō gozaimasŭ. Ōki ni kokoroyoku narimashĭta*	ahree-ngah-t*oh*' goh-*zi*-mah's'; *oh*'kee nee kohkoh'roh yoh'koo nahreemah'sh'tah
Have it made up at a chemist's	*Kono kusuri no chōgō wa kusuriya ni sasenakereba ikemasen*	koh'noh koosoo'ree noh ch*oh*-ng*oh* wah koosoo-ree'yah nee sahsehnahkehreh'bah eekehmah'-
Where is there a chemist's shop?	*Kusuri-ya wa doko desŭ ka?*	koosoo'ree-yah wah [sen doh'koh deh's' kah?
Here is the medicine	*Kore wa kusuri de gozaimasŭ*	koh'reh wah koosoo'ree deh goh-*zi*-mah's'
This medicine is to be taken three times a day	*Kono kusuri wa ichi nichi sando dzutsu nomu no desŭ*	koh'noh koosoo'ree wah ee'chee nee'chee sahn'-doh dzoo'tsoo noh'moo noh dehs'

Correspondence. The Post-office. Telegrams.*

(*Shokan. Yŭbin. Dempō.*)

(For Vocabularies see pages 45, 46.)

Have no letters come this morning? [come	*Kesa, yūbin wa kimasen ka?*	keh'sah, y*oo*'been wah keemah'sen kah?
No, none have	*He! mairimasen*	heh! m*i*-reemah'sen
I have not received a letter (letters)	*Tegami wa hĭtotsŭ mo konai*	teh-ngah'mee wah sh(ee)-toht's' moh kohn*i*'
Please post this letter	*Kono tegami wo dashĭte o-kure*	koh'noh teh-ngah'mee woh dah'sh'teh ohkoo'reh

* No difficulty will be found in transacting postal or telegraphic business in Japan, as the routine is modelled upon English methods.

English.	Japanese (romanized).	Pronunciation.
He ought to be here by now [ing	*Mō kuru hazu da-ga!*	m*oh* koo'roo hah'dzoo dah-ngah!
I have heard noth-	*Tonto kikimasen*	tohn'toh keekeemah'sen
Has the mail steamer arrived?	*Yūbin sen wa tō-chaku shimashĭta ka?*	yoo'been sen wah t*oh*'-chahkoo sheemah'sh'-tah kah?
Go and see if the mail is (letters are) in	*Yūbin ga haitta ka itte mite o-kure*	yoo'been gah h*i*'t-tah-kah eet'teh mee'teh oh-koo'-reh
Are there any letters for me?	*Watakŭshi ni ateta tegami ga gozai-masŭ ka?*	wahtah'k'shee nee ah-teh'tah teh-ngah'mee gah goh-z*i*-mah's' kah?
Please forward my letters to...	*Watakŭshi ni ateta tegami wa ... ye todokete kudasai*	wahtahk'shee nee ahteh-tah teh-ngahmee wah... yeh tohdohkehteh koodahs*i*'
Please weigh this letter (these letters)	*Kono tegami no mekata wo kakete mite kudasai*	koh'noh teh-ngah'mee noh mehkah'teh woh kah-keh'teh mee'teh koodahs*i*'
How much is the postage on this letter (these letters)?	*Kono tegami no yū-binzei wa ikura kakarimasŭ ka?*	kohnoh teh-ngahmee noh yoobeenzay wah eekoo-rah kahkahreemahs' kah?
This letter is to be registered	*Kono tegami wo kakitome ni shĭte o-kure*	koh'noh teh-ngah'mee woh kahkee-toh'meh nee sh'teh oh-koo'reh
Receipt for registered letter	*Kaki-tome no uke-tori* [*mi*	kah'kee-toh'meh noh oo'-keh-toh'ree [ngah'mee
A registered letter	*Kaki-tome no tega-*	kah'kee-toh'meh noh teh-nahn' dah kah koh'reh
I am just going to read it	*Nan'da ka kore kara yomu tokoro desŭ*	kah'rah yoh'moo toh-koh'roh deh's'
Tell him to wait	*Matashĭte kudasai*	mahtah'sh'teh koodahs*i*'
I will send a reply later	*Ato kara go aisatsu wo mōshimashō*	ah'toh kah'rah goh *i*-sah'-tsoo woh m*oh*sheemah-sh*oh*
[gram?	[*masŭ ka?*	[mah's' kah?
Can I send a tele-	*Dempō wo yarare-*	dempo*h*' woh yahrahreh-
I have received a telegram from...	*... kara dempō ga kimashĭta*	...kah'rah dempo*h*' gah keemah'sh'tah
Has a telegram come for me?	*Watakŭshi ni ateta dempō-ga kima-shĭta ka?*	wahtah'k'shee nee ah-teh'tah dempo*h*'-ngah keemah'sh'tah kah?

English.	Japanese (romanized).	Pronunciation.
Please send this telegram	*Kono dempō wo dashĭte kudasai*	koh'noh dempo*h'* woh dah'sh'teh koodahs*i'*
I want a postal order	*Yūbin-kawase wo negaitō gozaimasŭ*	yoo'been-kahwahseh woh neh-ngh*i*-to*h'* gohz*i*mahs'
The payee's name and address is...	*Kawase-kin uketorinin no shukusho to seimei wa...*	kahwah'seh-keen ookehtohreeneen noh shookooshoh toh saymay' wah...
The sender's name and address is...	*Sashi-dashi-nin no seimei, shukusho wa...*	sah'shee-dah'shee-neen noh saymay', shookoo'shoh wah...
I am the sender	*Watakŭshi wa sashi-dashi-nin de gozaimasŭ*	wahtah'k'shee wah sah'shee-dah'shee-neen deh goh-z*i*-mah's'
Please cash this money-order (postal-order)	*Kono kawase-kin wo negaitō gozaimasŭ*	koh'noh kah-wah'sehkeen woh neh-ngh*i*-to*h'* goh-z*i*-mah's'

Introductions. (*Shō-kai.*)

Allow me to introduce Mr. ...	*Kono o kata wa ... San to osshaimasŭ. O hikiawase itashimasŭ*	koh'noh oh kah'tah wah ...sahn toh ohssh*i*mah's'; oh hee'kee-ahwah'seh eetahsheemah's'
Kindly give me a letter of introduction to Mr....	*Osore-irimasŭ ga... San ye go tensho wo kudasaimasen ka ?*	ohsohreh-eereemahs' gah ...sahn yeh goh tenshoh woh koodahs*i*mahsen kah
Here is the letter of introduction to him	*Kore wa tensho de gozaimasŭ*	koh'reh wah ten'shoh deh goh-z*i*-mah's'
Allow me to introduce myself to you; myname is ..	*Watakŭshi wa...to mōsu mono de gozaimasŭ*	wahtah'k'shee wah...toh mo*h'*soo moh'noh deh goh-z*i*-mah's'
Please introduce me to Mr....	*...San ye o hikiawase kudasaimasen ka ?*	...sahn yeh oh hee'keeahwah'seh koodahs*i*mah'sen kah ?
I beg to introduce Mr. ..., a friend of mine	*Konata wa ... San to iū, watakŭshi no hōyū de gozaimasŭ*	kohnah'tah wah ... sahn toh ee-*oo'*, wahtah'k'shee noh h*oh*-*yoo* deh goh-z*i*-mah's'
Here is my card	*Kore wa watakŭshi no meishi de gozaimasŭ*	koh'reh wah wahtah'k'shee noh may'shee deh goh-z*i*-mah's'

English.	Japanese (romanized).	Pronunciation.
Pleased to make your acquaintance	*Hajimemashĭte o me ni kakari-masŭ*	hahjeemehmah'sh'teh oh meh nee kahkahreemahs'
I trust you will honour me with your continued friendship	*Iku-hisashiku go kon-i wo negai-masŭ*	ee'koo-heesah-shee' koo goh kohn-ee woh neh-ngh*i*-mah's'
I will call again	*Mata agarimashō*	[sho*h*' mah'tah ah-ngahreemah-

In Town; Visiting. (*Shichū de; Mimai.*)

(For Vocabulary, see page 20.)

NOTE.—For hiring conveyances see "Travelling by Road," p. 83; see also "Enquiries," p. 79; and "Shopping," p. 101.

What shall we do?	*Dō shimashō?*	do*h* sheemahsho*h*'?
Very well; come along	*Sa! oide nasaimashi*	sah! oy'deh nah-s*i*-mah'-shee
Am I wrong to have come at this time?	*Ima jibun maitta no ga warui no desŭ ka?*	ee'mah jee'boon m*i*'t-tah noh gah wahroo'ee noh deh's' kah?
Excuse my having kept you waiting	*O machidō sama* [*ore*	oh mahcheedo*h*' sah'mah [maht'teh oh'reh
You wait here	*Omaye koko ni matte*	ohmah'yeh koh'koh nee
Suppose we go?	*Itcha dō desu?*	eet'chah do*h* deh's'?
I am tired; let us rest a little	*Kŭtabiremashĭta kara chotto yasu-mimashō* [*nai*	k'tah-beereh-mah'sh'tah kah'rah choht'toh yah-soomeemahsho*h*' [gah n*i*
I am tired out	*Kŭtabirete shi-yō ga*	k'tahbeereh'teh shee-yo*h*
Take care! (look out!) [self!	*Ki wo tsukero!* (blunt)	kee woh tsookeh'roh! [seh!
Take care of your-	*O daiji ni asobase!*	oh d*i*'jee nee ahsohbah'-ah'reh sah!
I say! (Hallo there!)	*Are sa!*	ohmah'yeh wah doh'koh
Where are you going?	*Omaye wa doko ye iku no da?* (fam.)	yeh ee'koo noh dah?
I am going out now for a walk	*Kore kara undō ni dekakemasŭ*	koh'reh kah'rah oondo*h*' nee deh-kahkehmah's'
I should like to accompany you	*O tomo itashimashō*	oh toh'moh eetahshee-mahsho*h*'
I was waiting for you	*O machi mōshite orimashĭta*	oh mah'chee mo*h*'sheeteh ohreemah'sh'tah
I was just going out	*Chōdo deru tokoro deshĭta*	cho*h*'doh deh'roo tohkoh-roh deh'sh'tah

English.	Japanese (romanized).	Pronunciation.
I shall walk as far as the post-office	*Yūbin-kyoku made aruite ikimasŭ*	yoo'been-kee-oh'koo mah'deh ahrooee'teh eekeemah's'
I will wait until this evening	*Komban made machimashō*	kohm'bahn mah'deh mahcheemah-sh*oh'*
Wait till I come	*Watakŭshi no kuru made, matte ite kudasai*	wahtah'k'shee noh koo'-roo mah'deh, maht'teh ee'teh koodahs*i'*
I cannot come	*Mairaremasenŭ*	m*i*-rahrehmahseh'n'
I am in a hurry	*Isogimasŭ*	eesoh-ngheemah's'
Be quick!	*Hayaku!*	hah-yah'koo!
What a grand sight!	*Yoi mi-harashi desŭ, ne!*	yoy mee-hahrah'shee deh's' neh!
We needn't hurry	*Isogu ni wa oyobanai*	eesoh'ngoo nee wah oh-yohbahn*i'*
Now I am at leisure	*Ima wa te-sŭki de gozaimasŭ*	ee'mah wah teh-s'kee deh goh-z*i*-mah's'
Kindly wait a little	*Sŭkoshi o machi nasai*	s'koh'shee oh mah'chee nahs*i'* [seh'n'
I will not wait	*Machi wa shimasenŭ*	mah'chee wah sheemah-sen'
I have come to borrow a hammer	*Kanadzuchi wo hai shaku ni marimashĭta*	kahnah-dzoo'chee woh h*i* shah'koo nee mahree-mah'sh'tah
I will send it back to-morrow	*Miōnichi o kayeshi mōshimasŭ*	mee*oh'*neechee oh kah-yeh'shee m*oh'*sheemah's'
We were just speaking about you	*Anata no o-uwasa wo shĭte iru tokoro deshĭta*	ahnahtah noh oh-oowah' sah woh sh'teh ee'roo tohkoh'roh deh-sh'tah
Go and tell him to be sure and come	*Kitto kuru yō ni sō itte koi*	keet'toh koo'roo y*oh* nee s*oh* eet'teh koy
I have lost my way	*Michi wo machigaeta*	mee'chee woh mah-chee-ngah-eh'tah
Direct me to...	*Michi wo oshiete kudasai...*	mee'chee woh ohshee-eh'-teh koodahs*i'*
Take the first turning to the right	*Tsugi no migi no yoko-chō ye o magan' nasai*	tsoonghee noh meenghee noh yoh'koh-ch*oh* yeh oh mah-ngah'n'nahs*i'*
Take the second turning to the left	*Hidari no ni-banme no yoko-chō ye o magan' nasai*	heedah'ree noh nee-bahn-meh noh yohkohch*oh* yeh oh mah-ngah'n'nah-s*i'*

English.	Japanese (romanized).	Pronunciation.
It is right in front of you	*Zutto tsuki-atari de gozaimasŭ*	dzoot'toh tsoo'kee-ahtah'-ree deh goh-*zi*-mah's'
This is the shortest way	*Kore wa ichi-ban chika-michi desŭ*	koh'reh wah ee'chee-bahn chee'kah-mee'chee deh's'
This is the longest way	*Kore wa yohodo mawari-michi desŭ* [*masŭ*	koh'reh wah yoh-hoh'doh mah-wah'ree-mee'chee deh's' [*zi*-mah's'
It is straight on	*Massugu de gozai-*	mahs-soo'ngoo deh goh-ah'noh sh'toh' noh toh-koh'roh woh ohshee-eh'-teh ah-ngheh-mahsh*oh*'
I will show you his place	*Ano hĭto no tokoro wo oshiete age-mashō*	
It is only five minutes' walk	*Aruite go fun gurai shĭka kakarima-sen*	ahrooee'teh, goh foon goor*i*' sh'kah kahkah-reemah'sen
I don't know anyone of that name	*Sō iŭ na no hĭto wo shirimasen*	so*h* ee-*oo*' nah noh sh'toh woh sheereemah'sen
I don't know where he lives	*Doko ni orimasŭ yara watakŭshi wa shirimasen*	doh'koh nee ohreemah's' yah'rah wah'tah'k'shee wah sheereemah'sen
Is your master (mistress) within?	*Danna (Oku sama) wa o uchi ka?*	dahn'nah (oh'koo sah'-mah) wah oh oo'chee kah?
No, he (she) has gone out	*He, o rusu de gozaimasŭ*	heh, oh roo'soo deh goh-*zi*-mah's' ?
Is Mrs. ..... at home?	*Okusama wa, o uchi de gozaimasŭ ka?*	ohkoosahmah wah oh oo'-chee deh goh*zi*mahs' kah?
Let your master know I have come	*Watakŭshi no kita koto wo danna ye shirasete o-kure*	wahtah'k'shee noh kee'-tah koh'toh woh dahn'-nah yeh sheerah-seh'teh oh-koo'reh
[and ask		
You had better go	*Kiite kuru ga ii*	kee'teh koo'roo gah *ee*
He is at home	*Uchi ni orimasŭ*	oo'chee nee ohreemah's'
Please come in	*Kochira ye o tōri nasai* [*mashi*	kohchee'rah yeh oh to*h*'-ree nahs*i*' [*si*-mah'shee
[minute		
Take a seat for a	*Chito o kake nasai-*	chee'toh oh kah'keh nah-
Who has come?	*Donata ga o ide ni natte orimasŭ ka?* [*mashĭta ka?*	dohnah'tah gah oh ee'deh nee naht'teh ohreemah's' kah? [mah'sh'tah kah?
Has someone come?	*Donata ka mairi-*	dohnah'tah kah m*i*-ree-
A visitor has come, sir	*O kyaku sama ga miyemashĭta*	oh kee-ah'koo sah'mah ngah mee-yeh-mah'sh'tah

English.	Japanese (romanized).	Pronunciation.
Show him (her) in	*O tōshi mose*	oh to*h*'shee moh'seh
Really it is an age since we last met [first	*Makoto ni shibaraku o me ni kakarimasen deshĭta*	mahkoh'toh nee sheebahrah'koo oh meh nee kahkahreemah'sen deh'-
Excuse my going	*O saki*	oh sah'kee [sh'tah
I have been so busy that I could not come and see you	*Isogashĭku te tsui go busata wo itashimashĭta*	eesoh-ngah'sh'koo teh tsoo'ee goh boosah'tah woh eetahsheemah'sh'tah
I must go now	*Ikanakŭ te wa narimasenŭ*	eekahnah'k' teh wah nahreemahseh'n'
Must you really go?	*Zehi okaeri ni narimasŭ ka?*	zeh-hee ohkah-ehree nee nahreemah's' kah?
Remember me to all at home	*Mina san ni dōka yoroshĭku*	mee'nah sahn nee d*oh*'kah yohroh'sh'koo
Go in peace! (to departing guest)	*O shidzuka ni irasshaimase!*	oh shee-dzoo'kah nee eerahs-sh*i*-mah'seh!
Good bye!	*Sayō nara!*	sah-y*oh*' nah'rah!
Please come again	*Mata irasshai*	mah'tah eerahs-sh*i*'
Did anyone call while I was out?	*Rusū-chū ni donata mo o ide wa nakatta ka?*	roos*oo*'-ch*oo* nee dohnah'-tah moh oh ee'deh wah nahkaht'tah kah?
A visitor came just as you left	*Chōdo o dekake no tokoro ye, kyaku ga miemashĭta*	ch*oh*'doh oh deh-kah'keh noh toh-koh'roh yeh, kee-ah'koo gah mee-ehmah'sh'tah [kaht'tah
I am glad I went	*Itta no wa yokatta*	eet'tah noh wah yoh-

Shopping. (*Kaimono.*)

(See Vocabularies 4, 6, 7, 13—17, pp. 15—18, 24—30.)

NOTE.—On entering a shop a gentleman should raise his hat, saying, "*Go men nasai!*" (*lit.*, "excuse me"). This is done whether the shopkeeper is a male or a female. A lady, of course, merely says "*Go men nasai!*"

I want some silk	*Kinu ga hoshiū gozaimasŭ*	kee'noo ngah hoh-shee*oo*' goh-*zi*-mah's'
This silk is very dear	*Kono kinu wa goku takai n' desŭ*	koh'noh kee'noo wah goh'koo tahk*i* n'deh's'
This material wears well	*Kono kire-ji mochi wa yoroshĭu gozaimasŭ*	koh'noh kee'reh-jee moh'-chee wah yoh-roh-sh*ee*'-oo goh-*zi*-mah's' [mah's'
I will guarantee it	*O uke-ai-mōshimasŭ*	oh oo'keh-*i*-m*oh*'shee-

English.	Japanese (romanized).	Pronunciation.
I don't guarantee it	*Uke-ai-masen*	ookeh-*i*-mah'sen
Please show me some gloves	*Tebukuro wo misete kudasai*	teh-bookoo'roh woh mee-seh'teh koodahs*i'*
How much is this cabinet?	*Kono tansu wa, ikura desŭ?* [*desŭ?*	koh'noh tahn'soo wah, eekoo'rah deh's'? [deh's'?
May I see it?	*Chotto mitai mon'*	choht'toh mee-t*i'* mohn'
I want to see that screen [would do	*Sono byōbu wo mitai*	soh'noh bee-*oh*'boo woh meet*i'* [mah's'
I should think it	*Yosasō ni omoimasŭ*	yohsahso*h'* nee ohmoy-keht-chah'koo
What is the lowest price?	*Ketchaku no tokoro wa ikura?*	noh toh-koh'roh wah eekoo'rah?
Is this vase expensive?	*Kono hana-ike wa takai no desŭ ka?*	koh'noh hah'nah-ee'keh wah tahk*i'* noh deh's' kah?
I will select the best from among these	*Kono uchi kara, ii no wo eridashi-mashō*	koh'noh oo'chee kah'rah, *ee* noh woh eh-reedah-shee-mahsho*h'*
May I choose for myself?	*Yori-dotte mo ii no desŭ ka?*	yoh'ree-doht'teh moh *ee* noh deh's' kah?
May I show it to you?	*O me ni kakete mo yō gozaimasŭ ka?*	oh meh nee kahkeh'teh moh yo*h* goh-z*i*-mah's'
[about ten		[kah?
Please give me	*Tō bakari kudasai*	to*h* bahkah'ree koodahs*i'*
This suits me, but the price is too high	*Shina wa, yoroshii ga, nedan ga osoroshii takai n' desŭ* [*masen*	shee'nah wah, yoh-roh-she*e'* gah, neh'dahn gah oh-soh-rohshe*e'* tahk*i'* n'deh's'? [mah'sen
It is not new [more	*Atarashĭ ku ari-*	ahtahrah'sh' koo ahree-mo*h* tah'k'sahn
I don't want any	*Mō takŭsan*	ahtsoorah-eh'teh ohkee-mah'sh'tah
I have ordered it	*Atsuraete okima-shĭta*	ohmoht'tah yoh'ree yahsoo'ee (tahk*i'*)
It's cheaper (dearer) than I thought	*Omotta yori yasui (takai)*	koh'reh wah wah-say'
This is native made	*Kore wa wasei*	ah'reh wah hahkoor*i'* deh goh-z*i*-mah's'
That is imported	*Are wa hakurai de gozaimasŭ*	koh'noh ho*h* wah, nah'oh yoh-roh-shee'oo goh-z*i*-mah's' [sen
This is a still better one	*Kono hō wa, nao yoroshiu gozai-masŭ*	tohteh'moh eekehmah'-nah'k'chah nahrah'n'
It won't do at all	*Totemo ikemasen*	
I must have it	*Nakŭcha naranŭ*	

English.	Japanese (romanized).	Pronunciation.
How much do you require?	*Dono gurai de yoroshiu gozaimasŭ?*	doh'noh goo-ri' deh yoh-rohshee'oo gohzimah's'?
I will buy these	*Kore wo kaimashō*	koh'reh woh kimahshoh'
How do you like these?	*Kono mono wa ikaga de gozaimasŭ?*	koh'noh moh'noh wah eekah'ngah deh goh-zimah's'?
I don't like any of [these	*Hĭtotsŭ mo kono-* [*manai*	sh'toh'ts' moh kohnoh-
How much do you ask for it?	*Nedan wa ikura?*	neh'dahn wah eekoo'rah?
I can't let you have them for less	*Motto yasuku shĭte agerare masen*	moht'toh yah-soo'koo sh'teh ah-nghehrah'reh
Are they really [genuine?	[*desŭ ka?*	mah'sen [deh's' kah?
Send the things to my hotel	*Kore wa homma Watakŭshi no mono wo yadoya ye yokoshite o-kure*	koh'reh wah hohm'mah wahtah'k'shee noh moh'-noh woh yahdoh'yah yeh yohkoh'sh'teh ohkoo'reh

Commercial and Trading. (*Shō-gyō.*)

(For Vocabulary see page 38.)

May I show you my samples?	*Watakŭshi no mihon wo goran kudasai mase?*	wahtah'k'shee noh mee'-hohn woh goh'rahn koo-dahsi' mah'seh? [mah's'
I can sell at...	*... de sashi-agemasŭ*	...deh sah'shee-ah-ngheh-
It is impossible to sell at that figure	*Totemo sono nedan de wa ura remasen*	tohteh'moh soh'noh neh'-dahn deh wah oorahreh-mah'sen
We will consider the matter	*Kangaete mimashō*	kahn-ngah-eh'teh mee-mahshoh'
I will consult my partner and let you know	*Nakama-no-mono to sōdan no ue, o shirase-mōshimasu*	nahkah'mah-noh-moh'-noh toh soh'dahn noh oo'eh, oh sheerah'seh-moh'sheemahsoo
I don't think my partner would consent to trade at that price	*Sono nedan de wa nakama-no-mono ga shōchi itashimasu-mai*	soh'noh neh'dahn deh wah nahkah'mah-noh-moh'noh gah shoh'chee eetah-sheemah'soo-mi
I'm afraid I shall lose on the sale of the goods	*Nimotsŭ wo ureba son wo shi-ya-shinai ka to omoimasŭ*	neemoh'ts' woh ooreh'-bah sohn woh shee-yah-sheeni' kah toh ohmoh-mah's'

English.	Japanese (romanized).	Pronunciation.
I will assume the liability	*Watakŭshi wa sono sekinin wo futan shimasŭ*	wahtah'k'shee wah soh'-noh sehkee'neen woh foo'tahn sheemah's'
I want samples of...	*... no mihon ga irimasŭ*	...noh mee'hohn ngah ee-reemah's'
I want some samples [stock	*Mihon ga irimasŭ*	mee'hohn ngah eeree-mah's'
We have none in	*O ainiku-sama*	oh *i*-nee'koo-sah'mah
The goods are inferior to sample	*Nimotsŭ wa mihon yori warui*	neemoh'ts' wah mee'hohn yoh-ree wahroo'ee
Show me several patterns	*Iro-iro no moyō wo misete moraitai*	ee'roh-ee'roh noh moh-yo*h'* woh meeseh'teh mohr*i-ti'*
When can you deliver if I give you an order?	*Chūmon sureba itsŭ goro shina-mono wo watashimasŭ ka?*	cho*o'*mohn sooreh'bah ee'ts' goh'roh shee'nah-moh'noh woh wahtah-sheemah's' kah?
I cannot give you an order	*Chūmon suru koto ga dekinai*	cho*o'*mohn soo'roo koh'-toh gah dehkeen*i'*
I wish to cancel the order	*Chūmon wo torikeshŭtai mon' desŭ*	cho*o'*mohn woh toh'ree-keh-sh'*ti'* mohn' deh's'
We will consult after receiving samples	*Mihon wo moratte kara, sōdan itashimashō*	mee-hohn woh mohraht'-teh kah'rah, s*oh'*dahn eetahsheemas*hoh'*
You must come down a great deal	*Zŭtto o make nasai*	dz*oo*t'toh oh mah'keh nahs*i'*
I can't come down	*Makarimasen*	mahkahreemah'sen
I can't buy at that figure	*Sono nedan de wa kaware nai*	soh'noh neh'dahn deh wah kahwahreh n*i*
What is your bottom price?	*Ketchaku no tokoro wa, ikura made makarimasŭ ka?*	keht-chah'koo noh toh-koh'roh wah, eekoo'rah mah'deh mahkahree-mah's' kah?
Have the goods shipped at once	*Isoide nimotsŭ wo fune ni tsumi-dasanakereba narimasen*	eesoy'deh neemoh'ts' woh foo'neh nee tsoo'mee-dahsahnahkeh-reh'bah nahreemah'sen
Have you shipped the goods?	*Nimotsŭ wo fune ni tsumi-dashŭta ka?*	neemoh'ts' woh foo'neh nee tsoo'mee-dah'sh'tah kah?

English.	Japanese (romanized).	Pronunciation.
These goods must be carefully packed	*Dōka kono mono wo minna yoku ki-wo-tsukete ni-dzukuri shite o-kure*	*doh*'kah koh'noh moh'noh woh meen'nah yoh'koo kee-woh-tsookeh'teh nee-dzookoo'ree shee'teh oh-koo'reh
Put this mark on the boxes	*Hako ni kono shirushi wo tsukete okure*	hah'koh nee koh'noh sheeroo'shee woh tsookeh'teh oh-koo'reh
The boxes must be tin-lined	*Hako no naka ni burikki wo haranakereba ikenai*	hah'koh noh nah'kah nee booreek'kee woh hah-rahnahkeh-reh'bah eekehn*i'*
	[*desŭ*	[deh's'
Trade is dull	*Shōbai wa fu-keiki*	sh*oh*'b*i* wah foo-kay'kee
Trade is good	*Keiki ga ii n' desŭ*	kay'kee gah *ee* n' deh's'
He has become bankrupt	*Ano hĭto wa shindai-kagiri ni narimashĭta*	ah'noh sh'toh wah sheen-d*i'*-kah-nghee'ree nee nahree-mah'sh'tah
There are some errors in the account	*Kanjō ni iro-iro machigai ga aru*	kahnj*oh'* nee ee'roh-ee'-roh mah-chee-ngh*i'* gah ah'roo
You have over-charged me	*Omaye wa taisō kake-ne wo tsuketa ne !*	ohmah'yeh wah *ti-soh'* kah'keh-neh woh tsoo-keh'tah neh !
This is a clerical error	*Kore wa kanjō chigai desŭ*	koh'reh wah kahnj*oh'* chee-ngh*i'* deh's'
I have deducted the errors	*Machigatta bun wo hikimashĭta*	mah-chee-ngaht'tah boon woh heekeemah'sh'tah
It is more than was arranged	*Hajime no kime yori takai*	hahjee'meh noh kee'meh yoh'ree tahk*i'*
I want a detailed account	*Kono kanjō wo betsu-betsu ni wakete, saimitsu ni kaite moraitai*	koh'noh kahnj*oh'* woh beh'tsoo-beh'tsoo nee wahkeh'teh, *si*-mee'tsoo nee k*i*'teh moh-*ri*-t*i'*
Here is a cheque for the amount of your account	*Kono ko-gitte wa kanjō zumi ni watasu*	koh'noh koh-ngheet'teh wah kahnj*oh'* dzoo'mee nee wahtah'soo
Send in our account	*Kanjō-gaki wo okutte kudasai*	kahnj*oh*-ngah'kee woh oh-koot'teh koodahs*i'*
Will you accept a bill?	*Kawase-tegata wa dō desho ?*	kahwah'seh-teh-ngah'tah wah d*oh* deh'shoh ?

Changing Money. (*Ryōgāe.*)

English.	Japanese (romanized).	Pronunciation.
Where is there a money-changer's?	*Ryōgae-ya wa dochira de gozaimasŭ?*	ree-*oh*'-ngah-eh-yah wah doh-chee'rah deh goh-*zi*-mah's'?
Can you give me change?	*Kane wa ryōgae ga dekimasŭ ka?*	kah'neh wah ree-*oh*'ngah-eh gah deh-keemah's' kah?
Yes, sir; what change do you wish?	*Hai, dekimasŭ. Dō iū kane to tori kaemashō ka?*	h*i*, deh-keemah's'; d*oh* ee-*oo*' kah'neh toh toh'-ree kahehmahsh*oh*' kah?
Will you give me Japanese money?	*Nihon no kane wo o-kure?*	nee'hohn noh kah'neh woh oh-koo'reh?
Please give me 10-yen Bank of Japan notes	*Nippon Ginkō no jiu yen satsŭ wo o-kure*	neep'pohn gheenk*oh*' noh jew yen sah'ts' woh oh-koo'reh
Give me the amount in...	*Taka wo...ni shĭte o-kure*	tah'kah woh...nee sh'teh' oh-koo'reh
Change this into small money, please	*Kore wo komakai zeni to tori-kaete kudasai*	koh'reh woh kohmahk*i*' zeh'nee toh tohree-kah-eh'teh koodahs*i*'
Will you cash this cheque for me?	*Kono ko gitte wo tori-kaete kudasaimasŭ ka?*	koh-noh koh-ngheet'teh woh toh'ree-kah-eh'teh koodahs*i*-mah's' kah?
What is the rate of exchange on English money?	*Igirisu to no kawase sōba wa dō narimasŭ?*	ee-ngheeree'soo toh noh kahwah'seh s*oh*'bah wah d*oh* nahreemah's'?
Please change me an English bank-note	*Igirisu no ginkō-shihei wo tori-kaete kudasaimasŭ ka?*	ee-ngheeree'soo noh gheenk*oh*'-sheehay' woh toh' ree-kah-eh'teh koo-dahs*i*mah's' kah?
A 10-yen Bank of Japan note	*Nippon Ginkō no jiu yen satsŭ*	neep'pohn gheenk*oh*' noh jew yen sah'ts'
A cheque	*Ko-gitte*	koh-ngheet'teh
A bill of exchange	*Kawase-tegata*	kahwah'seh teh-ngah'tah
Letter of credit	*Shinyō-jō*	sheen-y*oh*'-j*oh*
Banker's order	*Ginkō no shi-harai jō*	gheenkoh' noh shee-hah-r*i*' j*oh*
Money order (pos-tal)	*Yūbin-kawase*	y*oo*'been-kahwah'seh
Telegraphic draft	*Denshin-kawase*	den'sheen-kahwah'seh

MONEY, WEIGHTS & MEASURES.

(*Kingin; Kimme; Chō, tan, shaku.*)

NOTE.—With the exception of the *hiro* and the *tsubo*, all the names of the Measures, Weights, &c., given in the following tables are of Chinese origin, and are accompanied by the Chinese numerals only.

MONEY.

The currency is Decimal. The unit is the *yen*, a silver coin equivalent to about two English shillings (50 cents American), which has taken the place of the Mexican dollar, formerly used in Japan, but now obsolete.

One *yen* = 100 *sen*; one *sen* = 10 *rin*.

Gold Pieces of 2, 5, 10 and 20 *yen* are also coined.

Copper Coins vary from one-tenth of a *sen* (1 *rin*) to 2 *sen*.

There is also a Paper Currency, consisting of notes of from 5 *sen* upwards. The smaller notes are most in use, such notes as 10 and 20 *yen* being used principally in commerce. Not only in towns, but throughout Japan generally, paper money, and especially that of the Bank of Japan, is regarded with more favour than gold or silver coin.

Banking transactions, and indeed commercial transactions in general, are framed on English models. Thus, ordinary and telegraphic money orders are issued; there is a Post Office Savings Bank; and Letters of Credit, Bills of Exchange and Bankers' Orders are all in constant use.

WEIGHT.

10 *rin*	=	1 *fun*	=	5.8 grs. (troy)
10 *fun*	=	1 *momme*	=	58 ,, ,,
100 *momme*	=	1 *hyaku-me*	=	about $\frac{3}{4}$ lb. (av.)
160 ,,	=	1 *kin**	=	$1\frac{1}{3}$ lb.
1000 ,,	=	1 *kwamme*	=	8.28 ,,

* Foreigners have mostly to do with $\frac{1}{2}$ *kin*, 1 *kin* and upwards. 100 *kin* = 133$\frac{1}{3}$ lb. avoirdupois.

DRY GOODS MEASURE.

In measuring dry goods a *shaku* (termed *kujirajaku*) of 14.913 inches is employed. Silk and cotton goods are generally made up into pieces measuring a little more than 10$\frac{3}{4}$ yards (*tan*) and also into pieces of double that length (*hiki*).

The English yard is now becoming generally known in towns.

LONG MEASURE.

10 *rin*	= 1 *bu*	...	= 0.1193 in. ($\frac{1}{8}$ in.)
10 *bu*	= 1 *sun*	...	= 1.193 ,, ($1\frac{1}{5}$ in.)
10 *sun*	= 1 *shaku* or *kaneshaku*		= 11.93 in. (nearly 1 foot)
6 *shaku*	= 1 *ken*	...	= 71.58 ,, (nearly 2 yds.)
10 ,,	= 1 *jō*	...	= 119.3 ,, (nearly 10 ft.)
60 *ken* (nearly)	= 1 *chō*		= 119.30 yds. (about 120 yds.)
36 *chō*	= 1 *ri*	...	= 2.44 miles

For nautical measurements, the *kai-ri*, which equals the European geographical mile, is now in general use; whilst for indicating the depth of water, the *hiro* (about 5 ft.) is employed.

SUPERFICIAL (LAND) MEASURE.

1 *tsubo*	= about 36 sq. ft.		
30 ,,	= 1 *se*	= 118.6 sq. yds.	
10 *se*	= 1 *tan*	= 1186 ,,	(over $\frac{1}{4}$ acre)
10 *tan*	= 1 *chō*	= 2.45 acres	(2 a. 1 r. 32 p.)

The *tsubo* is the common unit of measurement.

MEASURE OF CAPACITY.

10 *sai*	= 1 *shaku*	= $\frac{1}{51}$ pint	
10 *shaku*	= 1 *gō*	= about $\frac{1}{3}$ pint	
10 *gō*	= 1 *shō*	= ,, $3\frac{1}{5}$ pints	
10 *shō*	= 1 *tō*	= ,, 4 gallons	
10 *to*	= 1 *koku*	= ,, 39.7 ,,	

This measure is employed for grain and liquids. The *shō* equals 0.397 (about two-fifths) of a gallon. The *koku* is employed for measuring junks, and is equal to about 4-27ths of a ton (nearly 3 cwt.), or $2\frac{1}{2}$ *piculs*. (1 *picul* = 100 *kin*.)

POSTAGE.

The postal rates *from* Japan to the United Kingdom are as follows:—

For **Letters**	...	10 sen per $\frac{1}{2}$ oz.
Postcards	...	4 sen
Newspapers (ordinary)		2 sen

To Japan, from the United Kingdom:—

Letters	... ...	$2\frac{1}{2}$d. per $\frac{1}{2}$ oz.
Postcards	...	1d.
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(In Roman Character.)

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2. Reading Exercises, with Pronunciation and Translation.
3. Japanese Extracts, with Key.

III.—Vocabularies: Japanese-English. English-Japanese.

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BY

H. J. WEINTZ.

SECOND EDITION.

London:
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1907.

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NOTE TO SECOND EDITION.

The proposal to issue a second volume of Japanese under the title of "Japanese Self-Taught," referred to in the Preface of this book—see opposite page—has now become an accomplished fact, and in the new volume the Publishers have carried out the idea of issuing a conversational phrase-book, consisting of the classified sentences in English and Japanese comprising Part II. of the first edition of "Japanese Grammar Self-Taught," together with a large number of classified Vocabularies. Throughout the work the pronunciation of the Japanese words has been added in accordance with Marlborough's well-known and popular system of phonetics, so that each page is arranged in three columns, viz., the English, Japanese (romanized) and the phonetic pronunciation respectively.

The space thus set at liberty in the Grammar has been filled by inserting three new sections of useful Exercises, as follows:—

A. Exercises for translation, in English and Japanese alternately, with Key.

B. Reading Exercises, interlined with the English phonetic pronunciation, and with Key.

C. Additional Extracts (short) from Japanese works, with translation.

The Exercises for translation (section A) consist of conversational sentences of a most practical and useful character, and both the Exercises proper and the Key may be used for translation, each forming the key to the other.

For this new matter the Publishers are indebted to Mr. J. Fife Mortimer, who for many years has made a special study of the Japanese language and literature.

The two works now form "a very comprehensive and "useful manual of the Japanese language, for students, "commercial men and traders, missionaries, travellers and "tourists." (See Preface, "Japanese Self-Taught.") They may be obtained bound together in one volume, entitled "Japanese Self-Taught and Grammar."

London, 1907.

PREFACE.

The scheme of this work is to provide a **complete manual of the Japanese language** rather than a phrase-book for travellers and others temporarily visiting Japan. Such visitors have not been overlooked, however, for a large number of **Conversational Phrases and Sentences**, conveniently classified, have been added, (including many of those running through the SELF-TAUGHT SERIES), together with full Vocabularies alphabetically arranged. The Publishers propose to develop these sections for issue under the title of "Japanese Self-Taught."*

The Japanese people, by their intelligence, energy, and enterprise—so remarkably displayed of late years—have raised their country to a prominent position amongst the Nations of the World, both politically and *commercially*. A great and growing interest, fostered by our recent alliance with its government, is being manifested towards "THE BRITAIN OF THE PACIFIC," and there is a **growing necessity** for a simple and inexpensive hand-book of the Japanese Language, which the present volume is designed to meet.

The work is carried out in the ROMAN CHARACTER, as for all practical purposes of international communication the Roman alphabet is being steadily adopted by the Japanese themselves. The native characters are however given, together with the rules of transliteration and a number of illustrative examples, so that the student may possess himself of the key to native literature.

Japanese is usually looked upon by Europeans as being terribly difficult to learn, but in reality it is *extremely easy*

* See "Note to Second Edition" on preceding page.

when studied in the Roman character; the want of a really practical grammar on modern lines has probably given rise to the idea referred to. The Syntax certainly *is* formidable to a European, as it is quite different from anything met with in Western languages, but Syntax is of very minor importance in Japanese—at least as regards making one's-self understood. A Japanese would be quite intelligible in England if he said "I to shop went, a book to buy," and *vice versâ* an Englishman would convey his meaning equally well by a similar distortion of a Japanese sentence, especially as the language itself is highly elliptical, thus accustoming Japanese people to readily infer meanings from context, &c.

The **simplicity of the language** is shown by such facts as that there is only one person in each tense—no *concord* (cf. French, and especially German)—no long lists of exceptions to rules,—only two irregular verbs of common occurrence,—and that it is *purely phonetic* (a most important point). The Author speaks advisedly in stating that one can make himself perfectly understood after far less time spent in study than is necessary in the case of any European language. Of course, to attain anything approaching syntactical accuracy, a much longer course of study is necessary than for obtaining an equal degree of proficiency in French, German or Spanish.

The **Grammar** has been compiled from the Author's notes, accumulated during many years' experience in preparing candidates for examinations, etc., and much of the matter introduced has been suggested by the questions and the difficulties of pupils. No attempt has been made to discuss verb-roots, archaic forms, and other matters interesting to philologists, but of no value to anyone taking up the study for practical purposes. The **Vocabularies** and **Conversational Phrases** are the outcome of a very great amount of time and care, bestowed on them with the object of ensuring completeness and accuracy in supplying the **words**

and phrases in actual use. The sentences are not mere literal translations from the English, but are those which would be used by a Japanese under similar circumstances. They are, in fact, not English-Japanese, but *Japanese-Japanese*, and in compiling them the Author has had the advantage of the co-operation of native linguists and others. The **literal translation** of Japanese sentences, in numerous instances throughout the book, will afford valuable assistance in synthetical construction, and will be found to lend considerable interest to the study of the language, by revealing the quaint and primitive nature of the native manner of putting ideas together.

The whole structure of the language is quite alien to anything found in Europe. In German, French and Spanish, for example, the equivalents for "give me," viz., *Geben Sie mir*, *donnez-moi*, and *déme*, respectively, may be taken as models, or forms which hold good for any noun which may be affixed. Not so in Japanese; an equivalent for "give me" cannot be isolated as it forms part of the context, and similarly with other expressions.

The **greatest care** has been taken to ensure that all the words found in the vocabularies are strictly conversational, so that the student will learn to employ the words in ordinary use, and will not be led into treating his Japanese hearers to such comicalities as "Condescend to demonstrate the route to —," instead of "Please tell me the way —." Many dialects are spoken in Japan, as in most countries, and yet the standard language is everywhere understood and spoken also, and anyone who carefully studies and masters the contents of this book, may rest assured that he can travel anywhere in Japan and make himself understood wherever he may go.

With regard to **pronunciation**, romanized Japanese is so purely phonetic that it has not been found necessary to introduce a third and phonetic column in the Conversations

and Vocabularies in this volume (*see* Parts II. and III.), but with the few simple rules of pronunciation stated and exemplified in the early pages, and bearing in mind that, with few exceptions, **each letter has only one sound,** that **that sound never varies,** and that **every letter in each word must be distinctly sounded,** the student will readily acquire facility of speech in the language. Out of the 2,000 words (about) in the vocabularies, there are only four which present any divergency from the rules, and only two in the whole of the phrases, and in these cases I have noted the deviation and supplied an imitated pronunciation.

The short **extracts from Japanese authors** which are included, with literal and free translations, seem commonplace and puerile to English eyes, but they are thoroughly typical of the matter found in the few novels in the language. Fiction is beneath the notice of educated readers and writers, but there are signs indicating that it will be cultivated in the near future, and that a call will be made for translations of the leading English novels.

Students, Naval*, Military, and other Professional and Commercial men, Travellers and Tourists, will find this Manual of the greatest service, whether as a practical guide to the Language, or as a Conversational Phrase-book for every-day needs.

H. J. WEINTZ.

Shipley, 1904.

* The **Admiralty** offer special privileges and inducements to officers in the Royal Navy to STUDY JAPANESE.

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JAPANESE GRAMMAR SELF-TAUGHT

Part I. GRAMMAR, SYNTAX, Etc.

The Syllabary, Pronunciation, Accent.

THE SYLLABARY.

The native characters used for writing the Japanese language are comprised in two alphabets termed "Syllabaries," —the *Katakana*, which consists of the remnants of forty-seven Chinese square characters, and the *Hiragana*, which is composed of a number of cursive forms of Chinese symbols. Both of them differ entirely from any European alphabet and mode of writing, so that their acquisition at the commencement of the study of the language would really prove a hindrance to the student's progress. It is quite possible to obtain a thorough knowledge of the spoken language through the medium of the Roman characters, and, having gained an insight into the grammatical peculiarities, the student can easily transpose the Romanized characters into either of the two native Syllabaries, which may then be memorized in a few hours.*

In Japanese there are no separate *letters*, as these are understood in European languages, each of the characters of the syllabaries virtually representing a *syllable*; n final, which has a symbol to itself, forming the one exception.

Each syllable is composed of a vowel preceded by one of the consonants—*k* (or *g*, see p. 10), *s*, (*z* or *j*), *t* (*d*), *n*, *h* (*b* or *p*), *m*, *y*, *r*, *w*. Thus, every syllable is supposed to terminate with a vowel, and usually does so; e.g., *ka-ga*, *ga-ku*, *i-ka-nga-shi-i*. The exceptions occur principally in foreign words, or are produced by contractions.

The following table exhibits the syllables of the Japanese language in the Roman character, and arranged according to what is termed the *Go-jiu-on*, or "fifty sounds."

* For the Syllabaries in the native character see pages 96, 97.

THE SYLLABARY.

Vowel Syllables.

a	i	u	e	o

Consonant Syllables.

ka *ga*	ki *gi*	ku *gu*	ke *ge*	ko *go*
sa *za*	shi *ji*	su *zu*	se *ze*	so *zo*
ta *da*	chi *ji*	tsu *dzu*	te *de*	to *do*
na	ni	nu	ne	no
ha *ba* *pa*	hi *bi* *pi*	fu *bu* *pu*	he *be* *pe*	ho *bo* *po*
ma	mi	mu	me	mo
ya	i	yu	ye	yo
ra	ri	ru	re	ro
wa	i	u	ye	wo

By learning the nine consonants *k*, *s*, *t*, *n*, *h*, *m*, *y*, *r*, and *w*, together with the five consonantal softenings *g*, *z*, *d*, *b*, and *p*, the Syllabary is readily committed to memory.

PRONUNCIATION.

1. The Vowel Syllabics.

These are pronounced as pure vowels, having much the same sounds as in Spanish, Italian, &c., but are always short unless marked with the usual diacritic sign (*ō*, *ū*, &c.).

Character.	Sound represented.	Phonetic sign.*
ā	approximately as *a* in *father*	*ah*
ī (ii)	,, *i* ,, *machine*	*ee*
ū	,, *oo* ,, *food*	*oo*
ē	,, *a* ,, *date*	*eh*
ō	,, *o* ,, *sore*	*oh*
a	,, *a* ,, *man*	ah
i	,, *i* ,, *tin*	ee
u	,, *oo* ,, *foot*	oo†
e	,, *e* ,, *bed*	e (*or* eh)
o	,, *o* ,, *polo*	oh

* As used on pages 14 and 15. † Not dwelt on.

I and *u* are frequently cut so short as to become nearly inaudible. In such instances they are written throughout this book *ĭ*, *ŭ*. Thus, *shĭta*, with one of its meanings, is usually pronounced as if written *sh'ta*; *matsŭ*, with one signification, is pronounced *mats'*.

In the combinations *ai*, *au*, *ae*, *ao*, *ui*, *ei*, *oi*, each vowel is distinctly sounded. They read as follows:—*ah-ee* (= the English diphthong represented by *i* in *mile* or *y* in *my*—phonetic sign *i* or ah-ee), *ah-oo* (like *ow* in *how*), *ah-eh*, *ah-oh*, *oo-ee*, *eh-ee* (like *ay* in *gay*), *oh-ee* (like *oy* in *boy*).

2. The Consonant Syllabics.

These are pronounced by combining the consonants and the vowels.

It will be observed that the Syllabary contains certain repetitions and irregularities. Thus we find *shi* where we should expect *si*, *fu* for *hu*, *i* for *yi*, *i* for *wi*; and so on. These anomalies are due to the inability of the Japanese to pronounce the sounds for which the above irregularities are substituted.

Note.—This peculiarity considerably modifies the conjugation of verbs, and should therefore be carefully borne in mind by the student.

The consonants have the same, or nearly the same, sounds respectively as in English, with the exception of the following:—

R, r.—In the syllabic *ri*, the *r* is pronounced somewhat like the English *d*; that is, in its articulation the tip of the tongue touches the roof of the mouth at the same point as in pronouncing the letter *r* itself, but with the substitution of the *d* sound. In the other syllabics *r* more resembles the English *r*, but in none of them is the trill so decided as in, say, Scotch, French, or German.

H, h, and **F, f,** are regarded as identical in Japanese, and their pronunciation is somewhat similar. In pronouncing *f*, the lower lip does not quite come in contact with the upper teeth, but remains at about the same distance from them as in pronouncing *wh* in the word *when*.

G, g, at the commencement of a word has the hard sound of *g* in the English *go*, *gain*, or *gum*; in all other positions like *ng* in *singer*. [Phonetic sign "ng" in Roman type; see p. 15.]

T, t, and **D, d,** are pronounced as in Italian; that is, the tip of the tongue is brought into contact with the upper teeth, instead of touching the front part of the roof of the mouth. With the majority of Japanese speakers no perceptible difference is made between *zu* and *dzu*.

Ye.—In this syllable the *y* is mute in most words, and is sometimes omitted in the Roman character. In some words y is used as a vowel in place of i (ee).

N at the end of syllables and words is like the French nasal *n*, i.e., somewhat similar to *ng* in the English *thing* or the *n* in *bank*.

The syllabics *ga*, *za*, *da*, &c., printed in italics in the Syllabary, all commence with *softened* consonants, and are regarded by the Japanese merely as modifications of the syllabics commencing with hard consonants in the lines immediately preceding them, and not as different syllables.

NOTE.—In the native characters this distinction is represented by placing a diacritic sign by the side of the hard-consonant symbol; thus *ka* accompanied by the sign is read *ga*, *shi* is read *ji*, and so on.

The modification of a hard into the corresponding soft consonant often occurs in the formation of derivatives and compounds, so that this change (which with the diacritic sign, is termed *nigori*, or impurity), should be carefully noted.

When a letter is doubled it must be fully sounded twice, as *onna* (pronounced *ohn-nah*) ; *katta* (*kaht-tah*).

ACCENT.

The accentuation of Japanese words is much less prominent than that of English, the various syllables of the same word having an almost uniform degree of emphasis. Quickened, or silenced, vowel sounds frequently render prominent the other portions of the word, but, as a general rule, the stress is laid about equally on each syllable. The sound of the word *gozarimasu*, for example, is almost evenly emphasized—*go-za-ri-mas'*, the terminal *u* being nearly inaudible, and the syllable *masu* receiving but a very slight accent, the emphasis over and above the stress laid on the other three syllables being barely perceptible.

(*a*) In words of *two syllables* the accent is, as a rule, on the *first syllable*, as *hi'ro*, *tsu'ru*.

EXCEPTIONS.—When the vowel sound of the first syllable is short *i* or *u*, and when a long or double vowel sound occurs in the last syllable, the accent is laid on the last syllable, as *shĭka'*, *tsŭki'*, *hirō*, *musū*.

(*b*) In words of *three syllables* the accent is, as a rule, on the *second syllable*, as *ara'shi*, *moto'mŭ*.

EXCEPTION.—When the second syllable is short, as *ĭ* or *ŭ*, the first syllable bears the accent, unless the final syllable has a double (long) vowel sound ; in which case the primary accent is laid on the last syllable, and a secondary (subordinate) accent on the first, as *ta''ĭra'*, *a''tsŭku'* ; *chi'kŭ-shō''*, *bo'kŭ-tō''*.

(*c*) In *polysyllables* the accent is on the *last syllable but one*, as *Hakoda'te*, *Yokoha'ma*.

EXCEPTION.—If the last syllable but one contains *ĭ* or *ŭ*, the accent is thrown back upon the preceding syllable, as *asa'gĭta*, *Shimo'tsŭke*.

N.B.—Bear in mind that in *all* words accent goes to long syllables, and whenever two such long syllables come

together they are pronounced with equal stress. Examples: *Kanā'gawa, aimashō', hō-bō, shō-sō.*

NOTE.—In a very few instances of words written exactly alike, but with different meanings, there are differences in pronunciation which cannot be brought under a general rule, but must be learned by experience. These difficulties, however, need not trouble the student, and the preceding rules will suffice for all ordinary needs.

Examples of Phonetic Pronunciation,

illustrating the preceding rules.

English.	Japanese.	Pronunciation.
Oh!	*mā*	m*ah*
old lady	*obāsan*	oh-b*ah*'sahn
is good	*yoroshī*	yoh-roh-sh*ee*'
good	*ii*	*ee*
listening	*kiite*	k*ee*'teh
province	*shū*	sh*oo*
mother-in-law	*shūtome*	sh*oo*'tohmeh
interpreter	*tsūji*	ts*oo*'jee
(an interjection)	*nē!*	n*eh*
Miss	*nēsan*	n*eh*'sahn
already	*mō*	m*oh*
suitable	*sōtō*	s*oh*-t*oh*
chopsticks	*hashi*	hah'shee
new	*atarashĭki*	ah-tah-rah'sh'kee *or* ah-tah-rahsh'kee
one	*ichi*	ee'chee
melon	*uri*	oo'ree
a little	*sŭkoshi*	s'koh'shee
two	*fŭtatsu*	f'tah'-tsoo
sailor	*sendō*	sehn-d*oh*
harp	*koto*	koh'toh
adversity	*wazawai*	wahzahwah'ee
perilous	*ayaushi*	ah-yah-oo' shee
not returning	*kaerazu*	kah-eh-rah'dzoo
mending (*verb*)	*naosŭ*	nah'oh's'
firebrand	*moyekui*	moh-yeh-koo'ee
politeness	*rei*	ray (reh'ee)

English.	Japanese.	Pronunciation.
a little	*choito*	choh'eetoh *or* choy'toh
very	*goku*	goh'koo
a kind of palanquin	*kago*	kah'ngoh
two (in enumera-argument [tion)	*fū*	f*oo*
	ron	rohn
flying (*verb*)	*tonde*	tohn'deh
noisy	*sōzōshī*	s*oh*-z*oh*-sh*ee*
nun	*ama*	ah'mah
shampooer	*amma**	ahm'mah
hole	*ana*	ah'na [ah(n)'nah]
such	*anna**	ahn'nah
a sound	*oto*	oh'toh
a husband	*otto*	oht'toh

Parts of Speech.

The Japanese language, which is probably related to Mongol and to Manchu, differs entirely in composition and method of use from any European tongue.

The classification of Japanese words differs materially from that adopted by Western grammarians in dealing with their languages, but the components of Japanese sentences do duty for what are usually termed *Nouns*, *Pronouns*, *Numerals*, *Adverbs*, *Prepositions*, *Conjunctions*, and *Interjections*. The great majority of these words are *uninflected*, and are divided by native grammarians into two broad classes according to their importance, namely (1) *Na*, (2) *Teniwoha*.

(1) *Na* are the *name-words* proper.

(2) The *Teniwoha* consist of the suffixed syllables or particles, which correspond to the *Prepositions*, *Conjunctions*, and *Interjections* of the English and allied languages. They also serve as terminal inflections for Adjectives and Verbs.

The Japanese also make use of words which correspond with the *Verbs* and *Adjectives* of Western speech, and are termed *Kotoba*, i.e., "words," or *Hataraki-kotoba*, i.e.,

* *Amma* and *anna* are respectively contractions of *amuma* (a-mu-ma) and *anuna* (a-nu-na), their original forms, and thus illustrate the rule stated on p. 9 (3rd par.).

"working-words," so named on account of their activity in assuming continual change of form. They are inflected to express mood, tense, &c.

It will be seen, then, that in Japanese there are in reality but two classes of words: (i.) *Uninflected words*, including NA and TENIWOHA, and (ii.) *Inflected words*, HATARAKI-KOTOBA; and it must be borne in mind by the student that the classification according to European methods—i.e., into nouns, pronouns, adverbs, &c.—adopted in this work, is for his own convenience in study, and is not the native mode of dealing with the language.

THE ARTICLE.

The Japanese language has no Article, definite or indefinite; thus, *otoko* signifies indifferently "the man," "a man," "man."

Definiteness may, however, be expressed by periphrasis. Thus, whilst in English "the letter" signifies a particular object which has been the subject of conversation previously, to express the same idea in Japanese it is necessary to use some such periphrase as "letter *just mentioned*," "letter *I wrote*," "letter *brought now*."

THE NOUN.

The Noun has no inflection to mark gender, number, or case. In other words, there is no declension.

Gender.

(1) Names of inanimate objects are neuter, as in English.

(2) In general no distinction is made between the masculine and feminine. Thus, *mŭma* signifies indifferently "horse" or "mare"; *dori*, "cock" or "hen"; and the sex must be inferred from the context.

In a very few cases, however, difference in gender is indicated by the use of different words, as

otoko, man;	*onna*, woman;
musuko, son, boy;	*musŭme*, daughter, girl;
chichi, father;	*haha*, mother.

In some instances, gender is distinguished by prefixing *o* or *on* for the masculine, *me* or *men* for the feminine; as

on dori, a cock;	*men dori*, a hen;
o ushi, a bull;	*me ushi*, a cow.

Similarly:

otoko no ko, a male child (*literally*, man-child);
onna no ko, a female child (*lit.*, woman-child).

Number.

Number is indicated by the addition of prefixes and suffixes. Thus, if it be desired to specify only one particular thing, the numeral for "one," *hito*, *hitotsu*, or *ichi*, is added to the name of the thing either as prefix or suffix; as

hito-hako, one box = a box;
hon-hitotsu, one book = a book.

Ordinarily the plural is not distinguished from the singular, but plurality can be expressed when necessary by adding *particles* such as *domo*, *ra*, *gata*, *shū (shiu)*, or *tachi* to the singular, as

ninsoku domo, coolies;	*kodomo ra*, children;
yakunin gata, officials;	*tomo dachi*, friends;
hyakushō shū, farmers;	*danna shiu*, masters.
yakunin tachi, officers;	

NOTE.—*Gata* and *tachi* are used to show respect, whilst *ra* is generally employed in speaking to coolies and menial servants.

Plurality is sometimes expressed by repeating the noun, as

tokoro, a place;	*tokoro-dokoro**, places;
shina, an object;	*shina-jina**, all kinds of objects;
kuni, a country;	*kuni-guni**, all countries;
kusuri, a medicine;	*kusuri-gusuri**, all kinds of medicines.

* In most instances the second half of the word takes the *nigori*, i.e., its initial consonant is softened. (See p. 13.)

Case.

Case is expressed in Japanese by means of certain terminations, called "postpositions," added to the noun. These postpositions, so far as they extend, answer the same purpose as the English *prepositions*, or the case-endings of a Latin noun.

Example:—

Nom.	*Tori*, or *tori ga*,	a bird.
Gen.	*tori no*, or *tori ga*,	of a bird, *or* a bird's.
Dat.	*tori ni*, or *tori ye*,	to a bird.
Acc.	*tori*, or *tori wo*,	a bird.

Voc.	*tori*, or *tori yo*,	O bird!
Abl.	*tori kara*, or *tori yori*,	from a bird.
Loc.	*tori ni*,	at, to, *or* in a bird.
Agent	*tori de*,	with, *or* by means of, a bird.

N.B.—The plural terminations are placed between the noun and the postpositions, as

Yakunin gata ni kippu wo misemashita. — I showed my ticket to the officers.

(*Literally*,* Officers...to ticket showed.)

Classes of Nouns.

As in most European languages, nouns may be divided into *Primitive*, *Derivative*, and *Compound*.

I. Primitive Nouns.

These are nouns which cannot be referred to any root—being roots in themselves—that is, they are undecomposable; as *inu*, dog; *te*, hand; *kaze*, wind; *yama*, mountain.

II. Derivative Nouns.

These are formed from other nouns, and also from adjectives and other parts of speech, by means of prefixes and suffixes. They are divided into Abstract, Augmentative, Diminutive, Concrete, and Verbal Nouns.

1. *Abstract Nouns.*—These are formed chiefly from adjectives by adding to the stem *-sa*, which is equivalent to the English *-ness* in *brightness*, *happiness*, &c. Thus, from *takai*, high, is formed the abstract noun *takasa*, height; *wakasa*, youthfulness (from *wakai*, young); *omosa*, weight (from *omoi*, heavy).

True adjectives and some verbal forms, followed by *koto* (thing, fact), are also used as compound abstract nouns, as

takai koto height (*lit.*, high thing);
komaru koto, anxiety (*lit.*, trouble thing).

2. *Concrete Nouns.*—Compound concrete nouns may be formed by adding the word *mono*, thing, to adjectives and to some verbal forms. Thus, *umai mono*, delicacy, is formed from *umai*, delicious, and thing; *ao mono*, vegetables, from

* In the literal translations the Particles have not been included. Their significations will be found in the section on Particles. (See p. 69.)

aoi, green, and thing; *mono-shiri*, a learned man, from *shiru*, to know.

3. *Augmentative Nouns.*—The prefix *ō*, great, is used as an augmentative to other nouns, as

ō arashi, great storm (*i.e.*, tempest);
ō gurai, great eater (*i.e.*, glutton);
ō bune, great boat (*i.e.*, ship, vessel, &c.).

4. *Diminutive Nouns.*—These are formed by prefixing to other nouns the syllable *ko*, little; as

ko yama, little mountain (*i.e.*, hill);
ko inu, little dog (*i.e.*, puppy).

5. *Verbal Nouns.*—A large number of these are merely the unaltered stems of verbs, as

warai, laughter, from *warau*, to laugh;
nokori, remainder ,, *nokoru*, to be left over;
soshiri, evil-speaking ,, *soshiru*, to speak evil;
kakushi, pocket ,, *kakasu*, to hide;
hikari, brightness ,, *hikaru*, to shine.

III. Compound Nouns.

These nouns, which are very numerous, are formed in many ways, of which the principal are:—

(*a*) A noun + a noun, as

honya, a bookseller, from *hon*, a book, and *ya*, house;
kusuri-ya, a druggist's, from *kusuri*, medicine, and *ya*, house;
hanazono, a flower-garden, from *hana*, flower, and *sono*, garden.

(*b*) The stem of an adjective + a noun, as

yasu-mono, cheap article, from *yasui*, cheap, and *mono*, thing;
aka-gane, copper, from *akai*, red, and *kane*, metal;
waru-kuchi, evil-speaking, from *warui*, bad, and *kuchi*, mouth.

(*c*) A verbal form + a noun, as

urimono, an article for sale, from *uri* (stem of *uru*, to sell) and *mono*, thing;
nusubito, a thief, from *nusumu*, to steal, and *hito*, person;
moyekui, a firebrand, from *moyasu*, to burn, and *kui*, stake.

(*d*) A noun + a verbal form, as
hito-goroshi, a murder *or* murderer, from *hito*, person, and *korosu*, to kill;
ki-chigai, a lunatic, from *ki*, spirit, and *chigau*, to be wrong.

(*e*) A verbal form + a verbal form, as
kigaye, a change of clothing, from *kiru*, to wear, and *kayeru*, to change;
nukigaki, a synopsis, from *nuku*, to draw out, and *kaku*, to write down.

NOTE.—(1) In compound nouns the second component usually receives the *nigori* (see p. 13). Thus, the *h* of *hito* is changed into *b* in the compound *nusubito*; the *k* of *koroshi* into *g* in *hito-goroshi*; the *k* of *kaki* into *g* in *nuki-gaki*. (See *c*, *d*, and *e*, above.)

(2) The final vowel of the first component of a compound noun is often changed. This change is most common in connection with the letter *e*, which is replaced by *a*, as
sakate, drink-money, from *sake*, beer, and *te*, hand;
saka-oke, a sake (beer) vat, from *sake* and *oke*;
kaza-deppō, an air-gun, from *kaze* and *teppō*.

(3) As will be seen subsequently, certain parts of verbs and adjectives are, for purposes of syntax, regarded as nouns.

THE PRONOUN.

Pronouns in Japanese are for the most part merely nouns which have in process of time become pronominal. They are grouped together in various classes for the different degrees of respect and politeness which form so prominent a part of the general culture of the country.

The pronouns may be classified as *Personal*, *Possessive*, *Demonstrative*, *Interrogative*, *Indefinite*, *Relative*, *Reflexive*.

Personal Pronouns.

1. SINGULAR.

(*a*) *First Person.*

Watakŭshi, I, is the ordinary polite word for the pronoun of the first person.

Temaye is used in token of humility by the lower classes to their superiors. It is also employed for the second person.

Watashi and *washi* are used by intimate friends.

Boku serves for soldiers and students.

Ore is used with a lesser degree of respect, and is employed generally by servants, &c., to each other.

Examples :—

Watakŭshi wa kajiya de gozarimasŭ, [*lit.*, I...blacksmith...am]	I am the blacksmith.
Ore mo ikō, [*lit.*, I too will go]	I will go too.
Boku wa gakkō ye kaeru tokoro da, [*lit.*, I...school to return place am]	I am on the way back to school.

(*b*) *Second Person.*

Anata (= *ano kata*, that side) is really a pronoun of the *third* person which has gradually come to be employed for the *second*, like the German *Sie*. It is a polite form used to address equals or superiors, and is sometimes used as a noun as in *kono anata*, this gentleman.

Omaye (*omae*) *san* is nearly identical with *anata*, but more familiar, and is used principally by women.

[N.B.—The above will be found to suffice for Europeans.]

Kimi serves for students and soldiers.

Kisama and *temaye* show the least degree of respect, and are used to address people of the lowest class.

Sensei is employed to address professors and learned men in general.

Danna (master), *danna-san*, or *danna-sama* is used by an employé in addressing his principal.

Other words in use for the second person are:—*O nushi* (very familiar), *sokka* (formal), *sochi* (to inferiors), *ware* (among country people), and *unu* (abusive).

Examples :—

Omaye koko ni matte ore, [*lit.*, you here waiting remain.]	You wait here.
Anata ni o hanashi moshitai koto ga gozarimasu, [*lit.*, you...talk wish to, thing there is]	There is something I wish to tell you.
Kimi wa doko ye iku ka ? [*lit.*. you...where to go...?	Where are you off to ?
Unu berabō me,	You impertinent fellow !

(*c*) *Third Person.*

Are. This is used indifferently for "he" or "she," and is often replaced by the more respectful forms *ano hito*, that man, that woman; *ano o kata*, that gentleman, that lady; or *ano onna*, that woman.

Tō-nin, "the person in question," is often used for "he."

Aitsu is a contemptuous equivalent for *are*.

Examples :—

Ano o kata Tōkyo no akindo ia nai ka, — Is he not a Tokio merchant?
[*lit.*, ...Tokio...merchant is (he) not?]

Are wa mō Hiōgo ni tsukimashĭtarō, — He (she, it) has probably arrived in Hiogo by now.
[*lit.*, ...already Hiogo...has-probably-arrived]

2. Plural.

The plurals are formed from the singular, as in nouns, by adding *domo*, *gata*, *ra*, *shiu* (*shū*), and *tachi* (see p. 17). Thus, *watakŭshi*, I—*watakŭshi domo*, we; *ore*, *orera*, *are*, he, she, it —*arera*, they; *omaye*, *omaye gata*, you (thou), you; &c.

The grammar of the personal pronouns is like that of nouns, and particles (see pages 69–77) are affixed in the same manner as with nouns. It must be observed, however, that, with the pronouns of the first and second persons, the employment of plural particles, when two (or more) persons are intended, is much more frequent than in the case of nouns, and a Japanese often uses *watakŭshidomo* (we) for "I."

As in Latin and Spanish, personal pronouns are usually omitted unless they are used *emphatically*, or in cases where ambiguity would arise from their omission. Thus, "I never saw that woman before," would be rendered, *Are wa sen ni miyenakatta onna da*, unless the person addressed might be in doubt as to whether the speaker were referring to himself or to another person, in which case *watakŭshi* would be employed. In such sentences as "*I* am going home, but *you* had better remain here," the pronouns should be inserted because the significance depends on the emphasis laid on them.

Possessive Pronouns.

The Possessive Pronouns are simply personal pronouns with the possessive particle, *no* or *ga*, added to them, as

watakŭshi no, my; *anata no* / *omaye no*, your; *watakŭshi domo no*, our; *ano hito no*, his.

Mine, *yours*, *his*, *hers*, *theirs*, are also rendered by *watakŭshi no*, *anata no*, &c., but they can readily be distinguished from *my*, *your*, &c., by observing the particles used with them or by examining the context.

Examples:—

Anata no gakkō wa dochira desŭ? Whereabouts is your school?
[*lit.*, your school...whereabouts is?]

Watakŭshi no wa atarashiu gozarimasŭ; anata no wa furū gozarimasŭ, Mine is new; yours is old.
[*lit.*, mine...new is; yours...old is]

Ano hito no iye wa yohodo tōi, His house is a long distance away.
[*lit.*, that man's house...very much is far]

Demonstrative and Interrogative Pronouns.

NOTE.—With these pronouns are given several words closely allied to them in derivation and meaning, and which may be treated advantageously at the present stage.

1. THIS. Root, Ko or Ka.

kore (noun);	*konna*, this kind of;	*kayō*, this manner;
kono (adj.);	*konnani* (adv.);	*kahodo*, this much;
konata (pron.);	*koitsu*, this fellow;	*kaku*, or *ko*, thus.

Ko, *ka*. The root appears only in the compounds given in the above table; in *ko-toshi*, this year; and in a few other words of very rare occurrence.

Kore (plural, *korera*), this. *Kore* is a noun meaning "this one" when the object is near or in the possession of the speaker, and more rarely "this person"; as

Kore wa ikura desu ka? As to this thing, how much is it?

Kore wa nani da? What is this?

Kono, this, these, is an adjective corresponding to the French *ce, cette, ces*; as

kono michi, this road; *kono hako*, this box.

Konata (for *kono kata*), this side, is in reality a pronoun of the first person, and is often used for "I," but it is more frequently employed for the second person.

Konna, konnani; this kind of, in this kind of way. *Konna* is for *kore naru*, being this; *konnani* for *kore naru ni*, in being this.

Koitsu, this fellow, is also applied to inanimate objects. It is a contraction from *ko-yatsu* (*yatsu* = fellow), and is a very contemptuous expression.

Kono yō ni, in this manner, and *kono yō na*, this kind of, are almost synonymous with *kayō* and *kayō na*, and occur more frequently.

Kahodo, this much. *Kore hodo* is also used with a very similar signification, as

Korehodo osoroshĭkatta koto wa gozarimasenŭ, I was never so afraid in my life.
[*lit.*, this-much frightened-was thing...is not]

Kaku, kō, thus. *Ko* is much more frequently used than *kaku*, but the latter is sometimes met with in certain expressions, such as *to mo kaku mo*, even so, even thus (= at all events, however).

2. That (2nd person). Root, So or Sa.

sore (noun);	*sonna*, that kind of;	*sayō*, that manner;
sono (adj.);	*sonnani* (adv.);	*sahodo*, that much;
sonata (pro.);	*soitsu*, that fellow;	*shika, so* or *sō*, so.

Sore is a noun meaning "that one," when the object is near or in the possession of the person spoken to, as

Sore wa kinodoku na koto de gozarimasŭ, That is a sad thing.
[*lit.*, that...sad...thing is]

Sono is an adjective, and is joined to nouns, as

Sono hako, That box ("near you," perhaps "your box").

Doko de sono mŭma wo o kai nasatta? Where did you buy that horse?
[*lit.*, where...that horse...buy did]

Note.—The remarks with reference to the words under "This" (above) apply also to the corresponding ones in this table.

Examples:—

Sore wa chodō yoi,	As for that one (it is) just right.
Sore wa kinodoku na koto de gozarimasŭ,	That is a sorry affair.
Ame ga furi sō mo nai, [*lit.*, rain...fall...even is not]	It does not seem likely to rain.
Sō da sō yo, [*lit.*, that is appearance]	So it would seem.
Dare ga so iimashĭta? [*lit.*, who...so said]	Who said so?

3. That (3rd person). Root, A.

are (noun); *anna*, that kind of; *aitsu*, that fellow;
ano (adj.); *annani* (adv.); *ā*, in that way, so.
anata (pro.);

Are is a noun meaning "that one," when the object is far away, not in possession of the speaker, or out of sight; as

Are wa nan desu?	As for that (yonder), what is it?

Ano is an adjective, also referring to something far away, not in possession of the speaker, or out of sight; as

*Ano kajiya wa kita ka?** [*lit.*, that blacksmith...come]	Has that blacksmith come?

Are and *sore*, *ano* and *sono*, must not be regarded as interchangeable. *Kore* may be termed the demonstrative pronoun of the first person, *sore* of the second person, and *are* of the third. *Sore* and *sono* are connected with the present subject of conversation, whilst *are* and *ano* are employed when a new topic is introduced. Thus, *sono kura* means "that saddle" (near or in the possession of the listener); *ano kura*, "that saddle" (you had yesterday, &c.).

Note.—The Japanese often commence a sentence with the word *ano* as serving merely to attract the attention of the person addressed, something like the English "'Er" or "I say!" in the phrases "'Er, would you kindly tell me the way to...?" and "I say, just take hold of this!"

Example:—*Ano, Kanda san,* I say! Mr. Kanda.

The words *konata* (for *kono kata*), this side, *sonata* (for *sono kata*), that side, and *anata* (for *ano kata*), that side, when employed as pronouns, ought really to signify "I," "you,"

* See remarks on Interrogation, p. 85.

"he," "she," "it," respectively, and *konata* often does stand for "I," but generally, by a peculiar anomaly, they are employed for the second person.

Ayō and *ahodo* are not in use, the expressions *ano yō* and *are hodo* being employed instead.

Examples :—

A iu hanashi wa mettani kikimasenŭ, — It is seldom we hear a story of that kind.
[*lit.*, that-way called story...seldom hear]

Are wa, dare no uchi desŭ? — Whose is that house (yonder)?
[*lit.*, that as-for, who of house is-it?]

A iu fūzetsu wa ate ni naranai, — One cannot depend on reports of that kind.
[*lit.*, that-kind report...dependence do not become]

Are wa nan' da? — What is that?
[*lit.*, that...what is]

4. That (3rd person). Root, Ka.

kare (noun); *kano* (adjective); *kyatsu*, that fellow.

Examples :—

Kare kore hiru desŭ, — It is just about noon (*hiru*).
Nani ya ka ya, — Anything whatever.

Note.—These expressions are not in very common use, except by the upper classes. Their meanings are similar to those in the columns under "That" on the preceding page.

Kano is sometimes employed with the meaning "a certain."

5. Who. Root, Da.

dare (noun).

Examples :—

Dare ga sō itta? — Who said so? (*familiar*).
Dare ni kane wo yatta? — To whom did he give the money?
[*lit.*, ...to, money...gave]

Note.—The places of the words not appearing under this head are supplied by the derivatives of *do*, which (see No. 6, following).

6. Which. Root, Do.

dore (noun); *donata* (pron.); *dō*, how;
dono (adj.); *donnani*, what kind of; *donna* (adv.).

Dore is an old form of *idzure*, which is still employed with the meanings "at any rate," "however." *Idzure* is an abbreviation of *idzure ni mo*, which signifies literally "in whichever case."

Examples :—

Dore ga ichiban ii ka ? Which is the best ? (*familiar*).

Dore wa yoroshiu gozarimasŭ ? Which do you like best ?
[*lit.*, which...good is]

Donata is employed as a polite substitute for *dare*, a still more respectful phrase being *donata sama*. Thus, *Donata desu ?* who is it ? (who is there ?)

Dōka, somehow, and *dōzō*, somehow or other, are formed from *dō*, and both may be used to translate the English "please"; as

Dōka o negai mōshimasu, Please do !
[*lit.*, somehow...beg...]

Examples :—

Dono gurai yoroshiu gozarimasŭ, How much do you require ?
[*lit.*, what quantity good is]

Do shĭyō ? What shall we do ?
[*lit.*, how shall do]

Donnani ureshi ka shiremasenŭ, I cannot tell you how pleased I am.
[*lit.*, how much joyful, cannot know]

7. WHAT. Root, **Na.**

nani (pron.); *nanihodo*, how much; *naze*, why.

Nani is employed for inanimate objects only. No adjective form exists, *nanno*, *nani no*, or *dono* being used instead.

Examples :—

Nani go yō de gozarimasu ? What can I do for you ?
[*lit.*, what honourable business is there]

Nani shi ni kata ? What has brought you here ?
[*lit.*, what do to have come]

Nanno go yō desŭ ka ? What is your business ?
[*lit.*, what...business is]

Naze is an abbreviation of *na-zo-ye*, which is composed of the root *na*, the emphatic *zo*, and the ejaculatory particle *ye*. (See Particles, pages 69–77.) Thus, *Naze hayaku konai ?*— why do you not come quickly ? (*lit.*, why quickly not come ?).

Examples :—

Nani to ka shiyō wa arimasumai ka ? Can nothing be done ?
[*lit.*, ...do manner will not be]

Kono mono wa nanda ? What is this object ?
[*lit.*, this object...what is]

Sono mŭma wa nan to iu? What is that horse called?
[*lit.*, that horse...what is called]

Indefinite Pronouns.

There are certain phrases which, employed pronominally to signify *number*, *comparison*, *quantity*, &c., may be regarded as INDEFINITE PRONOUNS. These locutions are formed by adding to the Interrogative Pronouns the particles *ka*, *mo*, *demo*, and *zo*. Thus:

dare ka, somebody;
dare mo, anybody, somebody;
dare de mo, anybody;
nani ka, something, anything;
nani de mo, anything, something;
dore ka, some one thing;
dore mo, any one thing;
dore de mo, anything whatever;
nani mo, anything at all;
nani zo, *nanzo*, something or another, any.

Interrogative *adverbs* may in a similar manner become indefinite, as *doko*, where: *doko demo*, anywhere; *dokka* (for *doko ka*), somewhere.

Dare mo, *dore mo*, and *nani mo* are ordinarily employed with negative verbs, and are equivalent to the English words "nobody" and "nothing."

The respectful forms for *dare* are:—
donata ka, somebody; *donata mo*, everybody.
donata de mo, anybody;

Examples:—

Dare ka shĭta ni matte oru, Somebody is waiting below.
[*lit.*, ...below...waiting remains]
Dare ka sō itta, Someone said so.
[*lit.*, someone so said]
Dore mo shiranŭ, Nobody knows.
Dare mo shitte imasen, Nobody knows it.
Dare de mo yoroshiu gozarimasŭ, Anyone whatever will do.
[*lit.*, ...good is]
Dare de mo shitte imasu, Everyone knows it.
Donata mo ikaremasen, No one can go.
Kyūji ni nani ka o yari nasare, Give something to the waiter.
[*lit.*, waiter to, ...give, do please]

Kono hako no naka ni nani ka haitte iru ka ? Is there anything in this box ?
[*lit.*, ... box ... inside ... having entered is]

Nani ka chōdai, Please give me something.
[*lit.*, ...please-give]

Nani mo gozarimasenŭ, There is nothing at all.

Donata de mo ikareru, Anyone can go.

Dore de mo chōdai, Please give me any one of them.

Dore mo ikemasen ka ? Will not one of these suit you?

Nani mo arimasen, I have nothing at all.

Doko ka de mita yō ni omoimasŭ, I think I have seen (him) somewhere.
[*lit.*, ... seen manner ... think]

Relative Pronouns.

The Relative Pronoun proper does not exist in Japanese, and reference or relation to another noun or pronoun in the sentence is expressed by employing the *verb* of the relative clause as an *adjective*, placing it before the word to which the relative pronoun refers. Thus, for "the robber who ran away" we may say, "the run-away robber," which is exactly equivalent to the phrase *nigeta dorobo.*

Examples :—

Anata go o uri nasatta inu, The dog which you sold.
[*lit.*, ... sell did dog]

Kareta matsu, The pine which withered.
[*lit.*, the withered pine]

Nihon go wakaranŭ hito, A man who does not know Japanese.
[*lit.*, Japanese language not-understand man]

Kanda to iŭ hito, The man who is called Kanda.
[*lit.*, Kanda, that-called person]

Reflexive Pronouns.

jibun, self ; *jibun no, waga*, one's own ;
tagai ni, each other, one another.

Jibun is often replaced by *jishin* or *onore.*

Waga only occurs in the expressions *waga kuni*, one's own country ; *waga ko*, one's own child ; *waga kiōdai*, one's own brothers and sisters ; and a few others.

Tagai ni is really an adverb, meaning "mutually."

Examples :—

Jibun ga warui, [*lit.*, himself...is bad]	It is his own fault.
Tagai ni tasŭkeru,	They help each other.
Jibun de dekinai kara tetsŭdatte kudasare, [*lit.*, ... cannot because, lending hand give]	Help me, please, because I cannot do it myself.

THE NUMERAL.

Cardinal Numerals.

In Japanese the employment of Numerals is very intricate, but as they are in frequent use the student should become acquainted with their names and uses.

The words employed for numbering up to *ten*, and those which stand for *one hundred*, *one thousand*, and *ten thousand*, form the basis of all the others.

From *one* to *ten* the numbers are indicated by two groups of words, one group consisting of words whose origin is purely Japanese, whilst the other is composed of words of Chinese origin. The Japanese series for the numbers above *ten* has now fallen into disuse, its place being taken by a continuation of the Chinese scale.

In Japanese, therefore, the elements of cardinal enumeration are as follow :—

	Japanese.	Chinese.
一 1.	*hŭtotsŭ.*	*ichi.*
二 2.	*fŭtatsŭ.*	*ni.*
三 3.	*mitsŭ.*	*san.*
四 4.	*yotsŭ.*	*shi.*
五 5.	*itsutsŭ.*	*go.*
六 6.	*mutsŭ.*	*roku.*
七 7.	*nanatsŭ.*	*shichi.*
八 8.	*yatsŭ.*	*hachi.*
九 9.	*kokonotsŭ.*	*ku.*
十 10.	*tō.*	*jiu.*
十一 11.		*jiu ichi.*
十二 12.		*jiu ni.*
十三 13.		*jiu san.*
二十 20.		*ni jiu.*

	Chinese.
二十一 21.	*ni jiu ichi.*
30.	*san jiu.*
40.	*shi jiu.*
60.	*roku jiu.*
80.	*hachi jiu.*
百 100.	*hiaku.*
200.	*ni hiaku.*
300.	*sam biaku*.*
600.	*rop piaku*.*
800.	*hap piaku.*
千 1,000.	*sen.*
2,000.	*ni sen.*
萬 10,000.	*man.*

* The letter changes which occur will be understood from the examples appearing under *Auxiliary Numerals* (see p. 32).

NOTE.—(1) It will be observed that combinations from the Chinese series are employed between *one* and *one hundred*; such as *ten-one* = 11, *ten-two* = 12, *ten-three* = 13, *two-ten* = 20, *two-ten-one* = 21, &c.

(2) Above *one hundred* a like combination of the lower numerals occurs; thus, *two hundred* is represented as in English, *two-hundred*, &c.

(3) For *ten thousand*, however, a separate word is used—*man*, and numbers beyond this are expressed by its multiples. Thus, 150,000 is *jiu go man*; 1,000,000, *hiaku man*.

(4) Consecutive numerals are arranged as in English, thus:
150 is *hiaku go jiu*; 1128, *sen hiaku nijiu hachi*;
1868, *sen hap piaku rokujiu hachi*;
1904, *sen ku hiaku shi*.

(5) *Riō*, both, is frequently employed instead of *ni*, two; as *Riō san nin*, two or three persons.

(6) *Shichi jiu*, seventy, is sometimes replaced by *nana jiu*; as *Nana jissen*, seventy cents.

The following rules must be observed in the use of the numerals:—

1. The *Chinese* numerals below eleven must be employed only when standing *alone*, or when preceding monosyllabic or uncompounded nouns derived from the *Chinese*; as

ku nin, nine men; *jiu go kin*, fifteen katties;
rop piaku, (for *roku hiaku*), six hundred.

2. When employed with nouns of purely Japanese origin the terminal *tsŭ* of the Japanese numerals is dropped, as

mi hako, three boxes; *fŭta hiro*, two fathoms;
yo tsutsumi, four parcels.

Notice also that*—

(1) The numeral may stand alone, as

Ikutsŭ aru?	How many are there?
Nanatsŭ gozarimasŭ,	There are seven.

(2) The numeral is frequently placed *after* the noun, as *mikan mitsŭ*, three oranges.

(3) The possessive particle *no* is often introduced after a numeral, when the latter *precedes* the noun, as *mitsŭ no mono*, three things. (*Mono* = thing.)

* No satisfactory rule can be given for these customary and arbitrary practices, and the same remark will apply to other usages mentioned in the succeeding pages of this work.

Auxiliary Numerals.

In Japanese, objects are usually enumerated as so many things of a certain class or species, by the medium of what are termed Auxiliary Numerals, somewhat corresponding with the English expressions, "eight head of cattle," "three sets of harness," "four brace of partridges," &c. The noun is placed first, the numeral and class following; the numeral is seldom joined immediately to the noun.

Examples:—*Kami ichi mai*, one sheet of paper.
[*lit.*, paper, one, flat (object)]
Sara jiu mai, ten plates.
[*lit.*, plate, ten, flat (objects)]
Kodomo jiu ichi nin, eleven children.
[*lit.*, children, eleven (human objects)]
Fude go hon, five pencils.
[*lit.*, pencil, five (sticks or cylindrical objects)]

Note.—The majority of these auxiliaries are of Chinese origin, and come under Rule 1 of the preceding section (p. 31), but several of them are native words, and come under Rule 2; as *kura mi tomai*, three go-downs.*

The following are the most commonly used of these numerals, and they will be found to suffice for all ordinary needs:—

Nin is applied to *human beings*.

1, *ichi nin*, or *hĭtori*;	6, *roku nin*;
2, *ni nin*, or *fŭtari*;	7, *shichi nin*;
3, *san nin*;	8, *hachi nin*;
4, *yottari*, or *yo*† *nin*;	9, *ku nin*;
5, *go nin*;	10, *jiu nin*; &c.

Examples:—*Onna roku nin*, six women.
[*lit.*, woman, six persons]
Ninsoku ni nin, or *ninsoku fŭtari*, two coolies.

Hiki for *animals*, a *draught* of a net, *pieces* of silk, &c.; as 1, *ip piki*; 2, *ni hiki*; &c.

Examples:—*Kinu ippiki*, one piece of silk.
Ushi nambiki? how many head of cattle?

* "Go-down" is a common term for a warehouse or store throughout the East. It is a corruption of the Malay *gādong*, warehouse.

† In many expressions the Japanese substitute *yo* for *shi*, *nana* for *shichi*, and *kyu* for *ku*, in order to avoid certain ambiguities of sound, and also an unpleasant suggestion of the word *shinin* (dead person) by the expression *shi nin* (four persons).

Wa helps to count *birds* and *bundles*, as 3, *sam ba*; 4, *shi wa*.

Examples:—*Tsuru shi wa*, four storks.
Maki sam ba, three bundles of wood.

Hon is used in connection with *sticks*, *cylinders*, *long* and *round articles*, such as pencils, masts, poles, bottles, trees, &c.; as 5, *go hon*; 6, *rop pon*.

Examples:—*Kasa go hon*, five umbrellas.
Ki rop pon, six trees.

Mai is used for *broad*, *flat objects*, like sheets of paper, plates, coin, clothing, &c.; as 7, *shichi mai*; 8, *hachi mai*.

Examples:—*Kimono shichi mai*, seven garments.
Ketto hachi mai, eight blankets.

Ken is used for *houses* and *buildings in general*, as 9, *ku ken*; 10, *jik ken*; &c.

Example:—*Tera jik ken*, ten churches.

So is applied to *ships*, *boats*, &c.; as 1, *is sō*; 3, *san zō*; &c.

Example:—*Gunkan san zō*, three men-of-war.

Hai is used for so many "fills" of a *cup*, *bowl*, *glass*, &c.; as 5, *go hai*; 7, *shichi hai*; &c.

Example:—*Koppu ip pai no mizu*, a cupful of water.

Soku helps to count *shoes*, *socks*, *sandals*, &c.; as 2, *ni soku*; 4, *shi soku*; &c.

Examples:—*Waraji ni soku*, two pairs of straw sandals.
Kutsu shi soku, four pairs of boots.

Cho for *objects with handles*, such as *jinrikisha*, *palanquins*; also for guns, cannon, tools, candles, sticks of ink, and utensils; as 6, *roku chō*; 8, *hat chō*; &c.

Examples:—*Jinriki hat chō*, eight jinrikishas.
Rōsoku roku chō, six candles.

Fuku for *doses of medicine*, "smokes" of *tobacco*, and the like.

Examples:—*Kusuri ni fuki*, two doses of medicine.
Tabako ip puku, a "smoke."

NOTE.—Another *fuku* is employed for *pictures* and *maps*.

Jo is for *mats*, which cover the floor in Japanese dwellings; it designates the *areas of compartments*.

Satsu is used for *volumes of books*. For *complete copies* of a work, irrespective of the number of volumes in it, *bu* is employed.

Example:—*Jibiki is satsu*, one dictionary.

Other numeral auxiliaries are: *Suji* for extended objects, such as rivers, roads; *dai* for things supported by a base; *mune* for ridge-like things or houses; *tsū* for letters, documents; *kumi* for sets of objects such as suits of clothing, toys; *men* for looking-glasses; *tsutsumi* for packages; and many others.

Ordinal Numerals.

The order of objects in a series is sometimes indicated by using the cardinal numbers with the addition of the syllable *me* as a suffix, but the most usual method is by prefixing the word *dai* (*lit.*, order), or suffixing *ban* (*lit.*, number) or *bamme* (= *ban* + *me*) to the cardinals.

Examples:—*Hitotsu me*, or *ichi ban*, or *dai ichi*, first.
Ni ban, or *dai ni*, second.
Sam ban, third.
Dai go, fifth.

Rules.—(1) When the ordinal numbers precede the noun the particle *no* is placed between them, just as with the cardinals in like circumstances. (See p. 31.)

(2) If there be a specification with reference to *place*, *time*, *kind*, or *quantity* in enumeration, the name of the thing specified is usually placed between the cardinal and the syllable *me* to indicate ordinal enumeration.

Examples:—

Dai ichi no yakunin,	The first (chief) officer.
Sam ban no kisha,	The third train.
Ni ban no fune, or, *Ni ban me no fune*,	The second ship.
Go mai me,	The fifth page.
Yo nin me,	The fourth man.

Interrogations as to Number and Quantity.

1. Number.

In interrogations as to the number of persons or things the numeral auxiliary indicating the object asked about is employed with the adverbial *iku?* (what number?—*i.e.*, how many?)

The interrogation *ikutsu ?* is sometimes heard, though less frequently.

Examples :—

Iku nin? or *iku tari?* in enquiring "how many men (women, children) ?"

Fude wa iku hon?—how many pencils?

Ikutsu gozarimasu?—how many (of anything) are there?

2. Quantity.

Interrogations with reference to quantity are introduced by the adverbial *dore ? ika ?* or *nani ?*—which ? or what ?—followed by *hodo*, degree of quantity. *Dono kurai*—which grade ?—is also used, and all these phrases are used to translate the English *how much ?*

In enquiring the price of anything the interrogative *ikura?* —about how much ?—is generally employed.

Examples :—

Kore wa ikura ?	What is the price of this?
Ika hodo arimasu ka ?	What quantity is there ?
Dono kurai irimasu ka?	How much do you require?
Dore hodo hairi masu ?	What quantity will it hold ?

Fractional Numbers.

The method of expressing these will be readily understood from the following observations and examples.

Thirty-one hundredths (31-100ths) is *hiaku bun no san jiu ichi*, which is, literally, of one hundred parts thirty-one (*bun* = part). The particle *no* is usually omitted, in which case *bun* is replaced by *bu*.*

Example :—

Sam bun no ichi, or *sam bu ichi*, One-third.

N.B.—When no denominator is expressed, *tenths* are to be understood ; thus, *hachi bu*, eight-tenths.

One-half is represented by *han*, or *ham bun* ; one-third, *mitsŭ ichi* ; and one-fourth, *yotsŭ ichi*. These forms are in very common use, but this mode of using Japanese and Chinese numbers in combination is contrary to strict grammatical rules.

* See footnote. p. 31.

The following miscellaneous locutions should be noted:

Ni-do, twice
Ni-do-me, the second time
Ni-bu, two per cent.
Shi-bu, four „
Ichi-wari, ten „
Ni-bai, two-fold; double
Fŭtatsu zutsu, two at a time
Dai ni mi, in the second place; secondly
Hĭtotsu oki, every other one; alternate
Fŭtari-mae, portions for two

San-do, thrice
San-do-me, the third time
Sam-bu, three per cent.
Go-bu, five „
Ni-wari, twenty „
Sam-bai, three-fold; treble
Mitsu zutsu, three at a time
Dai san ni, in the third place; thirdly
Ichi-nichi oki, every other day
San-nin mae, portions for three

Examples of the use of Numerals:—

Kore yori nan' ri hodo aru? How many *ri* is it from here?
[*lit.*, this from what...quantity is?]
Shichi hachi ri hoka (or *shika*) *wa gozarimasenŭ* It is not more than seven or eight *ri*.
[*lit.*, seven eight other...is not]
Shichi bu sam bu ni wakete o kuro, Divide it into sevenths and tenths.
Kado kara, san-gen-me, The third house from the corner.
[*lit.*, corner from, third house.]
Iku iro arimasŭ ka? How many kinds are there?
[*lit.*, how many colours are?]
Sōtai de kokono iro gozarimasŭ. There are, in all, nine kinds.
[*lit.*, all in, nine colours there are]
Mina de ikutsŭ? How many altogether?
[*lit.*, altogether, how many?]
Nanatsŭ gozarimasŭ, There are seven.
Budōshu ip pai kudasai, Give me a glass of wine.
Hito tsutsumi ni hiaku mai dzutsu haitte imasŭ, There are one hundred (coins, or other flat objects) in each parcel.

Ni san gen, [*desŭ*, Two or three houses.
Nan' doki desŭ, or *Nan' ji* What is the time?
Kare kore yoji de gozari- It is about four o'clock.
Shi go nichi, [*masŭ*, Four or five days.

Divisions of Time.

Years.

In Japan there are two methods of reckoning years. The first is by means of a cycle of twelve years named according to the signs of the Japanese zodiac. These signs are:—

Year.	Sign.	Year.	Sign.
1888,	*Ne*, the rat.	1894,	*Mŭma*, the horse,
1889,	*Ushi*, the bull.	1895,	*Hitsuji*, the goat.
1890,	*Tora*, the tiger.	1896,	*Saru*, the monkey.
1891,	*U* (for *Usagi*), the hare.	1897,	*Tori*, the cock.
1892,	*Tatsu*, the dragon.	1898,	*Inu*, the dog.
1893,	*Mi*, the serpent.	1899,	*I*, the wild boar.

For 1900 the sign *Ne* is again used, and so on.

Except for referring to the year of one's birth, this mode of reckoning has now gone out of use.

The second method is by periods of uncertain length, distinguished by a special name, *nengō* (*lit.*, year-name). Formerly these periods were appointed arbitrarily, but it has been arranged that for the future they will coincide with the Emperors' reigns.

Thus, formerly, if a *great fire* occurred, for instance, the Japanese would adopt a fresh *nengō* and call it, perhaps, "sainan" (calamity); an event occurring in the following year would then be spoken of as taking place on, say, *14th April*, 2, *Sainan*—and so on. The present period is termed "*Meiji*" (lit. *Enlightened Government*) and began in 1868, so that the current year (1904) is known in Japan as "year 37, Meiji."

Months.

The Gregorian Calendar has for some years been in use for the months as well as for the years. January is termed *shō gatsŭ* (*lit.*, the chief month), and the rest are formed by affixing *gatsŭ* (month) to the Chinese numerals.

Thus, the names of the months are:—

Shō gatsŭ,	January.	*Hachi gatsŭ*,	August.
Ni ,,	February.	*Ku* ,,	September.
San ,,	March.	*Jiu* ,,	October.
Shi ,,	April.	*Jiu ichi* ,,	
Go ,,	May.	or *Shimotsuki*,	November.
Roku ,,	June.	*Jiu ni gatsŭ*,	
Shichi ,,	July.	or *Shiwasŭ*,	December.

For expressing "one month," "two months," &c., the word *tsŭki* (month) is employed with the Japanese numerals. Thus, *hŭto tsŭki*, one month; *fŭta tsŭki*, two months, &c.

Sometimes *ik-ka-getsŭ* (contraction for *ichi-ka-getsŭ*), one month, *ni-ka-getsŭ*, two months, &c., are used.

Days.

The days of the month are:—

1st,	*Tsuitachi.*	17th,	*Jiu shichi nichi.*
2nd,	*Futsŭka.*	18th,	,, *hachi nichi.*
3rd,	*Mikka.*	19th,	,, *ku nichi.*
4th,	*Yokka.*	20th,	*Hatsŭka.*
5th,	*Itsŭka.*	21st,	*Ni jiu ichi nichi.*
6th,	*Muika.*	22nd,	,, *ni nichi.*
7th,	*Nanuka.*	23rd,	,, *san nichi.*
8th,	*Yōka.*	24th,	,, *yokka.*
9th,	*Kokonoka.*	25th,	,, *go nichi.*
10th,	*Tōka.*	26th,	,, *roku nichi.*
11th,	*Jiu ichi nichi.*	27th,	,, *shichi nichi.*
12th,	,, *ni nichi.*	28th,	,, *hachi nichi.*
13th,	,, *san nichi.*	29th,	,, *ku nichi.*
14th,	,, *yokka.*	30th,	*San-jiu-nichi.*
15th,	,, *go nichi.*	31st,	,, *ichi-nichi.*
16th,	,, *roku nichi.*		

These numerals may also be employed to express a number of days as well as the days of the month, with the exception of the expression "one day," for which *tsuitachi* is not permitted, *ichi nichi* being the correct form. The last day of the month is termed *Misoka*, on whatever day it may happen to fall.

The days of the week are:—

Nichi yō bi,	Sunday.	*Moku yō bi,*	Thursday.
Getsu yō bi,	Monday.	*Kin yō bi,*	Friday.
Ka yō bi,	Tuesday.	*Do yō bi,*	Saturday.
Sui yō bi,	Wednesday.		

NOTE.—*Bi* (for *hi*), day, is sometimes dropped. Thus, for Sunday we may say *Nichi yō bi* or *Nichi yō*.

The months are also divided in three *jun* (*Chinese*, period of ten days); the first ten days being termed *jōjun*, the second ten *chiujun*, and the third ten *gejun*.

Hours.

The European division of the day has now been adopted in Japan. The "time of day" is expressed by affixing the

Chinese numerals to the Chinese word *ji* (time, hour); thus, one o'clock is expressed by *ichi ji*; two o'clock, *ni ji*; three o'clock, *san ji*. For four o'clock *yoji* is used, for the reason explained above. (See footnote †, p. 32).*

"One hour" is *ichi-ji-kan*; "two hours," *ni ji kan*, &c.

Minutes are termed *fun*, and seconds *biō*. Thus, *san ji go fun shichi biō* is "five minutes and seven seconds past three."

THE VERB.

Transitive and Intransitive.

In English it seldom happens that the same verbal root possesses separate words or forms for its transitive and intransitive applications. Thus, the words *stop*, *break*, *boil*, &c., are either transitive or intransitive, according to their applications.

In Japanese, however, there are usually two distinct verbs having roots in common. For example, *tateru*, to set up, is transitive, and *tatsu*, to stand, is intransitive.

It must be observed that the distinction does not rest upon this peculiarity, for some verbs have precisely the opposite formation and character; as, for instance, *neru*, to sleep (intrans.), and *nekasu*, to put to sleep (trans.).

No rule, therefore, can be formulated for distinguishing the two classes, and only by familiarity with their uses can the student know whether the various verbs are transitive or not.

Person and Number.

The verb has no forms to express person or number. *Taberu*, for instance, may mean "I, you, we, *or* they eat," or "he, she, *or* it eats," according to circumstances. This applies to all verbs in the language.

Distinction of *Person* is usually understood through the use of pronouns, and it is especially by the employment of "honorific" or "humble" verbs† that the speaker indicates whether he refers to himself or others.

Distinction of *Number* is generally made by the use of associated pronouns, numerals, or auxiliary words.

* See also "The Time," pp. 117, 118. † See pages 79 and 83.

Tense.

The inflection of verbs to express the time or condition of an action is almost entirely confined to forms indicating *Present* or *Past* time, and as either probable or positive, so that in Japanese *there are virtually but four tenses* :—

1. The CERTAIN PRESENT.
2. The PROBABLE PRESENT.
3. The CERTAIN PAST.
4. The PROBABLE PAST.

FUTURE time is expressed by the *present* tenses accompanied by particles, and in some cases by the Probable Present tense standing alone.

The verbs *kasu*, to lend, and *makeru*, to lose, for examples, have really by inflection but the following four tenses :—

1. *Certain Present.*

kasu, lend, *or* lends.* *makeru*, lose, *or* loses.

2. *Probable Present* (or *Future*).

kasō, probably lends, *or* will lend. *makeyō*, probably loses, *or* will lose.

3. *Certain Past.*

kashĭta, lent, *or* has lent. *maketa*, lost, *or* has lost.

4. *Probable Past.*

kashitarō, probably lent. *maketarō*, probably lost.

Alternative Form.

There is another tense inflection in Japanese, named the ALTERNATIVE FORM. Its function is to express *occasional action* or *alternation of action* ; e.g.,

kashitari, sometimes lends, *or* at one time lending. *maketari*, sometimes loses, *or* at one time losing.

The termination *tari* is contracted from *te ari*, the Classical Past Tense of *aru*, to be.

* The student must bear in mind the fact that the verb in Japanese has no person—so that *kasu* may be used for any person and any number. In the types of verbs given later, where a pronoun (I, he, &c.) is introduced, any other pronoun might be substituted. (See "Person and Number," p. 39.)

The Alternative Form is usually accompanied by one or more verbs having the same inflection, as

Naitari warattari shĭte orimasŭ, Sometimes I am crying and sometimes I am laughing.
[*lit.*, sometimes-crying, sometimes-laughing doing (I) am]

Mood.

The inflections for the purpose of expressing *Mood* consist of modifications showing simple *declaration*, *order* or *command*, and *doubt* or *contingency*. These forms correspond with those of the Indicative, Imperative, and Subjunctive Moods respectively, of English verbs.

The Subjunctive consists practically of two modifications:

1. The Conditional. 2. The Concessive.

These are employed according as the action implied is *dependent* or *concessive*.

Indicative Mood.

Present Tense.

kasu, lend, *or* lends. *makeru*, lose, *or* loses.

Past Tense.

kashĭta, lent, *or* has lent. *maketa*, lost, *or* has lost.

Imperative Mood.

kase, lend! *makero*, lose!

Subjunctive Mood.

(*a*) Conditional. *Present Tense.*

kaseba, if (he) lend. *makereba*, if (he) lose.

Past Tense.

kashitara, if (I) had lent. *maketara*, if (I) had lost.

(*b*) Concessive. *Present Tense.*

kasedo, though (he) lend. *makeredo*, though (he) lose.

Past Tense.

kashitaredo, though (he) lent. *maketaredo*, though (he) lost.

The termination *tara* is a contraction of *tareba*, which is the form given by some grammarians.

The Past Conditional may mean not only *if (I) had lent*, but also *if (I) lent, if (I) shall have lent, since (I) have lent, when (I) had lent, when (I) lent, when (I) shall have lent.*

Verbal-Adjective Forms.

Several other forms of the verb exist whose functions are somewhat allied to those of adjectives. These modifications are usually classed under the names (*a*) Past Participle, or Gerund, and (*b*) Desiderative Adjective, or Desiderative Form, and are as follows:—

Past Participle.

kashĭte, lending, *or* having lent. *makete*, losing, *or* having lost.

Desiderative Adjective.

kashĭtai, (he) wishes to lend. *maketai*, (he) wishes to lose.

NOTE.—The term "Past Participle" has been retained in preference to "Gerund" in conformity with the usage of the majority of grammarians, though it must frequently be treated as a present participle. Often, too, it has no reference to time, but simply describes the mode of the action involved in the verb following.

The Verb-Root; Inflection.

In the Japanese verb the *root* is often obscure, having become corrupted in the process of time. There are, however, certain developed modifications of the verb which can be treated as primary forms or bases, to which all further inflections or terminations have been added. These forms consist of the root slightly modified, and are commonly termed, respectively:

The STEM.
The NEGATIVE BASE.
The CERTAIN PRESENT BASE.
The CONDITIONAL BASE.

THE STEM.—This form is employed as a support for a larger number of inflections than any of the others, and ends with a syllabic in either *i* or *e*; as, for example,

With *shi* in *kashi* of the verb meaning to lend;
,, *be* ,, *tabe* ,, ,, to eat;
,, *ji* ,, *oji* ,, ,, to fear.

By adding to the stem various words and particles we obtain the several forms of the *Positive Past Tenses*, as well as the *Positive Alternative*, the *Positive Participle*, and the *Desiderative Adjective* form of all verbs. We also get all the inflections of the verbs of the *Second Conjugation*, and the moods and tenses of the polite forms of inflection.

There is an important rule of syntax in connection with the *Stem*, viz., If two or more consecutive clauses of a sentence contain verbs in the *same* mood and tense, the *final verb only* assumes the distinctive termination of the mood and tense, all the others taking the *Stem form*.

The Stem is frequently used as a *noun*, and also serves to form compounds with *nouns*, *adjectives*, and *other verbs*. Thus,

From the stem	of the verb	together with	is derived
mi	*miru*, to see,	*kurushi*, painful,	*migurushi*, ugly.
kashi	*kasu*, to lend,	*ya*, a house,	*kashiya*, a house to let.
ki	*kiru*, to dress,	*mono*, a thing,	*kimono*, clothes.
buchi	*butsu*, to thrash,	*korosu*, to kill,	*buchikorosu*, to beat to death.

The Negative Base.—This form follows the Stem in order of importance, and terminates in a syllabic in *a* for verbs of the First Conjugation, and in *e* or *i* for the Second. For example, *kasa* is the Negative Base of the verb meaning "to lend," *make* of the verb "to lose," and *oji* of the verb "to fear."

This base supports the majority of the affixes of the *Negative* Forms of the verbs in the First Conjugation, and also the *Probable Present* tense, the *Passive* or *Potential*, and the *Causative* inflections.

In the Second Conjugation the *Negative Base* and the Stem are identical; that is, the Negative Base in this conjugation is merely a name applied to the Stem for the sake of convenience in showing the verbal types.

The Certain Present Base.—This form when used without any inflection serves as the Certain Present *tense*, and plays but a minor part in the process of inflection, supporting the Negative Probable Present and the Negative Imperative terminations only.

Its ending, in the First Conjugation, is any syllabic in *u*, but in the Second the terminal is invariably *ru*, which is added to the Stem to form this base. For example: The Certain Present bases of the verbs, to lend, to lose, to fear, are respectively *kasu*, *makeru*, and *ojiru*, in the two latter of which will be recognised the stems terminating in *ru*.

The *Certain Present Base* is the form by which each verb is known, just as in English verbs are known by the Indefinite Infinitive (to go, to say, &c.)

NOTE.—The special grouping of the verbs in conjugations is determined by means of the Stem in connection with the Certain Present Base; and the latter, besides doing duty as a verb, serves also as a noun and as an adjective.

THE CONDITIONAL BASE.—This forms a support for the inflections of the two tenses of the Subjunctive—the *Present Conditional* and the *Present Concessive*, and is identical with the Imperative of the verbs in the First Conjugation. Its ending may be any syllabic in *e* in the First Conjugation, but in the Second the terminal is invariably the syllabic *re* added to the Stem. Thus, *se*, forming *kase* for the verb "to lend," and *re*, forming *makere* and *ojire* for the verbs "to lose" and "to fear," compose the Conditional Bases of those verbs.

The following Table forms a summary of the principal parts of the verbs discussed above:—

Verb.	Stem.	Neg. Base.	Certain Pres.	Cond. Base.
Kasu,	*kashi,*	*kasa,*	*kasu,*	*kase.*
Makeru,	*make,*	*make,*	*makeru,*	*makere.*
Ojiru,	*oji,*	*oji,*	*ojiru,*	*ojire.*

From these four primary forms are produced other forms in some degree corresponding to the moods and tenses of English verbs, all verbal inflection taking its start from one or another of them.

Conjugation.

In the spoken language the verbal forms divide themselves into two distinctly marked series, or *Conjugations*, the distinguishing characteristics of which are as follows:—

1. THE FIRST CONJUGATION.

This group is composed of all the verbs whose Stems terminate in an *i* syllabic, and whose Certain Present Bases end with the *u* syllabic of the same series as that of the Stem-ending. For example: If the Stem of a given verb end in *ki*, and the Certain Present in *ku*; or if the former end in *gi* and the other in *gu*, in *shi* and in *su*, *ji* and

zu, and so on throughout the syllabary, then the verb may be regarded as belonging to the *First Conjugation*.

Every verb whose Stem and Certain Present Base are in conformity with the arrangement just illustrated follows one model during the process of inflection, euphonic variations of the primary forms excepted.

Illustrative Verbs.

	Stem.	Cert. Pres.		Stem.	Cert. Pres.
be,	*ari*,	*aru*.	know,	*shiri*,	*shiru*.
become,	*nari*,	*naru*.	lend,	*kashi*,	*kasu*.
buy,	*kai*,	*kau*.	look at,	*nozoki*,	*nozoku*.
call,	*yobi*,	*yobu*.	mend,	*naoshi*,	*naosu*.
climb,	*nobori*,	*noboru*.	pile up,	*tsumori*,	*tsumoru*.
come, *or* go,	*mairi*,	*mairu*.	pour,	*tsugi*,	*tsugu*.
			read,	*yomi*,	*yomu*.
draw back,	*hikkomi*,	*hikkomu*.	return,	*kaeri*,	*kaeru*.
			shine,	*teri*,	*teru*.
end,	*shimai*,	*shimau*.	smell,	*kagi*,	*kagu*.
enter,	*iri*,	*iru*.	take,	*tori*,	*toru*.
fly,	*tobi*,	*tobu*.	twist,	*nai*,	*nau*.
give,	*yari*,	*yaru*.	wait,	*machi*,	*matsu*.
go,	*iki*,	*iku*.	win,	*kachi*,	*katsu*.
hear,	*kiki*,	*kiku*.			

Euphonic Letter-changes.—The Stems of all verbs in the First Conjugation undergo various modifications during the process of inflection, especially in the Past Participle, in the Past Tenses, and in the Alternative Form.

(1) Stems ending with the ki syllabic drop the *k*, as

	Yaku, to burn.	Kiku, to hear.	Seku, to hurry.	Toku, to melt.
Stem ...	*yaki*,	*kiki*,	*seki*,	*toki*.
Past Part....	*yaite*,	*kiite*,	*seite*,	*toite*.
Cert. Past ...	*yaita*,	*kiita*,	*seita*,	*toita*.
Con. Past, &c.	*yaitara*,	*kiitara*,	*seitara*,	*toitara*.
Altern. Form	*yaitari*,	*kiitari*,	*seitari*,	*toitari*.

Exception.—Iku, to go (Stem *iki*), forms *itte* as Past Participle; *itta*, &c., *ittari*, Past Tenses and Alternative Form.

(2) Stems ending with the **gi** syllabic drop the *g*, and the *t* sound of the suffixes is changed into *d*, as

	KAGU, to smell.	KOGU, to row.	HEGU, to peel off.
Stem ...	*kagi*,	*kogi*,	*hegi*.
Past Part. ...	*kaide*,	*koide*,	*heide*.
Cert. Past ...	*kaida*,	*koida*,	*heida*.
Con. Past, &c.	*kaidara*,	*koidara*,	*heidara*.
Altern. Form	*kaidari*,	*koidari*,	*heidari*.

(3) Stems ending with the **bi** or **mi** syllabic drop the *i*; the *b* or *m* is changed into an *n* sound, and the *t* sound becomes the *d* sound in the suffixes; as

	TOBU, to fly.	AMU, to weave.	HIKKOMU, to draw back.
Stem ...	*tobi*,	*ami*,	*hikkomi*.
Past Part. ...	*tonde*,	*ande*,	*hikkonde*.
Cert. Past ...	*tonda*,	*anda*,	*hikkonda*.
Con. Past, &c.	*tondara*,	*andara*,	*hikkondara*
Altern. Form	*tondari*,	*andari*,	*hikkondari*.

(4) Stems ending with a **chi** syllabic drop the *i*, and *ch*—or rather *tch*—is sounded as a double *t* with the suffixes; as

	KATSU, to win.	MOTSU, to hold.	BUTSU, to beat.
Stem ...	*kachi*,	*mochi*,	*buchi*.
Past Part. ...	*katti*,	*motte*,	*butte*.
Cert. Past ...	*katta*,	*motta*,	*butta*.
Con. Past, &c.	*kattara*,	*mottara*,	*buttara*.
Altern. Form	*kattari*,	*mottari*,	*buttari*.

(5) Stems ending with an **ri** syllabic drop the *i*, and the *r* element is sounded as a double *t* with the suffixes; as

	TORU, to take.	NARU, to become.	ARU, to be.	YARU, to give.
Stem ...	*tori*,	*nari*,	*ari*,	*yari*.
Past Part. ...	*totte*,	*natte*,	*atte*,	*yatte*.
Cert. Past ...	*totta*,	*natta*,	*atta*,	*yatta*.
Con. Past, &c.	*tottara*,	*nattara*,	*attara*,	*yattara*.
Altern. Form	*tottari*,	*nattari*,	*attari*,	*yattari*.

(6) Stems ending with the syllabic **i** or **hi** drop the vowel syllable, and the consonant *t* of the suffixes is doubled; as

	Nau, to twist.	Kau, to buy.	Iu, to say.	Warau, to laugh.
Stem ...	*nai,*	*kai,*	*ii,*	*warai.*
Past Part. ...	*natte, nōte,*	*katte, kōte,*	*itte, iūte,*	*waratte.*
Cert. Past ...	*natta, nōta,*	*katta, kōta,*	*itta, iuta,*	*waratta.*
Con. Past, &c.	*nattara, nōtara,*	*kattara, kōtara,*	*ittara, iutara,*	*warattara.*
Altern. Form	*nattari, nōtari,*	*kattari, kōtari,*	*ittari, iutari,*	*warattari.*

Note.—The syllabic terminations of the verbs of this class belong really to the *h* or spirant series of syllabics, so that their euphonic modifications are in accordance with the modifications belonging to the syllables *ha, hi, fu, he, ho.*

It must be borne in mind that the Negative Base is *wa*, and not *a* or *ha*. Thus, *nau* (*nafu*) has the Negative Base *nawa* (*naha*), and not *naa*; *kau* (*kafu*) has *kawa*; *iu* (*ifu*), *iwa*; and similarly with other verbs.

2. The Second Conjugation.

This group is composed of all the verbs whose Stems terminate in an **e** or **i** syllabic, and whose Certain Present Bases are formed by adding the syllabic **ru** to the Stem. For example, if the Stem of a given verb end in *ke* and the Certain Present in *keru*, or if the Stem end in *ki* and the Certain Present in *kiru*, in *se* and in *seru*, *ji* and *jiru*, and so on throughout the series of syllabics in *e* and *i*, then the verb may be regarded as belonging to the Second Conjugation.

Illustrative Verbs.

	Stem.	Cert. Pres.		Stem.	Cert. Pres.
bathe,	*abi,*	*abiru.*	get,	*e,*	*eru.*
be,	*i,*	*iru.*	go out,	*de,*	*deru.*
borrow,	*kari,*	*kariru.*	grow,	*hae,*	*haeru.*
break,	*ore,*	*oreru.*	lose,	*make,*	*makeru.*
can,	*deki,*	*dekiru.*	see,	*mi,*	*miru.*
cool,	*same,*	*sameru.*	sleep,	*ne,*	*neru.*
eat,	*tabe,*	*taberu.*	wear,	*ki,*	*kiru.*
fear,	*oji,*	*ojiru.*			

In the Second Conjugation the scheme of inflection separates the forms into two groups, distinguished from

each other by the **e** or **i** syllabic of the Stem; otherwise they follow one model. There are thus two groups of inflections, known respectively as the First and Second Forms of the Second Conjugation.

Models of Inflection.

We have now seen that Japanese verbs are divided into two conjugations, and that their inflectional forms are joined to one of four primary parts. The following table shows the terminations of the principal parts of the two conjugations:—

	Stem.	Neg. Base.	Cert. Pres.	Cond. Base.
Conjugation I. ...	*i*,	*a*,	*u*,	*e*.
,, II. Form 1.	*e*,	*e*,	*eru*,	*ere*.
,, II. ,, 2.	*i*,	*i*,	*iru*,	*ire*.

The student will now be prepared to follow the process of inflection, and we therefore give the three verbs *kasu*, *makere*, and *ojiru* as models.

The Stems of these verbs are respectively **kashi**, **make**, and **oji**.

The Stem.

This primary variation, as observed before, supports a larger number of inflections than any of the others. In some verbs it has the appearance of being identical with the Root, and in the Second Conjugation the Stem virtually serves to support all the inflections.

(*a*) First Conjugation: *Kasu*, to lend; Stem, **kashi**.

The following forms are derived from the Stem by the use of suffixes:—

Past Part. ...	*kashite*,	having lent, *or* lending.
Cert. Past ...	*kashita*,	(he*) lent, *or* has lent.
Con. Past ...	*kashitara*,	if (he) had lent.
Prob. Past ...	*kashitarō*,	(he) probably lent.
Concess. Past	*kashitaredo*,	though (he) lent.
Altern. Form.	*kashitari*,	at one time lending, *or* at times lending.
Desid. Adj....	*kashitai*,	(he) wishes to lend.

* See footnote, p. 40.

(*b*) Second Conjugation: *Makeru*, to lose; Stem, **make.** *Ojiru*, to fear; Stem, **oji.** From which are derived:—

Past Participle	*makete*	and	*ojite.*
Certain Past	*maketa*	,,	*ojita.*
Conditional Past	*maketara*	,,	*ojitara.*
Probable Past	*maketarō*	,,	*ojitarō.*
Concessive Past	*maketaredo*	,,	*ojitaredo.*
Alternative Form	*maketari*	,,	*ojitari.*
Desiderative Adj.	*maketai*	,,	*ojitai.*

NOTE.—As will be observed in the continuation of this process of inflection, the Stem not only supports the above inflections, but also the remainder of those in the Second Conjugation. The preceding list (Past Participle, Certain Past, &c.) is inserted merely for the sake of completeness, to show the correspondence of the inflections of the two conjugations.

THE NEGATIVE BASE.

This form differs from the Stem in the First Conjugation, but in the Second the Negative Base is only the Stem as appearing in the inflectional forms corresponding to those supported by the Negative Base of the First Conjugation.

(*a*) First Conjugation: *Kasu*, to lend; Neg. Base, **kasa.**

The following forms are derived from the Negative Base with the aid of suffixes:—

Probable Present.	*kasō*,		probably lend, *or* will lend.
Cert. Pres. (Neg.)	*kasanŭ*, / *kasanai*		do not, shall not, lend.
Con. ,, ,,	*kasaneba*, / *kasanakereba*		if (I) do not lend.
Conc. ,, ,,	*kasanedo*, / *kasanakeredo*		though (he) does not lend.
Cert. Past ,,	*kasanakatta*, / *kasananda*		(he) did not lend.
Prob. ,, ,,	*kasanakattarō*, / *kasanandarō*		probably (he) did not lend.
Con. ,, ,,	*kasanakattara* (*ba*), / *kasanandara* (*ba*)		if (he) did not lend.
Conc. ,, ,,	*kasanandaredo* (*mo*),		though (I) do not lend.
Altern. Form ,,	*kasanakattari*, / *kasanandari*		at times not lending.
Past Part. ,,	*kasazu*, / *kasanakute*		not lending, not having lent.

(*b*) Second Conjugation: *Makeru*, to lose; Neg. Base, **make**. *Ojiru*, to fear; Neg. Base, **oji**. From which are derived:—

Prob. Present ...	*makeyō*	and	*ojiyō*.
,, ,, (Neg.)	*makemai*	,,	*ojimai*.
Certain ,, ,,	*makenū, makenai*	,,	*ojinū, ojinai*.
Condit. ,, ,,	*makenakereba*	,,	*ojinakereba*.
Concess. ,, ,,	*makenakeredo*	,,	*ojinakeredo* (*mo*).
Certain Past ,,	*makenakatta*	,,	*ojinakatta*.
Prob. ,, ,,	*makenakattarō*	,,	*ojinakattarō*.
Condit. ,, ,,	*makenakattara* (*ba*)	,,	*ojinakattara* (*ba*).
Concess. ,, ,,	*makenakeredo* (*mo*)	,,	*ojinakeredo* (*mo*).
Altern. Form ,,	*makenakattari*	,,	*ojinakattari*.
Past Part. ,,	*makezu*	,,	*ojizu*.
Imperative (Pos.)	*makenakute*	,,	*ojinakute*.

NOTE. (1) *The Negative Base.*—This form has no signification when standing alone; thus, *kasa, make*, and *oji* are not in use as separate words.

(2) *The Certain Present* (*Negative*).—As with the other tenses in the Indicative, this tense may be either (*a*) a verb, (*b*) a noun, or (*c*) an adjective; thus,

(*a*) *Shiranŭ*, — I do not know.
Konai no darō, — He is probably not coming.
[*lit.*, comes-not fact probably-is]

(*b*) *Shirimasenŭ de gozarimasŭ*, — I don't know (used by inferiors to superiors).
[*lit.*, not know is]

(*c*) *Shiranŭ koto wa gozarimasenŭ*. — He certainly knows.
[*lit.*, not-know thing is not]

The final *ŭ* of this form is usually dropped in conversation.

(3) *The Certain Past* (*Negative*).—For this tense, the negative of the present is sometimes used. Thus, in answer to the question, *O ide nasatta ka?* (did you go?), the reply may be *Ikimasenŭ*, instead of *ikemasenakatta* or *ikemasenanda*.

(4) *The Conditional Present* (*Negative*).—This form, in conjunction with the negative of *naru*, to become, is used as an equivalent of the English "must"; thus,

Te wo arawaneba naranŭ, — I must wash my hands.
[*lit.*, hand...if not wash]

The final *ba* of this tense is sometimes sounded as *ya*.

THE CERTAIN PRESENT BASE.

This form plays but a minor part in inflectional processes. In the First Conjugation it is a verbal variation, and in the

Second it is an inflection of the Stem with the addition of the syllable *ru*.

(*a*) First Conjugation: *Kasu*, to lend; Cert. Pres. Base, **kasu**. This is inflected thus:—

Certain Present.	*kasu*,	(he) lends.
Improbable „	*kasumai*,	probably (I) do not, will not lend.
Imperat. (Neg.)	*kasuna*,	do not lend!

(*b*) Second Conjugation: *Makeru*, to lose; Cert. Pres. Base, **makeru**. *Ojiru*, to fear; Cert. Pres. Base, **ojiru**.

Certain Present.	*makeru*,	(I) lose, shall lose.	*ojiru*, (I) fear, shall fear.
Imperat. (Neg.)	*makeruna*,	do not lose!	*ojiruna*, do not fear!

NOTE. (1) *Certain Present.*—As observed above, all the tenses of the Indicative may be either verbs, nouns, or adjectives. The following examples show the use of this tense in each capacity.

(*a*) As a verb.

Hai ga taisō oru, There are a great number of flies.
[*lit.*, fly many abide]
Dare ka soto de matsŭ, Somebody is waiting outside.
[*lit.*, somebody...outside waits]

(*b*) As a noun.

*Nani shi ni** *kita?* What have you come to do?
[*lit.*, what do to, have come]

(*c*) As an adjective.

Taberu mono ga nai, I have nothing to eat.
[*lit.*, eat thing...is not]

(2) *The Imperative* (*Negative*).—Examples of the use of this form are:

Sore wo taberuna! Do not eat that!
Ikuna! Do not go!

THE CONDITIONAL BASE.

In the First Conjugation this base is a primary variation, but in the Second it is produced by applying the suffix *re* to the Stem.

(*a*) First Conjugation. *Kasu*, to lend; Conditional Base, **kase**. It is thus inflected:

Conditional Pres.	*kaseba*,	if (I) lend.
Concess. „	*kasedo*,	though (he) lend.
Imperative (Pos.)	*kase!*	lend!

* It must be borne in mind that *ni* after the stem signifies "in order to."

(*b*) Second Conjugation: *Makeru*, to lose; Cond. Base, **makere.** *Ojiru*, to fear; Cond. Base, **ojire.**

Conditional Pres. *makereba* and *ojireba.*
Concess. ,, *makeredo* ,, *ojiredŏ.*

NOTE.—(1) The Conditional Base never stands alone except as the Imperative of the First Conjugation.

(2) *The Concessive Present.*—This is usually replaced, in conversation, by the Present Indicative followed by *keredo*, which may be employed in conjunction with all the tenses of the Indicative. *Keredo* is the Concessive of *keru*, the perfect tense of *kuru*, to come. The Concessive Forms frequently have the syllable *mo*, even, added to them.

Examples:—

To wo shimero ! or *To wo shimete !* — Shut the door !

Kono hako wo akero ! — Open this box !
[*lit.*, this box, open]

Ii keredo, ne ga takai, — Though the article is good, it is too dear.
[*lit.*, good though, price is high]

Tadzunemashĭta keredomo, gozarimasenŭ, — I enquired, but there was none.
[*lit.*, enquired although is not]

Summary of Inflectional Forms.

First Conjugation ... **Kasu**, to lend.

INDICATIVE MOOD.

Certain Present.

Positive.	*Negative.*
kasu, (I) lend, will lend.	*kasa-nŭ, kasa-nai*, (I) do not lend.

Probable Present.

kas-ō—(*sa-u*), probably lend, *or* shall lend.	*kasu-mai*, probably do, *or* shall not lend.

Certain Past.

kashi-ta, (I) lent, (he) has lent.	*kasa-nakatta*, *kasa-nanda* } (he) did not lend.

Probable Past.

kashi-tarō, (they) probably lent.	*kasa-nakattarō*, *kasa-nandaro* } (he) probably did not lend.

Alternative Form.

kashi-tari, at times, *or* at one time lending.	*kasa-nakattari*, *kasa-nandari* } at times, &c., not lending.

Positive.		*Negative.*
	Desiderative Adjective.	
kashi-tai,	(I) wish to lend.	*kashi-takunai,* (I) do not wish to lend.
	Past Participle.	
kashi-te,	lending, having lent.	*kasa-zu,* / *kasa-nakute* not having lent, not lending.

Imperative Mood.

Positive.		*Negative.*
kase!	lend!	*kasu-na!* do not lend!

Subjunctive Mood.

Certain Present. (*a*) *Conditional.*

Positive.		*Negative.*
kase-ba,	if I lend.	*kasa-nakereba,* / *kasa-neba* (if) he does not lend.

(*b*) *Concessive.*

kase-do, / *kasu-keredo*	though (I) lend.	*kasa-nakeredo,* / *kasa-nedo* though (I) do not lend.

Certain Past. (*a*) *Conditional.*

kashi-tara(ba),	if (he) had lent.	*kasa-nakattara,* / *kasa-nandara* if (he) had not lent.

(*b*) *Concessive.*

kashi-taredo, / *kashi-ta-keredo*	though (he) has lent.	*kasa-nakattakeredo,* / *kasa-nandakeredo* though (I) have not lent.

Second Conjugation. First Form: **Makeru**, to lose.

Indicative Mood.

	Positive.	*Negative.*
Cert. Pres.	*make-ru.*	*make-nu, make-nai.*
Prob. Pres.	*make-yo.*	*make-mai.*
Cert. Past.	*make-ta.*	*make-nakatta, make-nanda.*
Prob. Past.	*make-taro.*	*make-nakattarō, make-nandaro.*
Alt. Form.	*make-tari.*	*make-nakattari, make-nandari.*
Desid. Adj.	*make-tai.*	*make-takunai.*
Past Part.	*make-te.*	*make-zu, make-nakute.*

Imperative Mood.

Positive.	*Negative.*
make-ro!	*make-runa!*

Subjunctive Mood. (*a*) Conditional.

	Positive.	*Negative.*
Cert. Pres.	*make-reba.*	*make-nakereba, make-neba.*
Cert. Past.	*make-tara.*	*make-nakattara, make-nandara.*

(*b*) Concessive.

Cert. Pres.	*make-redo.*	*make-nakeredo, make-nedo.*
Cert. Past.	*make-taredo, make-takeredo.*	*make-nakattakeredo, make-nandaredo.*

Second Conjugation. Second Form: **Ojiru**, to fear.

Indicative Mood.

	Positive.	*Negative.*
Cert. Pres.	*oji-ru.*	*oji-nu, oji-nai.*
Prob. Pres.	*oji-yo.*	*oji-mai.*
Cert. Past.	*oji-ta.*	*oji-nakatta, oji-nanda.*
Prob. Past.	*oji-taro.*	*oji-nakattarō, oji-nandarō.*
Alt. Form.	*oji-tari.*	*oji-nakattari, oji-nandari.*
Desid. Adj.	*oji-tai.*	*oji-takunai.*
Past Part.	*oji-te.*	*oji-zu, oji-nakute.*

Imperative Mood.

Positive.	*Negative.*
oji-ro !	*oji-runa !*

Subjunctive Mood. (*a*) Conditional.

	Positive.	*Negative.*
Cert. Pres.	*oji-reba.*	*oji-nakereba, oji-neba.*
Cert. Past.	*oji-tara.*	*oji-nakattara, oji-nandara.*

(*b*) Concessive.

Cert. Pres.	*oji-redo.*	*oji-nakeredo, oji-nedo.*
Cert. Past.	*oji-taredo, oji-takeredo.*	*oji-nakattakeredo, oji-nandaredo.*

Irregular Verbs.

In ordinary conversation there are several verbs of somewhat irregular conjugation, which are sometimes heard, and of these there are two which so frequently recur that their forms should be thoroughly learnt by the student. They are, *Kuru*, to come, and *Suru*, to do, their conjugations being as follows :—

Kuru, to come.

Stem, *ki*. Neg. Base, *ko*. Cert. Pres. Base, *kuru*.
Conditional Base, *kure*.

Indicative Mood.

Positive.	*Negative.*
Certain Present.	
ku-ru, come, shall come.	*ko-nu*, / *ko-nai* not come, shall not come.
Probable Present.	
ko-yo, / *ki-yo* probably come, shall come.	*ko-mai*, / *ki-mai* probably not come, shall not come.
Certain Past.	
ki-ta, came, has come.	*ko-nakatta*, / *ko-nanda* came not, has not come.
Probable Past.	
ki-tarō, probably came, *or* has come.	*ko-nakattarō*, / *ko-nandarō* probably did not come.

Imperative Mood.

Positive.	*Negative.*
ko-i! come!	*kuru-na!* do not come!

Subjunctive Mood.

Positive.	*Negative.*
Conditional Present.	
kure-ba, if (he) come.	*ko-nakereba*, / *ko-neba* if (he) does not come.
Conditional Past.	
ki-tara(ba), if (he) came.	*ko-nakatta*, / *ko-nandara* if (he) did not come.
Concessive Present.	
kure-do, though (I) come.	*ko-nakeredo*, / *ko-nedo* though (I) do not come.
Concessive Past.	
ki-taredo, though (I) came.	*ko-nakattakeredo*, / *ko-nandaredo* though (I) had not come

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Alternative Form.

ki-tari, at times coming.	*ko-nakattari*, / *ko-nandari* sometimes not coming.

Desiderative Adjective.

ki-tai, (I) wish to come. *ki-takunai,* (I) do not wish to come.

Past Participle.

ki-te, coming, having come. *ko-zu,* / *ko-nakute* } not coming, not having come.

Suru, to do.

Stem, *shi.* Neg. Base, *se.* Cert. Pres. Base, *suru.* Conditional Base, *sure.*

INDICATIVE MOOD.

Positive.		*Negative.*	
Certain Present.			
su-ru,	do, (I) shall do.	*se-nu,* / *shi-nai*	not do, (I) shall not do.
Probable Present.			
shi-yō, / *shō*	probably do, *or* (I) shall do.	*shi-mai,* / *se-nai*	probably not do, *or* shall not do.
Certain Past.			
shi-ta,	did, has done.	*shi-nakatta,* / *se-nanda*	did not, has not done.
Probable Past.			
shi-tarō,	probably did, *or* has done.	*shi-nakattaro,* / *se-nandarō*	probably did not.

IMPERATIVE MOOD.

Positive.		*Negative.*	
shi-ro!	do!	*suru-na!*	do not!

SUBJUNCTIVE MOOD.

Positive.		*Negative.*	
Conditional Present.			
sure-ba,	if (he) do.	*shi-nakereba,* / *se-neba*	if (he) do not.
Conditional Past.			
shi-tara(ba),	if (he) did.	*shi-nakattara,* / *se-nandara*	if (he) did not.
Concessive Present.			
sure-do,	though (he) does	*shi-nakeredo,* / *se-nedo*	though (I) do not.

Concessive Past.

shi-taredo, though (he) did. *shi-nakattakeredo*, *se-nanderedo*, } though (I) did not

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Alternative Form.

shi-tari, at times doing. *shi-nakattari*, *se-nandari* } sometimes not doing.

Desiderative Adjective.

shi-tai, (I) wish to do. *shi-takunai*, (I) do not wish to do.

Past Participle.

shi-te, doing, having done. *se-zu*, *shi-nakute* } not doing, not having done.

Conjugation of Polite Forms of Speech.

Except among relatives and friends, and with one's own servants, verbal forms usually differ somewhat from those given above, Japanese verbs having a special form to express respect, politeness, or reverence. "Honorific" and "humble" forms of speech are fully dealt with later, but while on the subject of verbs it may be advisable, for the sake of completeness, to notice one important verb, which, as a suffix to the stems of other verbs, serves to relieve what would otherwise sound harsh and familiar to Japanese ears.

This verb is *Masŭ*, to be; its inflections, which constantly recur in conversation, are combined with other verbs to form polite tenses. *It always appears as* **a suffix**, *and is* **not** *now in use as* **a separate word**.

The conjugation of *masŭ* differs somewhat from that of any of the verbs previously noticed. Its Stem is *mashi*, its Negative Base *mase*, Certain Pres. Base *masŭ*, and its Cond. Base *masure*, there being no Desiderative Adjective. A part only of the inflections of *masŭ* are in common use, of which the following are those occurring most frequently:—

	Positive.	*Negative.*
Cert. Pres.	*masu*,	*mase-nu.*
Prob. Pres.	*ma-shō* (*seu*).	*masŭ-mai.*
Cert. Past.	*mashi-ta.*	—
Prob. Past.	*mashi-taro.*	—
Cond. Pres.	*mashi-tareba.*	*mase-nakattareba.*
Cond. Past.	*mashi-tara*(*ba*).	—
Alt. Form.	*mashi-tari.*	*mase-nakattari.*
Past Part.	*mashi-te.*	*mase-nakŭte.*

For the Negative Tenses of *masŭ*, its Certain Present, *masen(ŭ)* is conjoined with auxiliary forms such as *deshō*, *deshita*, and *deshitara*, which are contractions of the inflections of the verb *gozaru*, with the particle *de*; thus,

Cert. Past (Neg.)	....	*masen deshita.*
Prob. Past (Neg.)	...	*masen deshitarō.*
Cond. Past (Neg.)	...	*masen deshitara(ba).*

The substitute for the Desiderative Adjective is formed by changing *tai*, the termination of the usual Desiderative, into *to** for the Positive, and into *taku* for the Negative, suffixing the polite verb *gozarimasŭ* (or *gozaimasŭ*), Positive or Negative; thus,

Desiderative Adj. (*Polite*).

	Positive.	*Negative.*
(*a*) **Kasu:**	*kashito-gozarimasŭ.*	*kashitaku-gozarimasen.*
(*b*) **Makeru:**	*maketō-gozaimasŭ.*	*maketaku-gozaimasen.*
(*c*) **Ojiru:**	*ojitō-gozaimasŭ.*	*ojitaku-gozaimasen.*

The Imperative is formed by the aid of certain auxiliaries, both with and without *masŭ*. Thus, *masŭ* combined with *nasaru* (please do), will exemplify this form; as,

Imperative Mood (*Polite*).

Positive.	*Negative.*
nasaimase! or *nasaimashi!*	*nasaimasu na!* or *nasaimasura na!*

Note.—The honorific *o* is usually associated with the verb which is supported by *nasaimasu* as auxiliary.

Summary of Polite Forms.

N.B.—It must be remembered that the Polite Inflection for nearly all other verbs may be deduced by substituting the Stem of the verb "To be" conjugation for that of the Stem *kashi* in the following type of *kasu*:—

Kasu, to lend.

Indicative Mood.

	Positive.	*Negative.*
Cert. Pres.	*kashi-masŭ.*	*kashi-masen.*
Prob. Pres.	*kashi-mashō.*	*kashi-masumai.*
Cert. Past.	*kashi-mashita.*	*kashi-masen deshita.*
Prob. Past.	*kashi-mashitarō.*	*kashi-masen deshitarō.*

IMPERATIVE MOOD.

o kashi-nasaimase (shi).	*o kashi-nasai masuruna.*

SUBJUNCTIVE MOOD.

Cond. Pres.	*kashi-masureba.*	*kashi-masenakereba.*
Cond. Past.	*kashi-mashitara.*	*kashi-masen deshitara.*
Alt. Form.	*kashi-mashitari.*	*kashi-masenakattari.*
Past Part.	*kashi-mashite.*	*kashi-masenakute.*
Desid. Adj.	*kashi-tō gozaimasŭ.*	*kashi-taku gozaimasen.*

Derivative and Phrase-Verbs.

The Japanese language is very rich in combinations of words which perform the functions of single parts of speech, and especially in those which do duty for verbs. This latter class may be aptly termed *Phrase-Verbs*, inasmuch as they are composed of various primary forms of the verb conjoined with one or more auxiliary verbs, the whole combination in each case being subject to inflection in the same manner as simple verbs. These phrase-verbs serve to express *Voice* different from that of direct active relation, so that the language thus possesses equivalents for:

The Passive Voice.
„ Potential Voice *or* Mood.
„ Causative Voice.

THE PASSIVE VOICE.

In Japanese, the change from the active to the passive form is made by adding *reru* to the Negative Base in the First Conjugation, and *rareru* to the same base in the Second Conjugation. Thus, the verbs *shiru* (to know), *eru* (to obtain), and *miru* (to see) are made passive as follows:—

1st Conj. *Shiru*, to know; Neg. Base, *shira*.
Passive Voice, *shirareru*, to be known.

2nd Conj. (Form I.). *Eru*, to obtain; Neg. Base, *e*.
Passive Voice, *erareru*, to be obtained.

2nd Conj. (Form II.). *Miru*, to see; Neg. Base, *mi*.
Passive Voice, *mirareru*, to be seen.

NOTE.—This voice is in much less frequent use than in English, and its types all follow the First Form of the Second Conjugation. *Ni* usually serves to render "by" after a passive verb.

Illustrative phrases:—

Doko wo miraremashita ka?	Where were you seen?
Hachijiu yen to iu taikin wo torareta (*toru*, to take),	He had the large amount of eighty yen taken from him.
Watakushi ni yoku shirareru,	He is well known to me.

The Potential Voice.

"Potentiality" is expressed by the same phrase-verbs as those employed with a passive signification. Examples:—

Miraremashĭta ka?	Could you see?
Korareru ka kiite mimasho,	I will ask him if he can come.
Mairaremasenŭ,	I cannot come.
Mairaremasen to iimashita,	He said, he couldn't come.
[*lit.*, "can not come"; that (was what) he said]	

Note.—(1) The majority of the verbs of the First Conjugation possess an alternative potential form, which in most cases is formed by adding the syllable *ru* to the Conditional Base. Thus, *shirareru* and *shireru*, both meaning "may" or "can know," are the potentials of *shiru*, to know. Ordinarily, however, a slight distinction is drawn between the forms, *shirareru* being held to signify "may," i.e., authority or permission, and *shireru* to signify "can," i.e., positive ability or innate power, this distinction applying similarly to all verbs in *reru* and *ru* respectively.

(2) In the Second Conjugation there are two exceptional potentials. These are *mirareru*, may see, and *mieru*, can see, formed from the verb *miru*, to see.

The Causative Voice.

A large number of phrase-verbs express causing of action, as, e.g., "causing to finish," "causing to meet," &c.

These causative verbs are formed by adding *seru* to the Negative Base of verbs in the First Conjugation, and *saseru* to the same base in the Second Conjugation.

For example, the verbs *tsukuru* (to make), *eru* (to obtain), and *miru* (to see) assume the causative form thus:

1st Conj. *Tsukuru*, to make; Neg. Base, *tsukura*.
Causative Voice, *tsukuraseru*, to cause to make.

2nd Conj. (Form I.). *Eru*, to obtain; Neg. Base, *e*.
Causative Voice, *esaseru*, to cause to obtain.

2nd Conj. (Form II.). *Miru*, to see; Neg. Base, *mi*.
Causative Voice, *misaseru*, to cause to see.

All causative verbs follow the model of the First Form, Second Conjugation.

The irregular verbs *kuru*, to come, and *suru*, to do, form *kosaseru*, to cause to come, and *saseru*, to cause to do.

The causative verbs are often replaced colloquially by such phrases as *Iku yō ni suru*, go-manner-make, i.e., to make him to go.

Examples:—

Ima onna ni ii-tsŭkete, heya no sōji wo saseru ga ii, You had better tell the woman to come and clean the room.
[*lit.*, now woman to, commanding, room of, cleaning cause-to-do is good]

Sugu ni kikashite kudasai,* Please let me know (hear) at once.

Mo ichido kikasete kudasare, Please let hear once more.
[*lit.*, more once having made hear give]

THE ADJECTIVE.

The Japanese equivalent for the Adjective differs materially from the latter in its construction and use. Thus, Japanese adjectives have no forms to express *gender* or *number*, and no inflections to indicate degree. This deficiency, however, is supplied by an inflection somewhat similar to that of verbs, and by the frequent use, as adjectives, of true verbs and adverbial words.

Inflection.

The primitive (simplest) form of the adjective is termed the Stem; by adding to it certain syllables, various adjectival words and phrases are obtained. These are simple adjectives, verbal adjectives, and adverbial adjectives, and by inflection they are made both affirmative and negative, as is the case with verbs.

(1) The syllable **i** added to the Stem forms the Simple Adjective, which may be employed both attributively and predicatively.

For example, from the Stems *yo*, *naga*, and *yasu* are formed the simple adjectives *yoi*, good, *nagai*, long, and *yasui*, easy *or* cheap; and we may say *nagai nawa*, a long rope, or *nawa ga nagai*, the rope is long.

* The transitive verbs of the First Conjugation in *su* and the causatives are often used indiscriminately, e.g., *kikashite* being confounded with *kikasete*.

Examples :—

Yoi hĭto,	A good man.
Yasui hari,	A cheap needle.
Hari ga yasui,	The needle is cheap.
Warui onna,	A bad woman.

NOTE.—The particle *no* is sometimes used with this form of the adjective, being, in this connection, analogous to the English indefinite pronoun "one."

Examples :—

Shiroi no wa ikutsŭ arimasŭ? [*lit.*, white one, how many]	How many white ones are there?
Kuroi no bakari aru,	There are only black ones.
Kirei na no wo mitai,	I wish to see a pretty one.
Nagai no wo motte o ide,	Bring a long one.

(2) The syllable *ku* added to the Stem forms an adverbial adjective or adjectival adverb, which usually has a predicative force. It is followed by the verb, which it modifies when used adverbially. Thus, from the stem *naga* is formed *nagaku*, and from *yasu* is formed *yasuku*, which may be used as follows :—

Kono nawa ga nagaku gozaimasu, [*lit.*, this rope...long is]	This rope is long.
Yasuku dekimashita, [*lit.*, cheap made]	It is made cheaply.

NOTE.—Colloquially, the adverbial form of the adjective drops the *k* sound, and the *u* sound combines with the vowel element of the preceding syllabic. Thus, the form *hiro* is produced from *hiroku*, wide, by the elimination of the *k* sound, leaving *hirou*, which is pronounced as *hirō*. Similarly *nagaku* becomes *nago*, *yasuku* becomes *yasu*, and *furuku*, *furu*. *Shigeku*, dense, becomes *shigeu*, which then contracts into *shigyō*.

This contraction is especially employed before the polite verb *gozaru*, to be; so that in ordinary conversation the sentence, *Kono nawa ga nagaku gozaimasu*, would be rendered *Kono nawa ga nagō gozaimasu* (this rope is long).

Adverbial forms with terminal *iku* drop the *k*, but undergo no further contraction; thus, *yakamashiku*, noisy, becomes *yakamashiu*.

Examples :—

Kono hako wa goku tako gozaimasu, [*lit.*, this box...very (*goku*) dear is]	This box is very dear.
Yoku dekita,	It is well made.

The following Rule is of great importance, and should be carefully noted:—

Whenever two or more adjectives are coupled together by the conjunction *and* in English, all but the final one must be rendered in Japanese *by the adverbial form*.

Examples:—

Kami no ke ga kuruku, me ga awoi musume, A girl with black hair and blue eyes.
[*lit.*, head of, hair...black, eyes...blue, girl]

Utsŭkushiku chisai musŭko, A boy both small and pretty.

(3) Besides these simple inflections for the formation of true adjectival and adverbial forms, adjectives *undergo conugation* for mood and tense exactly like true verbs. This conjugation consists in adding certain forms of the verb *aru*, to be, positive and negative, to a modified form of the adjective.

Conjugation of the Adjective.

Furuki, or *furui*, old.

Stem, *furu*; Adverbial Adjective, *furuku*, of old, anciently.
Polite Predicative Form, *furū gozaimasu*, is old.

INDICATIVE MOOD.

Certain Present.

Positive.	*Negative.*
furui, is old.	*furuku nai*, is not old.

Probable Present.

furukaro, probably is, *or* will be old.	*furuku nakarō*, probably is not, *or* will not be old.

Certain Past.

furukatta, was old.	*furuku nakatta*, was not old.

Probable Past.

furukattarō, was probably old.	*furuku nakattarō*, was probably not old.

SUBJUNCTIVE MOOD.

Conditional Present.

furukereba, if it is old.	*furuku nakereba*, if it is not old.

Conditional Past.

furukattara(ba), if it were old.	*furuku nakattara(ba)*, if it were not old.

Concessive.

furukeredo, though old. *furuku nakeredo,* though not old.

Alternative Form.

furukattari, being at times old. *furuku nakattari,* being at times not old.

Past Participle.

furukute, being old. *furuku nakute,* not being old.

Adjectival Words and Phrases.

A large number of adjectives are formed from other words by combining and associating with them suffixes and other additions.

Those most frequently used are derived as follows :—

(1) From Nouns, by adding *rashii,* are formed a number of adjectives corresponding with those in English terminating in "ish" or "ly," such as *foolish, childish,* &c.

Examples :—

Kodomo rashii, like a child, i.e., childish.
Baka rashii, like a fool, i.e., foolish.
Hontō rashii, like the truth, i.e., true-seeming.

Nouns followed by the particle *no,* and the contraction *na* (*naru,* to be), are sometimes employed as adjectives proper, as

Nippon no, of Japan, i.e., Japanese.
Kin no, of gold, i.e., golden.
Baka na, fool being, i.e., foolish.

A few adjectives proper employ the particle *na* as a termination to both the attributive form and the root, as *okī* or *ōkina,* large ; *chisai* or *chisana,* small.

(2) The present and past forms of Verbs are frequently used as adjectives ; thus, equivalents for "possible" and "impossible" are presented by *dekiru,* able to do, and *dekinai,* not able to do, whilst the English "open" is sometimes rendered by *aita,* the meaning of which is "has become open." Other examples are *osoroshī,* terrible, from *osoreru,* to fear ; *isogashi,* busy, from *isogu,* to be in a hurry.

Yasui, easy, *katai,* hard, and *nikui,* difficult, are added to the Stems of Verbs to form adjectives ; as in *kowaré-yasui,* easy to break, fragile ; *ii-nikui,* difficult to say.

The negative adjective *nai,* not, added to the Negative Base of Verbs, serves to form another important series of adjec-

tives which constantly take the place of the negative forms of the verbs themselves.

Examples :—

Ashi ga hiete, tamaranai, I don't know what to do, my feet are so cold.
[*lit.*, feet...being-cold, (I) cannot-bear]

Wakaranai, I do not understand.
[*lit.*. it is unintelligible]

The Desiderative form of the verb, i.e., the Stem with the termination *tai* suffixed, is in frequent use as an adjective; as *ojitai*, desirous of fearing, i.e., anxious, timid ; *naoshitai* (*naosu*, to mend or cure), desirous of mending or curing, i.e., kind, helpful.

(3) Several Adjectival Phrases are formed by compounding two or three words, as *ishi no ōi*, abounding in stone, i.e., stony ; *ashi no hayai*, quick of foot, i.e., swift. When used predicatively, such phrases take *ga* in place of *no*, as *mimi ga toi* (for *mimi no toi*), distant of ear, i.e., deaf; *me ga chikai*, near of eye, i.e., short-sighted.

Comparison.

As previously remarked, the Japanese adjective has no inflection to express Comparison, which is made in the following manner :—

(*a*) The Comparative Degree.—This is expressed by the simple adjective with the particle *yori* (than) employed as in the sentence *Sakujitsŭ yori konnichi wa tenki ga yoroshi*, which means literally "than yesterday to-day the weather is good," i.e., the weather is finer to-day than yesterday. Similarly, "that is brighter than this" becomes in Japanese "this than, that bright is."

Examples :—

Watakŭshi yori anata o wakō gozarimasŭ, You are younger than I.
[*lit.*, I than, you young are]

Mime yori kokoro, The heart is more to be desired than the face.
[*lit.*, heart than, face (is better)]

In sentences like the first of the above, the first part is sometimes dropped when the meaning is sufficiently clear without it ; as

Anata wa (or *anata no hō ga*) *o wakō gozarimasu,* You are the younger.
[*lit.*, your side is young]

The English "more" preceding adjectives is represented in Japanese by such words as *motto*, more, and *nao*, yet, or still, &c.; thus,

Motto nagai (more long), longer.
Nao yasui (yet cheap), cheaper.

(*b*) THE SUPERLATIVE DEGREE.—This is expressed either in the context or by using such words as *ichi ban*, number one, or *dai ichi no*, first, principal.

Examples:—

Ichi ban nagai nawa, The longest rope.
Kore wa ichi ban takai, This is the highest.
[*lit.*, this...number one is high]

THE ADVERB.

(1) The ADVERB PROPER is in Japanese the adjectival form in *ku*, as *nagaku*, long; *hayaku*, quickly; *atarashiku*, newly (see p. 60). Words and phrases used adverbially are, however, very numerous, many of them being originally verbs, adjectives, and nouns, which are rendered adverbial with the aid of particles and combinations.

(2) NOUNS which are employed as adjectives by adding *na* or *no*, are rendered *adverbial* by substituting the suffix *ni* for *no* or *na*; as

bakani, foolishly.
sakini, before.
suguni, at once.
yōni, in the manner of.
makotoni, truthfully, really.
ōkini, gently.
shinsetsuni, kindly.
shimaini, finally.
shizukani, gently.
teineini, politely.
hokani, in another way.
daijini, carefully.

(3) The PAST PARTICIPLES of numerous verbs are used adverbially, as

kaette, on the contrary — from *kaeru*, to return.
hajimete, for the first time ,, *hajimeru*, to begin.
sadamete, probably ,, *sadameru*, to confirm.
damatte, silently ,, *damaru*, silent.
machigatte, wrong ,, *machigau*, to err.
yorokonde, gladly ,, *yorokobu*, glad.
subete, generally ,, *suberu*, to unite in one.
semete, at least ,, *semeru*, to treat with rigour.

(4) Many adverbial ideas are expressed in Japanese by the mere Repetition of words, the second member of the compound taking the *nigori* when susceptible of it, as

kaesu-gaesu, over and over again—from *kaesu*, to send back.
miru-miru, visibly ,, *miru*, to see.
nichi-nichi, daily ,, *nichi*, day.
iro-iro, various kinds ,, *iro*, sort.
dan-dan, gradually ,, *dan*, a step.

These are often followed by the particle *to*.

(5) Poetic Name-words are common in Japanese, and a large number of them are used adverbially. Most of them, however, are somewhat vulgar.

Examples :—

pon-pon, sound of guns.
para-para, sound of rain.
bara-bara, with a rattling noise.
gudzu-gudzu, loiteringly.
soro-soro, moving slowly.
patchiri, sudden breaking.
butsu-butsu, grumblingly.

Bara-bara to ochimashĭta, It fell with a rattling noise.
[*lit.*, rattling noise with, it fell]

The following is a list of the adverbs most frequently heard :—

Adverbs of Time.

ashita, to-morrow.
ichi do, *hito tabi* } once.
itsu, when ?
itsudemo, always.
ni do, *fŭta tabi* } twice.
jikini, soon.
kio, to-day.
kinō, yesterday.
konnichi, to-day.
mada, not yet.
mettani (with neg.), seldom.
miōnichi, to-morrow.
mō, *mōhaya* } already.
nochihodo, by and by.
sakujitsŭ, yesterday.
sendatte, some days ago.
sudeni, already.
toki, when (relative).
tadaima, immediately.
tabi tabi, several times.

Adverbs of Place.

achi, *achira* } there, thither.
asuko, *asukoni* } there.
atode, behind.
dochi, *dochira* } where, whither.
doko, *dokoni* } where.
kochi, *kochira* } here, hither.
koko, *kokoni* } here.
sakini, before.
sakasama, upside down.
shĭtani, below.
soko, *sokoni* } there.
uyeni, above.
yokoni, across.

Adverbs of Manner.

chitto, slightly.	*ikaga*, how.	*naze*, why.
dō, how.	*jōzu ni*, cleverly.	*sappari*, wholly.
dōmo, howsoever.	*kayōni*, *kō* } in this way.	*sayōni*, *sō*, in that way.
goku, *hanahada* } very.	*kitto*, positively.	*yoku*, well.
		zehi, positively.

Adverbs of Quantity.

amari, *yokeini* } too much.	*donokurai*, *ikura* } how much.	*motto*, more.
bakari, only.	*ikutsŭ*, how many.	*sukoshi*, little.
	jiubun, enough.	*takusan*, *taisō*, much.

Adverbs of Affirmation and Negation.

The responses "Yes" and "No" have not, strictly speaking, exact equivalents in Japanese, and generally the reply to a question is a repetition of the verb used in putting the question. The negative answer *iye!* (*iiye*) is, however, almost equivalent to "No!" and the response *hei!* (*he*, *hai*) may signify "Yes!" but it often merely implies that the person addressed has heard, or is paying attention to, what the speaker is saying.

Examples:—

Mo kimashĭta ka?	Has he come yet?
Kimashĭta.	Yes, he has.
Kanda san wa orimasu ka?	Is Mr. Kanda in?
Iye mada mairimasen.	No! he has not come yet.
Tegami wo yaremashō ka?	Can I send a letter?
Yaremashō.	Yes! you can probably send it.

N.B.—The adverb invariably precedes the words which it modifies, as

Achira ye mate.	Wait there.
Mada ki ya shimasŭmai.	He cannot have come yet.
Doko ye itte kita?	Where has he been?
Kiō kita?	He came to-day.
Itsu shuppan shimashō ka?	When is she likely to sail?
Tokidoki o me mi kakarimasŭ.	I see you now and then.

THE PARTICLE.

There are a large number of words in Japanese named by native grammarians *Teniwoha*, from the four most important among them—*te, ni, wo, ha.* They serve instead of case and plural terminations, and also of prepositions, conjunctions, and interjections. Many of them are identical with terminations of verbs and adjectives previously dealt with.*

The particles are usually suffixes, and especially is this the case with those serving as the Japanese equivalents of *Prepositions.* As the latter, however, *follow* the noun instead of being placed before it as in English, they are usually termed by European grammarians "*Post*positions."

The following is a list of the particles most commonly used, arranged alphabetically to facilitate reference:—

De. This particle has varied uses, but primarily it corresponds with the English prepositions *by, with, at, in, of,* and *for,* and the phrases "by means of," "on account of," as

Hiogo de tokei wo kaimashō, I shall buy a watch at Hiogo.
Heya wa hanahada fukutsu de komarimasŭ, I am annoyed at the room being so dirty.
[*lit.*, room very dirty at, I am annoyed]

De is also employed as a contraction for *nite,* and with the various equivalents of the verb "To be" it forms a series of abbreviations, as *da* (for *de aru*), *desŭ* (for *de arimasŭ*), *deshĭta* (for *de arimashĭta*), *datta* (for *de atta*), *darō* (for *de arō*), &c. *De wa* is replaced by the contraction *ja.*

A large number of compound tenses are formed by the Present Indicative followed by *de* and the verb *aru* (to be), and in this construction the Present Indicative is a noun, *de* being the sign of the predicate.

When the verb "To be" unites two nouns, the second noun takes *de* as an affix, as

Kono mushi wa ka desŭ, This insect is a mosquito.
[*lit.*, ...insect...mosquito]
Yoroshiu arimasenŭ d' atta, It was not good.
[*lit.*, good is, not was]
Konŭ d' atta, He did not come.
[*lit.*, not come was]

NOTE.—It will be seen from the last two sentences that the negative in this construction is placed with the principal verb.

* Thus for *te*, see *kashĭTE*, p. 42. For *ha* see rule 10, p. 100, and *wa*, p. 74. For *ni* and *wo*, see below, pp. 72 and 75.

Demo is used to express the signification of *de* combined with that of *mo*, even, also, and may be translated "even"; as

Ato demo yoroshī, It will do afterwards.
[*lit.*, after even is good]
Kao demo o arai nasaru ka? Will you wash your face as well?
[*lit*, face even honourably to-wash deign?]

Ga. This particle was originally used to convey an idea of *appurtenance* or *possession*, and still retains this character in certain phrases, as *Waga kuni*, one's own country; *Koma-ga-take*, Colt's Peak (a mountain). It is now, however, regarded as the generic nominative sign, although the subject of the sentence is not necessarily conjoined with *ga*; for when a noun is followed by *mo* or *wa*, and in various other instances, *ga* is dropped entirely. Moreover, nouns may stand in the nominative relation unaccompanied by any particle at all.

After adjectival and verbal forms treated as nouns, *ga* serves the same purposes as when following nouns proper.

Examples:—

Natsu ga kimashita, Summer has come.
Yūbe ame ga futta, It rained last night.
[*lit.*, last night...rain fell]
Massugu ga chikakatta, It would have been nearer to go straight forward.
[*lit.*, straighter was near(est)]
Iku ga yoroshi, You had better go.
[*lit.*, the going is good]

Ga is an equivalent for the adversative conjunction "but," when following verbs in the Indicative, or adjectives in the verbal form, as in the following examples:—

Arigatō gozaimasu ga ikaneba narimasen, I thank you, but I must go.
Tori-naosō to omou ga, tori-naosenai, I want to mend it, but I cannot.

Ka might almost be replaced by the mark of interrogation, being employed in most cases merely to denote a query or to express a doubt; as

Kita ka, Has he come?
Sō desŭ ka, Is that so?
[*lit.*, so it-is (?)]

Ka may be omitted in sentences commencing with another interrogative word, as

Doko ye itte kita? Where has he been?

Placed between two nouns, *ka* is an equivalent for the conjunction "or," and when occurring twice in a sentence it represents the correlatives "whether ... or"; as

Tōkyo ka Hiogo no uchi ni orimasu, He lives in Tokio or Hiogo; I do not know which.

Inu ka kuma ka shirimasen, I do not know whether it is a dog or a bear.

(For *ka* with interrogative pronouns see p. 23.)

Kara. When following nouns this particle may be rendered by "from" or "since," and by "because," "after," when occurring after verbs.

Examples:—

Yokohama kara Tōkyo made, From Yokohama to Tokio.

Konnichi kara, From to-day.

Sakujitsu kara, Since yesterday.

Rusu datta kara shiranai, I do not know, because I was absent.

Atsui kara, Because it is hot.

Mukukashikŭ kaite aru kara watakŭshi-domo ni wa yomemasen. I cannot read it because the writing is so difficult.

[*lit.*, difficutly writing is because, me to as-for, is unreadable]

Hiru-meshi wo tabete kara de nakŭcha ikimasenŭ, I shall not go until I have had my mid-day repast.

[*lit.*, noon repast having eaten after if not do not go]

Made (compounded from *ma*, space, and *de*, with) may be translated by *to, up to, as far as, until, inclusive of,* &c.

Examples:—

Komban made machimasu, I shall wait until this evening.

Hiogo kara Ikao made, From Hiogo to Ikao.

Miōgonichi made ni dekiagarimasu, It will be completed by the day after to-morrow.

[*lit.*, day-after-to-morrow by, ... is finished]

Mo may be translated by the copulatives *also, too, even,* when standing alone, but when repeated in affirmative phrases

it signifies "both ... and." In negative phrases its English equivalents are the correlatives "neither ... nor."

Examples :—

Anata mo irasshai,	You come also.
Kono kura mo o kai nasare, [*lit.*, this saddle...buy, do]	Buy this saddle too.
Chitto mo kamaimasen, [*lit.*, a-little even matters-not]	It does not matter at all.
Hiogo mo Yokohama mo,	Both Hiogo and Yokohama.
Neko mo inu mo,	Both cats and dogs.
Saji mo sara mo uchi ni arimasen,	There is neither spoon nor plate in the house.

Ni. The uses of this particle are legion, the more important only of which are here noticed.

(*a*) With nouns it usually signifies *to, in, at, into, on* or *by.*

Examples :—

Kioto ni mairimasu, [*lit.*, Kioto, to go]	I go to Kioto.
Tokyo ni orimasŭ,	He lives in Tokio.
Dai ni oite kudasai,	Please put (it) on the table.
Inu wa neko ni kamereta,	The dog was bitten by the cat.
Gakkō ni haitta, [*lit.*, school into, he entered]	He went into the school.

(*b*) Used to couple together the names of several objects, *ni* means "and."

Example :—

Sake ni budō ni mikan ni sono hoka iro iro arimasu,	There are wine, grapes, and oranges, besides various other things.

(*c*) *Ni* is a component of many phrases used as postpositions. The following are those most frequently met with :—

no kawari ni, instead of.	*no tame ni,* for the sake of.
to issho ni, together with.	*no naka ni,* inside.
no soba ni, beside.	*nashi ni,* without.
no ue ni, upon.	*no mukō ni,* across.
no saki ni, beyond.	*no uchi ni,* among, within.
no mawari ni, around.	*no shita ni,* under.
no hoka ni, except.	*no aida ni,* between.
no ato ni, after.	*no ushiro ni,* behind.

No, signifying "of" is the ordinary sign of the genitive. Examples:—

Hari no ana, Needle's eye.
[*lit.*, needle of, hole]
Me no maye de, Before my eyes.
[*lit.*, eye of, before at]
Wake no wakaranai koto, A thing I cannot understand at all.
[*lit.*, reason of, understand-not-thing]

When preceding the nouns they qualify, the cardinal numerals are generally followed by this particle; as

Mitsu no ishi, Three stones.
Sannin no dorobō, Three thieves.

The apposition of nouns may be shown by *no*, as

Taiwan no kuni, The province Taiwan.
Bettō no Kōdzuke, The groom Kōdzuke.

Shi. This serves for the copulative "and," when employed with verbs in the Indicative. It also signifies in some cases "and so ...," "not only ... but."

Examples:—

Yasui shina mo aru shi takai no mo aru, There are cheap things and also dear ones.
Sewashī hi mo aru shi; *hima na hi mo are*, I have busy days and days of leisure.
Kono yadoya wa, yama mo mieru shi, kawa mo mieru shi, From this hotel, not only is the mountain visible, but also the river.
[*lit.*, this hotel as-for, mountain even is-visible..., river even is-visible...]

To, like *ni*, is very extensively employed. Its commonest uses are:—

(*a*) Between two nouns its meaning is "and." It is sometimes repeated after the second noun, as

Hone to kawe to ni natta, He has become skin and bone.
[*lit.*, bone and skin (he) has become]
Kōri to mizu to wo motte o ide, Bring ice and water.

(*b*) *To* has the force of the conjunction "that" when introducing a statement with regard to a previous assertion, as

"*Kori to mizu*"; *to iimashĭta*, He said, "Ice and water."

Taisō ni fŭkai desŭ to hĭto ga iimasu, People say that it is extremely deep.

[*lit.*, "greatly deep is," *that* people...say]

N.B.—In such sentences as the latter, the conjunction "that" is often omitted in English. It must, however, always be expressed in Japanese (*cf.* the French and Spanish usages).

(*c*) *To* sometimes has the meaning of the preposition "with"; thus,

Ano hĭto to shibai ni ikimashita, I accompanied him to the play-house.

Kono hĭto to issho no ike, Go with this man.

[*lit.*, this man with, same place go]

(*d*) With nouns, *to* often has the signification of inverted commas expressing quotation, as

O namaye wa nan to iu? What is your name?

Watakŭshi wa Tsunekichi to mōshimasŭ, My name is "Tsunekichi."

Wa. This is the opposite of *mo*, and the full explanation of the latter word has been deferred so that the resemblance of function, but dissimilarity of meaning of the two words may be more clearly shown.

Wa means "this (only)," "this and nothing besides," and "this, if nothing further." It singles out or isolates one object from among others, or limits an assertion to the word preceding *wa*, the part of the sentence coming before the latter word being thus separated from the other part.

A just conception of what is meant by the singling out or isolation of a word or phrase may be obtained by reference to such a French expression as "Moi, je travaille; toi, tu ne fais rien" (as for) me, *I* work; (as for) *you*, you do nothing, in which "moi" and "tu" are, so to speak, withdrawn from the body of the sentence and relegated to positions to themselves. Thus the French *quant à* very nearly expresses the force of *wa*, and the nearest English equivalent is "as for," though in translating a Japanese sentence containing *wa* it is usually sufficient to place an emphasis on the word which *wa* accompanies, or by placing such word at the beginning of the sentence.

Examples:—

Sore wa, ichi-ban omoshirō gozaimashō, *That* will perhaps be the most amusing of all.

[*lit.*, that as-for, number-one amusing will-probably-be]

Ima wa, te-sŭki de gozaimasŭ, *Now* I am at liberty.

[*lit.*, now as-for, hand-free (I) am]

Kuwashiku wa zonjimasen, I don't *quite* know.

[*lit.*, exactly as-for (I) know-not]

Mo, however, implies that the noun with which it is used is closely associated with some other thing. Thus, *mo* has the connective meanings *also*, *too*, *both*, &c.

[It must be observed that *wa* has often very little meaning, and might be omitted without interfering with the import of the sentence.]

Examples:—

Ano kurumaya wa ashi ga hayai,	As for that kurumaya, he is quick of foot.
Kuru koto wa, sŭkuno gozaimasŭ,	They come but rarely.
[*lit.*, comes act as-for, few are]	
Mina wa miemasen,	I can't see them *all*.
[*lit.*, all as-for, appear-not]	
Are wa warui; kore wa yoroshĭ,	That is bad; this is good.
Hiogo to Kioto to wa dochira ga suzushii deshō?	Which is cooler, Hiogo or Kioto?

Wo. This particle, like *ga*, is a true case sign, and signifies that the word with which it is employed is the object of the sentence, though a noun in the accusative is not necessarily followed by *wo*. The latter is not infrequently omitted before *suru* (or *itasu*), to do, and in other cases, and the accusative case governed by a preposition does not require it.

Examples:—

Michi wo oshiete kudasai,	Please tell me the way.
[*lit.*, road...teaching condescend]	
Daiku wa dai wo tsŭkuru,	The carpenter makes a table.
[*lit.*, carpenter...table...makes]	
Rika ni kammuri wo tadasaru,	Under a plum-tree, do not adjust your cap. —*Japanese Proverb.*
Kannin shĭte kudasare,	Please have patience with me.
[*lit.*, patience having done give]	

Wo is sometimes used in cases where no preposition appears in English; thus,

Senyen no kane wo torareta,	He had 1,000 yen stolen.
[*lit.*, 1,000 yen...money of (*wo*) was robbed]	

Ya is sometimes expressive of doubt, but often a mere ejaculation. As a conjunctive it translates "and."

Examples:—

Tora ya!	I say, Tora! (Tora—a person's name).
Nido ya sando,	(Some) two or three times.
Iko ya!	Let us go.
Hana ya chō ya,	The flowers and the butter-[flies.
Hon ya sumi ya fude ga arimasu,	There are books, ink and pen, and such (things).

Yara, which is a contraction of *ya* and *aran*, the old form of the future of *aru*, to be, is expressive of uncertainty and doubt; as

Kakemono to yara de gozaimasŭ gena,	I am told that it is a kakemono (if that is the right name).
[*lit.*, Kakemono (if-that-is-the-right-name), it-is, I-am-told]	
Doko ye itta yara,	I wonder where he has gone.
Doko ni orimasŭ yara watakŭshi ni wa wakarimasenŭ,	I do not know where he lives.
[*lit.*, where...lives (?), me to, is not known]	
Tora tara (for *to yara*) *iu geisha,*	A geisha called Tora, if I remember rightly.

Ye may be translated *to*, *in*, *into*, or *at*. Most Japanese pronounce the *y* very lightly, and sometimes omit it altogether.

Examples:—

Itsu Yoroppa ye kaerimasu ka?	When do you return to Europe?
Watakŭshi no yado ye o tomare nasare,	Stay in my lodgings for the night.
[*lit.*, my...lodging in, ...stay, do]	
Doko ye irassharu?	Where are you going?
[*lit.*, where to, deign-to-go]	
Kono shinshi wo kiusokujo ye go annai mōshi-ageru,	Show the gentleman into the waiting-room.
[*lit.*, this gentleman.. waiting-room into, guidance do]	

N.B.—There is another *ye(e)*, an interjection similar to the English "Eh?"

Yo accompanies nouns in the vocative case. It is emphatic, and signifies *earnest remonstrance*, *supplication*, *warning*, or *appeal*. Sometimes it stands alone as a mere exclamation

having these significations. It has no exact English equivalent, the nearest being "I tell you."

Examples :—

Ototsan yo!	Father!
Kirei yo!	It is pretty, I can tell you.
O ide yo!	Do come!

Yori is almost synonymous with *kara*, meaning *from, since, than*; as

Ichi-ji yori mo, osoku natcha ikemasen,	It will not do to be later than one o'clock.
[*lit.*, one-o'clock than even, late as-for-becoming will-not-do]	
Kore yori hachi ri,	Eight ri from here.
Sakunen yori,	Since last year.
Omotta yori yasui,	It is cheaper than I thought.

Zo emphasizes strongly the word it accompanies; thus,

Kita zo!	Here he comes!
Dōshite mo, shōchi shinai zo!	Do what you will, I won't consent!
[*lit.*, do-what-you-will even, consent I-do-not...]	

THE PREPOSITION.

Prepositions have been fully treated in the preceding section on particles.

The English prepositions frequently require to be translated into Japanese by other parts of speech. Thus, for "over" we must use *koyete*, the past participle of *koyeru*, to cross; for "beside," *no soba ni*—literally, "at the side of"; for "between," *no aida ni*, which is really "in the space of"; &c.

THE CONJUNCTION.

Most of the conjunctions, too, have been already noticed under the head of Particles, but it must be observed that there are numerous phrases in common use in Japanese whose exact equivalents require conjunctive treatment in English. Of these the more important are :—

Da ga, or *tokoro ga*, which has at the commencement of a phrase the sense of "still," "well then," or "that being the case"; as

Tokoro ga, sono ban ni—	Well, then, on that night—

Dano, a contraction of *de aru no*, resembles very much the Alternative Form of the verb, being repeated with each

noun for distinctness. Its English equivalent is the copulative "and," and its force is that of giving distinctness to objects enumerated; as

Shishi dano, tora dano, zō dano,	Lions, tigers and elephants.
Ninsoko dano, daiku dano, yaneya dano yonde, shigoto wo sasemashĭta,	He sent for coolies, carpenters, and tilers, and set them to work.

[*lit.*, coolie...carpenter...tiler having called...work caused]

Mo yahari = likewise.
Sonnara and *sore de wa* = then.
Sore de mo = though.
Yue (*yuye*) *ni* = because.
Shikashi nagara = but.
Sō shite (*lit.*, so doing) = and.
Yori isso = than, rather than.
Yō ni = that, so that.

THE INTERJECTION.

The most common interjections are:—

A!	*Ara!*	*Eh!*	*Hei!*	*Ne!*	*Ya!*
Aa!	*Dokkoi!*	*Ha!*	*Itai!*	*Oi!*	*Yaa!*
Ai!	*Dokkoisho!*	*Hai!*	*Mā!*	*Oya!*	*Yai!*
Aita!	*Domo!*	*He!*	*Naruhodo!*	*Sā!*	

NOTE. — **A!** denotes *attention*, and sometimes *acquiescence*, on the part of the listener.

Aa! expresses either *grief* or *admiration*, and when long drawn out it denotes *weariness*.

Ai! corresponds to the English "all right" in answer to a call.

Aita!—like the English "Ah!" or "Ugh!"—denotes *sudden pain* or *difficulty*.

Ara! betokens either *joy* or *fear*, and uttered quickly (usually by women) it shows *surprise* or *astonishment*.

Dokkoi! and **Dokkoisho!** are each ejaculations addressed to several persons when lifting heavy weights, &c., corresponding to the English "All together!" "Up with it!" &c.

Domo! shows *perplexity*, and is employed when the speaker does not quite know what to do, as when the English "Let me see, now," is used.

Ha! denotes *attention*, and sometimes *assent*.

Hai! and **Hei!** are indications of the listener's having heard what was said to him.

Itai! is used by a person when in *continual pain*.

Eh! is usually a listener's word introduced as an interruption to express *wonderment* or *sympathy*, though it may indicate *contempt* and *dislike*.

Ma! shows *wonder*, *surprise*, or *satisfaction*, like the English "Oh!"; sometimes *supplication*, as "Do! please do!"

Naruhodo! is used by many speakers with tedious frequency, and corresponds to the English "Really!" "Dear me!" "You don't say so," and like expressions.

Ne! occurs even more frequently than the preceding word; but whereas *naruhodo* is a listener's word, *ne* is used when addressing remarks to anybody, having somewhat the force of "Isn't it?" "Don't you think so?" &c.; as *Yorishī ne*, "It is good, isn't it?"; *Maia miōnichi o ide nasaru ne*," "You will come again to-morrow, won't you?"

Oi! is employed to call servants or intimate friends.

Oya!—usually a woman's exclamation—expresses *surprise*.

Sa! is an incitement to action—encouraging someone to do something.

Ya! denotes *pleasurable agitation* or *excitement* when witnessing anything which is taking place, and is often heard in places of amusement.

Yaa! is the opposite of the preceding word, being used to express *thorough contempt*.

Yo! mostly is a signal *to warn* a person against danger or accident.

HONORIFIC AND HUMBLE FORMS OF SPEECH.

"Honorific" and "humble" forms of expression are provided for each degree of the social scale. They consist of words and phrases set apart for the use, respectively, of an inferior addressing a superior, and *vice versâ*—also for equals when in conversation with each other. By using a "humble" form the speaker intends to humble *himself*; by using an "honorific" he intends to show respect to an equal or a superior, or to "keep at a distance" an inferior.

As a general rule, the honorific forms are limited to *Verbs*, *Nouns* and *Pronouns of the second person*, although they may be employed in speaking respectfully of absent persons. The polite termination *masŭ* is used with all three persons; the humble forms belong exclusively to the first person.

The student is advised to be sparing in the use of the humble forms, and to employ rather the polite and honorific expressions.

Respect and humility are indicated by means of

Honorific Prefixes and *Suffixes*.

Special *Honorific* or *Humble Nouns*, *Pronouns*, and *Verbs*.

1. Honorific Prefixes.

The prefixes **o** (derived from *ōki*, great) and **go** are used with *Nouns*, *Verbs*, and *Adjectives* as tokens of *respect*, and usually indicate that the words with which they are associated are in the second person or relate to the person addressed, so that the use of pronouns in this person is rendered to a considerable degree unnecessary. Thus, *o taku* (honourable house), *o mŭma* (honourable horse), may be held to signify "your house," "your horse," without the mediation of any pronoun.

In some cases the honorifics are used to show respect for the *objects* to which they are applied, and there are words with which persons of the lower classes always associate polite forms. "Food," for instance, is *go zen*; "hot water," *o yu*; "cold water," *o hiya*; &c.

NOTE.—*O* is almost exclusively affixed to Japanese words, whilst *go* is reserved for those of Chinese origin.

O is frequently used with the stems of verbs in the second person followed by the honorific verbs *nasaru* (please do, or deign) or *asobasu*; as *O machi nasai*, please wait; *o mise nasai*, please show me.

When in the Imperative mood this combination is used by contracting *nasare* into *na*, or by dropping it entirely, though in this case the honorific signification is almost absent. *O ide na*, or *o ide* (come!), would only be employed in addressing members of one's own family or servants.

O betokens respect for the person spoken to, with a humble reference to the speaker, when used before the stem followed by *mosu* in the first person. Thus,

O naoshi nasai mase, Honourably mend condescend, i.e., please mend this (for me).

O is also employed with adjectives, as in the following phrases:

Anata wa o wakai kara, Because you are young.
[*lit.*, you...are young because]

O aki ni nattara watakŭshi ni kashite kureni ka? Will you not lend it to me when you have finished with it?
[*lit.*, ...empty when became, me having lent give not]

2. Honorific Suffixes.

Sama, which indicates a similar degree of respect to that of the English *Mr.* or *Sir*, is placed after the name, description, or title in addressing superiors, especially by *employés* in speaking to their masters, and by tradesmen to their customers.

Example :—*Kanda sama*, Mr. Kanda ; *danna sama*, sir ; *oku sama*, the title given to the lady of the house in polite intercourse.

Sama is also used to refine phrases, with a few other words ; as *O kinodoku sama*, I am sorry for you ; *go taikutsu sama*, it must be tedious for you ; *o sewa sama*, I am much obliged to you ; *go kurō sama*, thank you for your trouble ; *o machidō sama*, I have kept you waiting.

> *Achira sama* and *kochira sama* are respectively very polite equivalents of *achira* (here) and *kochira* (there).

San, which is a contraction of *sama*, is similar to the English *Mr.*, *Mrs.*, or *Miss*, and is employed mostly between equals, though sometimes it is used to superiors and also —somewhat patronizingly—to inferiors.

> In addressing one's own relatives, or in speaking of them to others, *san* must not be used. Thus, "my father" is *oyaji*, and not *oyaji san*.

San may be used either with the surname or the personal ("christian") name, but in the latter case, when the name is that of a female, the particle *o* is ordinarily prefixed in addition ; as *O Hana san*,, Miss Flower. One's own wife or servant is addressed by the personal name, with or without *o*, and in referring to her husband in the third person a woman usually employs the word *yado* (*lit.*, the house) or *teishiu* (pronounced "teishi"), husband. Instead of *san*, *don* should be used in addressing the servants of others.

The proper term for "Mrs. Kanda" in the third person is *Kanda san no go kanai*, or *saikun*. "Madam" is *oku san* or *o kami san*, though the latter phrase is mostly used by the very lowest classes. "Miss" is *o jō san* or *o musume go*.

> In conversing with one another, children use the first part of the personal name with or without *san*. To one's own male servants the personal name is used, generally abbreviated, as *Tora* for *Torakichi*.

3. Honorific and Humble Nouns.

It must be observed that honorific and humble forms are used chiefly in referring to one's own and others' relatives—more particularly those of the person spoken to—and these relationships have imparted to them a humble or honorific force, not only by the addition of affixes and suffixes, but also by their being grouped into classes bearing distinctive names, and to which are applied the honorific prefixes already mentioned (*o*, *go*, *sama*, and *san*). For example, the ordinary name for "mother" is *haha*, my mother, but "your mother" or "his mother" requires another class-name and becomes *okkasan*; "my husband" is *danna* or *teishu*; "your" or "her husband" is *danna sama* or *go teishu*.

The most commonly used of these class-names are:—

RELATIONSHIPS.

One's own	Another's
Grandfather.	
sofu, *jiji*.	*go sofu sama*, *go sofu*.
To children:	*o jī sama*, *o jī san*.
Father.	
oyaji, *chichi*.	*go sompu*.
To children:	*ototsu san*.
Son.	
segare, *musŭko*, *kodomo* (also of daughters), *sōriō*, *jinan*, *sannan*.	*go shikosu*, *o musuko san*. *go sōriō* (eldest), *go jinan* (second), *go sannan* (third).
Brother.	
ani, *otōto*.	*o ani san* (elder), *go sonkei* „ *go shatei sama* (younger), *go shatei* „ *otōto go* „

One's own	Another's
Grandmother.	
sobo, *baba*.	*go sobo*. To children: *o bā san*.
Mother.	
haha, *o fukuro*, By children: *okka*.	*go bokō*, *haha sama*. To children: *okka san*. When aged: *go rōbo*.
Daughter.	
musŭme.	*go sokujo*, *o musŭme go*, *o jō san*.
Sister.	
ane, *imōto*.	*o ane san* (elder), *ane san*, *o imōto go* (younger).

One's own Husband.	Another's	One's own Wife.	Another's
tsure-ai (by lower class), *danna* or *teishi*, *yado*.	*danna*, *teishi* (familiar), *go teishi*.	*niōbo*, *sai*, *kanai*, *kanai*.	*o kami san* (to all persons under the rank of *samurai*), *go kanai*, *saikun* (lower rank), *oku san*, *oku sama*, *go naishitsu* (gentlemen of rank).

NOTE.—More usually the husband's surname is used in addressing the wife, and by her in referring to her husband. In the first case *san* is added. Children, and sometimes women, also add *san* when speaking of their elder relatives. Thus, a child will use the phrase *ani san* for "my elder brother," *okka san* for "my mother."

4. Honorific and Humble Verbs.

These are of two kinds: (*a*) Where an ordinary verb is replaced by an entirely different word, and (*b*) where the causative or passive (potential) verb is substituted for the verb in the simple form.

Humble verbs are confined almost exclusively to the first of these classes.

Examples:—

(*a*) *Yaru*, to give. Honorific Form, *kudasaru* or *tamau*; Humble Form, *ageru*.

Iku, to go. Hon. Form, *o ide nasaru* or *irassharu*; Humble Form, *mairu*.

Iu, to say. Hon. Form, *ossharu*; Humble Form, *mōsu*.

(*b*) *Kikashĭte kudasai*, Please tell me.
[*lit.*, causing-to-hear condescend]
Nan'to osshaimashĭta? What did you say, sir?

Syntax: Arrangement of the Words in the Sentence.

I. The normal order of the sentence in Japanese is:

1st, **the Nominative case;**

2nd, **the Indirect Object of the verb, or a Noun followed by a Postposition;**

3rd, **the Direct Object;**

4th, **the Verb, or the adjective in the Verbal Form.**

Examples:—

Watakŭshi wa suteishon de basha ni aimashĭta, I met the carriage at the station.
[*lit.*, I (*nom.*) station at carriage (*acc.*) met]

Niwatori ni ye wo kuwasero, Give the fowls their food.
[*lit.*, (you) fowls, food, make eat]

Ano hĭto wa Shinajin to kenkwa wo shĭta, That man had a quarrel with a Chinaman.
[*lit.*, that man Chinaman with, quarrel did]

N.B. *An exception to this order arises in making* COMPARISONS, *when the name of the object used for the comparison is generally placed at the* BEGINNING *;* as

Ane hodo ōkiku wa nai, She is not so tall as her elder [sister.
[*lit.*, elder sister, big...(she) is not]

Muda na hanashi wo suru yori wa, damatte iru hō ga ii to orimasu, I think that silence is better than useless talk.
[*lit.*, "useless talk ... ... than, as-for, silent being ... ... (is) good," *that* (I) think]

Itsumo yori kenkō desŭ, He is more robust than ever.
[*lit.*, ever than, robust (he) is]

Kono yama yori are wa takai, That mountain is higher than this.
[*lit.*, this mountain than, that...is-high(er)]

II. Qualifying words precede the words to which they relate.

Thus, the adjective or genitive precedes the noun which it modifies; the adverb precedes the verb, &c.; and dependent clauses precede the principal clause.

Examples:—

Warui onna, A bad woman.
Kuru kojiki, The beggar who comes.
Osoku made hataraita, He worked until late.
Hayaku ko, Come quickly.
Kane ga aru toki, kaimashō When I have money, I intend
[*lit.*, money...is time will buy] [to buy some.

III. **The signs of gender** *o* **and** *on*, *me* **and** *men*, **and the honorifics** *o* **and** *go*, **precede the word to which they refer. Particles showing number and case follow the noun, as do also** *wa*, *ya*, *ga*, *mo*, *ka*, *to*, *nagara*; as *Tori ni*, to the bird; *futatsu nagara*, both of them; *kore ka?* is it this?

Expressions relating to TIME precede those relating to PLACE, as

Ichi ji kara, gakkō ni iku, I go to school at one o'clock.
Kyō no shūkwai ni wa, iras-shaimasen deshĭta ka? Did you not go to the meeting to-day?
[to-day of, meeting to..., not-going was?]
Are wa mō Hiogo ni tsuki-mashĭtarō, He has probably arrived at Hiogo already.
[*lit.*, he already Hiogo at, has-probably-arrived]
Watakŭshi wa miōnichi Kōbe ye mairimasŭ, I shall go to Kobe to-morrow.
[*lit.*, I as-for, to-morrow, Kobe to, shall-go]

IV. **Conjunctions and interrogative particles are placed at the conclusion of the sentence or clause,** as

Oyaji ga naku narimashĭta kara ni san nichi o itoma wo negaimasŭ, My father is dead, so I would ask you for two or three days' leave.
[*lit.*, father...not became because, two or three days...leave...request]
Kŭtabiremashĭta kara, chotto yasumimashō, Let me rest a little as I am tired.
[*lit.*, (I) have-got-tired because, a-little will-probably-rest]
Sagashĭta keredomo, shire-masen, Although I have looked for it, I cannot find it.
[*lit.*, sought although, (I) cannot-know]
Miru mo iya desŭ, I cannot bear even to see it.
[*lit.*, seeing even disagreeable is]
Oshii koto desŭ ne! It is a pity, isn't it?
[*lit.*, regrettable thing is (eh?)]

V. **Interrogation is not denoted, as in English, by inverting the usual construction. The construction remains the same, but the interrogative postposition** *ka* **is usually added.** (See *ka*, pages 70, 71).

Conversational Sentences for Analysis,

Illustrative of the Rules, &c., contained in the Grammar.

NOTE.—The phrases and sentences following are not only intended to exemplify the foregoing Rules, but to offer also a variety of idiomatic constructions, differing from one another in respects which cannot be particularized in so brief a work as the present.

Watakŭshi wa Hisato Kanda de gozarimasŭ. Hajimete o me ni kakarimashĭta, I am Hisato Kanda. I have the honour of meeting you for the first time.
[*lit.*, I... ...for the first time...eyes on have hung]

Danna no o mŭma no shĭtaku wa yoroshiu gozarimasŭ, Your horse is ready, sir.
[*lit.*, master's horse preparation good is]

Kore wa Nihon go de nan' to mōshimasŭ? What do you call this in Japanese?
[*lit.*, this...Japanese in, what call?]

Dore wa yoroshiu gozarimasŭ? Which do you prefer?
[*lit.*, which...good is?]

Kono mono wa nanda? What is this thing?
[*lit.*, this thing...what is?]

Dō nasaimasŭ? What do you propose to do?
[*lit.*, how do?]

Mina san yoku irasshaimashĭta, You are all welcome, gentlemen.
[*lit.*, all Mr. well (*hon.*) come (*past*)]

Nan' doki desŭ? Nan' ji desŭ? What time is it?

Nete wa imasenŭ, He is not gone to bed.
[*lit.*, having lain down remains not]

Dekinŭ toki wa shikata ga nai, If it cannot be done, there is no help for it.
[*lit.*, not-can-do time...do-manner...is not]

Arumai, I don't think there are any.

Sugu ni kawanakŭcha narimasenŭ, Some must be bought at once.
[*lit.*, at once...not buying does not do]

Mitsu no uchi ni sore wa ichiban kirei de gozaimasŭ, That is the prettiest of the three.
[*lit.*, three...among...that...number one pretty...is]

Seiyō no hŭto demo Shinajin demo nai, He is neither a European nor a Chinaman.
[*lit.*, west ocean...man...Chinese... ...]

Tonari ni arimasŭ, It is next door.

Dore ka hitotsu chōdai, Please give me one or the [other.

Sonnani o anji nasaru koto wa gozaimasenŭ, There is no reason for your being so anxious.
[*lit.*, so much...anxious do thing...there is not]

Konnichi dora no sōba wo kiita ka? Have you heard what the rate of exchange for dollars is to-day?
[*lit.*, to-day dollar...rate of exchange...have heard?]

Hei, hiaku mai ni hiaku jiu yen de gozarimasŭ. Yes, it is 110 yen for 100 dollars.

Nan de mo yoroshii, Anything whatever will do.

Motte kite agemashō, I will bring it for you.
[*lit.*, having taken, having come, I will offer]

O rusu naraba kono tegami wo motte kayere, If he is not in, bring this letter back.
[*lit.*, absent if is, this letter...taking, come back]

Koko ja hanasenai yo, We cannot talk here.
[*lit.*, here...cannot talk (*emph. part.*)]

Abunakŭ te mo kamau mono ka? Who cares even if it be dangerous?
[*lit.*, dangerous being even care person?]

Watakŭshi ni yoku shirareru, He is well known to me.

Konai no d' arō, He is probably not coming.

Kane ga aru ka? Is there any money? Have you any money?
[*lit.*, money is?]

Naoshi ni yatta ka? Did you send them to mend?
[*lit.*, mend...sent?]

Nani ni tsukai-harawareru to mo omaye no katte da, You may spend the money on whatever you like.
[*lit.*, what for spend be paid even your...convenience is]

Watakŭshi wa sore wo suku keredomo, dōmo watakŭshi ni wa aimasu mai. I like them, but I fear they will not fit me.
[*lit.*, I...them...like although somehow me to...fit will not]

Mina ureru nara hayaku kite shirasete kudasai, If you can sell all, please come and let me know quickly.

Tenki naredo samui, Though the weather is fine,
[*lit.*, weather though it is, is cold] [it is cold.

Samukŭ te tamarimasenŭ, It is so cold that I cannot
[*lit.*, cold...not endure] [bear it.

Kono sakana wa takai ka? Is this fish dear?

Ichi ji han ni hajimarimasu, It begins at half-past one.

Ittaraba, kayō na koto wa dekinai hadzu de arimashĭta, Nothing like this could have occurred, if he had gone.
[*lit.*, if had gone, this kind of thing...not become necessity...was]

Taberu mono ga nai, I have nothing to eat.
[*lit.*, eat thing...is not]

Samui no ni naze atata-kai kimono ki nai ka? Why do you not wear warm clothing this cold weather?
[*lit.*, cold...why warm clothes wear not?]

Omotta yori yasui, It is cheaper than I thought.
[*lit.* thought...cheap]

Daremo ori wa itashimasenŭ, There is no one here.
[*lit.*, any one remain...does not]

Konnichi ame ga furazuba, Tōkyo ye o tomo itashĭtō gozaimasŭ, I wish you to go to Tokio today, if it does not rain.

Medzurashi-sō ni mite oru, He is regarding it as if it were something peculiar.
[*lit.*, peculiar...looking is]

Kono shina ga makoto ni yasui, These articles are indeed
[*lit.*, this article...indeed...is cheap] [cheap.

Aru ka mo shiremasenŭ, For anything I know, there
[*lit.*, are? even cannot know] [may be some.

Watakŭshi wa ima mita no ni nani mo inai, When I looked just now, there was nothing.
[*lit.*, I...now looked when...something...is not]

Keshĭte uchi ye irete wa naranai zo, Really you must not allow him into the house.
[*lit.*, really house into, admit in case not become]

O hima no toki o hanashi ni irasshite kudasare, When you have time, come (please) and have a talk.
[*lit.*, leisure time...talk having come give]

Furuki wo tazunete, atarashĭki wo shiru, New things are learned by studying the old.

O shidzuka ni irasshaimase! Go in peace! (to friend departing).

Yasukŭte atatakai, It is cheap and warm.

Mōshi-agemashŭta nedan yori shŭta de wa sashi-agerarare-masenŭ, I cannot let you have them for less than I stated.

[*lit.*, stated price than, low with...offer can not]

Kiō wa Kinyōbi de nai no ni dōshite o ide nasatta ? Why have you come to-day ? It is not Friday.

[*lit.*, to-day...Friday...not...whilst how having done come did]

Hana ga o suki desŭ ka ? Do you like flowers ?

[*lit.*, flower...like is ?]

Anata no uwasa wo shŭte iru tokoro d'atta, We were just speaking of you.

O hanashi wo (or *ga*) *shŭtai to omotte imasŭ,* I have been wishing to speak to you.

[*lit.*, ...talk...wish to do thinking remain]

Teppō wo kari ni mairi-mashŭta, I have come to borrow a gun.

[*lit.*, gun...borrow...have come]

Shōshō kinsu wo tsukawa-sazuba narimasŭmai, It will be necessary to spend a little money.

[*lit.*, a little money...if not spend will not become]

Tatte mo suwatte mo, nedan wa onaji koto, It is as cheap sitting as standing.

[*lit.*, standing...sitting...price...same thing]

A ! sensei wa Kanda Kun de gozaimasŭ ka ? Go kō-mei wa kanete uketamawatte orimasŭ, Oh ! are you Mr. Kanda? I have already heard of your high reputation.

[*lit.*, ah ! elder brother Kanda Mr. are ?...high name...previously having heard I remain]

Sazo go taikutsu de' mashitarō, You must have been bored.

Kannin shŭte kudasare, Please have patience with me.

[*lit.*, patience having done give]

Kono atsusa ni dōmo yowatta, I am exhausted with this heat.

[*lit.*, this heat by somehow have become weak]

Yō koso oide nasatta, You are extremely welcome.

[*lit.*, well...come...]

Kono imi ga wakarimasenŭ, I do not understand what this means.

[*lit.*, this meaning is unintelligible]

Rippana hŭto ni naru to iu koto wo shōchi shŭte iru, I know that he will prove a splendid fellow.

[*lit.*, splendid...become... ...know...]

O kayeri nasatta hō ga yoroshĭ deshō, I think you had better go away.
[*lit.*, return did side...good will be]

Miōnichi sono mŭma wo kaimashō, I shall very likely buy that horse to-morrow.
[*lit.*, to-morrow...horse...will buy]

Isshoni kitareba yok' atta, If he had come with us, it would have been well.
[*lit.*, together if had come good was]

Dare ka Kiōto made itte moraitai, I want someone to go to Kioto for me.

Namaye mōshi-agereba-yoroshiu gozarimashĭta, I ought to have told you my name.

Watakŭshi no sōzō ataru ka ataranai ka wa shiranŭ, I do not know whether my idea is true or not.
[*lit.*, my idea hit ?...not hit... ...]

Go riokwan wa dochira desŭ ? Where are your lodgings ?
[*lit.*, travel-residence ..whereabouts is ?]

Sore ni sōi nai, There is no mistake about that.
[*lit.*, that about, mistake is not]

Anata wa miōnichi iyoiyo o ide nasaru ka to kiki ni kimashĭta, He came to ask if you had not changed your mind about going to-morrow.
[*lit.*, you...to-morrow still do you come ?...hear to, came]

Mō chaku shimashĭta no d'arō, He has probably arrived by [now.
[*lit.*, already arrival did...will be]

Oya mo naku kiōdai mo nai to iu mono da, He is a man who has neither parents nor brothers or sisters.
[*lit.*, parents not brothers or sisters even not called person is]

Tōnin wa sayō moshĭta de mo arimashō keredomo, sore wa dōmo chito shinjiraremasenŭ, The person himself may very likely have said so, but I can scarcely believe it.
[*lit.*, person-in-question...thus said even will be although that somehow a little cannot-believe]

Miōnichi made naorimasŭmai, He will not have recovered [by to-morrow.
[*lit.*, to-morrow till recover will not]

Arimashō, I believe so.

Fusoku nara, motto toraseyō, If it is not sufficient, I will give you more.
[*lit.*, insufficient if is, more will make take]

A Collection of Japanese Proverbs

for analysis.

Tama migakazareba, hikari nashi, — A jewel unpolished will not glitter.
[*lit.*, jewel if not polished shines not]

Chiri tsumotte yama to naru, — Piled-up dust becomes a mountain.
[*lit.*, dust heaping, mountain that becomes]

Okame, hachi mokŭ, — A bystander sees eight moves in the game.
[*lit.*, land eyes eight checker-board squares]

Wazawai mo saiwai no hashi to naru, — Even adversity becomes a bridge to prosperity.
[*lit.*, adversity also, prosperity, of bridge, that becomes]

Rei sugureba, shitsurei to naru, — Too much politeness becomes rudeness.
[*lit.*, politeness, if exceed, rudeness, that becomes]

Nezumi toru, neko wa, tsume wo kakŭsŭ, — The rat-catching cat hides her claws.
[*lit.*, rat-catching cat as for claws...hides]

Uri no tane ni, nasubi wa haenu, — An egg-plant does not grow from a melon-seed.
[*lit.*, melon of, seed, in egg-plant as for, not produces]

Kuchi ni to wa taterarenŭ, — A door cannot be made for a man's mouth.
[*lit.*, mouth to, door as for, set up cannot be]

Yasu mono kai no zeni ushinai, — He who buys cheap, loses his money.
[*lit.*, cheap thing buyer of, money losing]

Kotoba ōkereba shina sŭkunashi, — Many words, small matter.
[*lit.*, words abundant, if materials few]

Ichi ji, sen kin, — One letter is worth a thousand dollars.
[*lit.*, one letter, a thousand pieces of gold]

Sumikaki no nakakara meiken ga deru, — Famous swords sometimes are made from fire-scrapers.
[*lit.*, pokers of the middle from famous sword...comes out]

Ningen wazŭka gojū nen, — Man's life is but fifty years.
[*lit.*, man's short space fifty years]

Homare aran yori, soshiri nakare, No-blame is better than praise.
[*lit.*, praise shall be than defame be not]

Rika ni kammuri wo tadasazu, Adjust not your cap under a plum-tree.
[*lit.*, plum-tree under, cap...not adjust]

Nusubito wo mite, nawa wo nau, He makes a rope, having seen the thief.
[*lit.*, thief seeing, rope...twist]

Kashira kakŭshite, o wo kakŭsazu, Though the head be hidden, the tail is seen.
[*lit.*, head hiding tail...not hiding]

Yome ga shūtome ni naru, A bride becomes a mother-in-law.
[*lit.*, bride...mother-in-law to becomes]

Tsuno wo naosŭ tote, ushi wo korosŭ, Intending to mend the horn, he kills the ox.
[*lit.*, horn...mending, that saying, ox kills]

Naki-zura wo hachi ga sasu, Bees sting a weeping face.
[*lit.*, weeping face...bee...stings]

Rakkwa, eda ni kaerazu, A fallen flower returns not to its branch.
[*lit.*, fallen flower, branch to, not returning]

Muri ga tōreba, dōri hikkomu, Reason shrinks back when passion goes by.
[*lit.*, unreason...if pass by reason draws back]

Ido no naka no kawazu, daikai wo shirazu, The frog in a well does not know the ocean.
[*lit.*, well of middle, frog great sea...knows not]

Yudan, tai teki, Negligence is a great enemy.
[*lit.*, negligence great enemy]

Gō ni itte wa, gō ni shitagae, When you enter a district, conform to its customs.
[*lit.*, district into, having entered, district to, conform]

Inu ni natte mo, ō-doko, no inu ni nare, If you become a dog, at least be the dog of a great house.
[*lit.*, dog to, becoming even large-place of, dog to, become]

Ushi wa ushi-zure, ŭma wa ŭma-zure, Cows consort with cows, and horses with horses.
[*lit.*, cows as-for, cow-companion, horse as-for, horse-companion]

Japanese Extracts.

[The following extracts are taken from modern Japanese authors, and are intended as Reading Exercises illustrative of connected sentences and the use of honorifics.]

I.—From "Botan Dōrō," by Yenchō.

(Conversation between a gentleman of high rank and his newly-engaged servant.)

Master.—Sono hō wa shinzan mono demo kage hinata naku yoku hataraku to itte, daibu hiōban yoku mina no uke ga yoi yo. Toshigoro wa ni jiu ichi ni to miyeru ga, hito-gara to ii, otokoburi to ii, zōri-tori ni wa oshi mono da.

Servant.—Tonosama ni wa konaida-jiu go fukai de gozaimashĭta sō de o anji-mōshiagemashĭta ga; sashĭ-taru koto mo gozaimasenŭ ka.

M.—O yoku tadzunete kureta; betsu ni sashĭtaru koto mo nai ga. Shĭte—temaye wa ima made idzukata ye hōkō wo shĭta koto ga atta ka?

S.—Hei! Tadaima mada hōbō hōkō mo itashimashĭta—madzu ichi-ban saki ni Yotsuya no kanamonoya ye mairimashĭta ga, ichi nen hodo orimashĭte, kake-dashimashĭta; sore kara Shimbashi no kajiya ye mairi, mi tsŭki hodo sugite kake-dashi, mata Nakadōri no Yezōshiya ye mairimashĭta ga, tōka de kake-dashimashĭta.

M.—Sono hō no yō ni sō akite wa hōkō wa dekinai yo.

S.—Watakŭshi ga akippoi no de wa gozaimasenŭ ga, watakŭshi wa dōzō shĭte buke hōkō ga itashĭtai to omoi, sono wake wo oji ni tanomimashĭtemo, oji wa buke hōkō wa mendō da kara, chōka ye ike to mōshimashite, achi kochi hōkō ni yarimasŭ kara, watakŭshi mo tsura-ate ni kake-dashĭte yarimashĭta.

Literal Translation.

Master.— ... you ... new come person even shade sunshine without-distinction well work...saying a good deal reputation well all ... reception ... is good. Age ... twenty-one or two... seem...personal appearance...say, manly bearing...say sandals take as...regrettable thing is.

Servant.—Your Lordship...for some days past...indisposition...having been appearance by feel anxious did (*humble*)—[*pause*]—important thing...is not?

M.—Oh, well, having asked gave specially important thing even it is not [*pause*]. And you now until where...service... did thing...was?

S.—Yes just now until all quarters service have done to begin with first of all... ...ironmonger...went but one year amount having remained ran away; that after ... ...blacksmith...going three months amount having passed ran away again ... ... picture-dealer ... went but ten days with ran away.

M.—You manner...so getting tired service cannot do.

S.—I...somehow or another military house service wish to do thinking, that reason...uncle having applied even uncle... ... ...trouble is because merchant's house to go (*imp.*) having said thither hither service...sends because I too face hit by-way-of having run away gave.

FREE TRANSLATION.

Master —I am told that although you are a new-comer you have met with a favourable reception, and that you have gained a reputation for working hard night and day. Your age seems to be about twenty-one or twenty-two, and with your manly bearing it is to be regretted that you are only a sandal-bearer.

Servant.—I hear that for some days past your Lordship has been indisposed, and I felt anxious about you; I hope it is nothing serious?

M.—Thank you, it is nothing of importance. And where have you been up to the present?

S.—Up to now I have been in service at several places. First I went to an ironmonger's in Yotsuya, and after remaining there one year, I ran away. Then I went to a blacksmith's in Shimbashi, but I ran away again at the end of three months and took service with a picture-dealer in Nakadori Street, but I left in ten days.

M.—If you get discontented in that manner you cannot do your duty as a servant.

S.—Oh, it is not that I am soon discontented; I wished to be employed by some military man, and for that reason I applied to my uncle to get me employment of this kind, but he said that service with a military man was very troublesome, and that I had better go to a merchant's. So he sent me to various places, and to spite him I ran away.

II.—From "Shosei Katagi," a Japanese novel.

(*Conversation with a jinrikisha-runner.*)

Fare.—Oi! oi! Kurumaya! michi ga chigai wa shinai ka?

Coolie.—He, he, daijōbu de gozaimasŭ.

F.—Doko ye ikunda (*for* iku no da) ka shitte oru ka?

C.—He, zonjite orimasŭ: kochira kara mairimashĭta hō ga chikai no de gozaimasŭ (gara gara gara).

F.—Oi! oi! Daga, doko da ka shitteru ka?

C.—He, he, zonjite orimasŭ (gara gara).

F.—Zonjite oru ja (*for* de wa) wakaranai. Doko ye ikunda?

C.—He, he (gara gara).

F.—Kore! matte kure to iu ni (gara gara gara).

Literal Translation.

Fare.—I say jinrikisha-man road...mistake...not do?

Coolie.— ... ... quite safe...is.

F.—Where to go is? knowing remain?

C.— ... knowing remain: this way from came side...near .. ... is (rattle rattle rattle) [*of the jinrikisha*].

F.—I say! but where is? knowing remain?

C.— ... ... knowing remain (rattle rattle).

F.—Knowing remain with is-not-intelligible. Where to go is?

C.— ... ... (rattle rattle).

F.—This having-waited give that saying in (rattle rattle rattle).

Free Translation.

Fare.—I say 'rikisha-man, are you not mistaking the road?

Coolie.—Oh, it's all right, Sir.

F.—Do you know where you are going?

C.—Yes, Sir, I know; this is the shortest way *(rattle, rattle, rattle).*

F.—I say, but do you know where I am going?

C.—Yes, Sir, I know *(rattle, rattle).*

F.—I don't understand what you mean with your "I know." Where *are* you going?

C.—All right! All right! *(rattle, rattle).*

F.—Now then, wait, I tell you! *(rattle, rattle, rattle).*

THE KATAKANA AND HIRAGANA SYLLABARIES.

Rom.	Kat.	Hir.	Rom.	Kat.	Hir.	Rom.	Kat.	Hir.
a	ア	あ	ge	ゲ	げ	chi	チ	ち
i	イ	い	go	ゴ	ご	tsu	ツ	つ
u	ウ	う	sa	サ	さ	te	テ	て
e	エ	え	shi	シ	し	to	ト	と
o	オ	れ	su	ス	す	da	ダ	だ
ka	カ	か	se	セ	せ	ji	ヂ	ぢ
ki	キ	き	so	ソ	そ	dzu	ヅ	づ
ku	ク	く	za	ザ	ざ	de	デ	で
ke	ケ	け	ji	ジ	じ	do	ド	ど
ko	コ	こ	zu	ズ	ず	na	ナ	な
ga	ガ	が	ze	ゼ	ぜ	ni	ニ	に
gi	ギ	ぎ	zo	ゾ	ぞ	nu	ヌ	ぬ
gu	グ	ぐ	ta	タ	た	ne	子	ね

THE SYLLABARIES (*continued*).

Rom.	Kat.	Hir.	Rom.	Kat.	Hir.	Rom.	Kat.	Hir.
no	ノ	の	pi	ピ	ぴ	yo	ヨ	よ
n(g)	ン	ん	pu	プ	ぷ	ri	リ	り
ha	ハ	は	pe	ペ	ぺ	ra	ラ	ら
hi	ヒ	ひ	po	ポ	ぽ	ru	ル	る
fu	フ	ふ	ma	マ	ま	re	レ	れ
he	ヘ	へ	mi	ミ	み	ro	ロ	ろ
ho	ホ	ほ	mu	ム	む	wa	ワ	わ
ba	バ	ば	me	メ	め	(w)i	井	ゐ
bi	ビ	び	mo	モ	も	(w)u	ウ	う
bu	ブ	ぶ	ya	ヤ	や	(w)e ye	エ	ゑ
be	ベ	べ	(y)i	イ	い	wo	ヲ	を
bo	ボ	ぼ	yu	ユ	ゆ			
pa	パ	ぱ	ye	エ	ゑ			

The Native Syllabaries.

Rules for Transliteration.

The two syllabaries are strictly interchangeable, and whatever applies to the one applies equally to the other. Their mutual relations are similar to those of the various "founts" of type in English printing, and just as our word "grammar" may also be printed "**grammar**" or "*grammar*," so also may the Japanese word "sayōnara" be represented in either syllabary.

The method of numbering the pages in Japanese books is exactly the reverse of that adopted in Europe; thus the title-page is situated on what would be the *last* page in an English work. The first word on each page commences at the *top right-hand* corner and the letters (syllabics) are placed under one another, column by column, proceeding to the left.

In the native syllabaries the vowel syllabics do not represent vowels in the same sense as the symbols *a, e, i, o, u* in our alphabet represent vowels. In European languages the vowel letters are mere signs of vowel sounds, and, in this capacity, enter into the formation of each syllable of words. These vowel characters, however, in the Japanese syllabaries are *independent wholes* whose sounds happen to be those of pure vowels. As will be seen on reference to the syllabaries, they do not enter into the formation of any of the consonant syllabics, that is to say, the character representing *a*, for example, forms no part of the characters representing *ka, ta, na*, &c. The consonant syllabics, of course, contain vowel elements, but these are integral parts of the syllables.

In the following pages the vowels, when forming parts of consonant syllables, are written above the line, thus k^a, w^o, &c.

The juxtaposition of the syllabics produces modifications of their individual values according to the following rules, which are numbered consecutively to facilitate reference:—

Vowel-Syllabic Modifications.

Rule 1. When a vowel syllabic is doubled, the pronunciation is that of a double long, or slow, vowel sound; thus:

aa = *ā*. ii = *ī*. uu = *ū*.

When two *different* vowel syllabics are juxtaposed, their pronunciation is modified as follows:—

2. *e* following *a* tends to become y^e; thus:
a e r^u is written *ayeru*.

3. *o* following *a* tends to become w^o; thus:
a o r^i is written *awori*.

4. Vowels preceded by *i* assume an initial *y* sound; thus:

i a t^e r^u is written *iyateru*.
i e ts^u „ „ *iyetsu*.

5. The juxtaposition of *a* and *u* and of *o* and *u* produces a double long, or slow, *o* sound; thus:

a u t^o = *ōto*. o u k^e n = *ōken*.
a u g^i = *ōgi*. o u n^a = *ōna*.

6. The juxtaposition of *e* and *u* produces *yō*. The explanation of this peculiarity is as follows:—In Japanese etymology, *e* is equivalent to *i* + *a*, so that eu = *iau*, and it has been stated that *au* is pronounced *ō*, and thus *iau* easily passes into *iō* or *yō*.

Examples:

e u g^a k^u = *yōgaku*. d^o e u b^i = *doyōbi*.
e u j^i = *yōji*. e u ch^i = *yōchi*.

7. Vowels preceded by *o* or *u* assume an initial *w* sound; thus:

o i r^u is written *owiru*.
u e r^u „ „ *uweru*.
u i u „ „ *uwiyu*.

Consonant-Syllabic Modifications.

8. When the syllabic *n* precedes one of the B, M or P series it is pronounced *m*; thus

m^e n b^o k^u = *memboku*. e n p^i ts^u = *empitsu*.
n^o n b^u ts^u = *nembutsu*. k^a n m^u r^i = *kammuri*.

9. When at the beginning of a word, w^o drops the *u* sound except in the case of the postposition *wo* which is written in full.

Examples:

$w^o\ k^a\ m^e$ = *okame.* $\qquad$ $w^o\ t^o\ k^o$ = *otoko.*

Vowel + Consonant Syllabics.

10. When the syllabics of the H series follow the vowel syllabics, or, what is virtually the same thing, when they follow the vowel sound of *any* syllabic, the aspirate is dropped. H^a is then sounded like *wa*, and the other syllabics of the series coalesce as pure vowels with those preceding.

Examples:

uh^a	=	*uwa.*	$ih^a\ sh^i$	=	*iwashi.*
oh^i	=	*oi.*	$h^a\ f^u$	=	*hō.*
if^u	=	*iu.*	$g^o\ f^u$	=	*gō.*
ih^e	=	*ie.*	$n^a\ h^a$	=	*nawa.*
uh^e	=	*ue.*	k^o hi	=	*koi*

Consonant + Vowel Syllabics.

11. The modifications produced by these combinations are practically the same as in the case of vowel-syllabics only: thus

h^o u	=	*hō.*	r^i u	=	*ryū.*
g^a u	=	*gō.*	t^a u m^e	=	*tōme.*

12. The pronunciation of *eu* as *yō* holds equally when the vowel sound *e* occurs in consonant syllabics with the same associations as the vowel *e*; thus $t^e u$ becomes *chō*, for eu = *yō*, and *t* preceding the sounds *i* and *y* is equivalent to *chi*. Thus we get *chi yō*, which is changed into *chō*.

Examples:

d^e u = ji yo	=	*jō.*	h^e u = hi yo	=	*hyō.*
k^e u = ki yo	=	*kyō.*	g^e u = gi yo	=	*gyō.*

13. When f^u, preceded by a syllabic with *a* or *o* as the vowel element, terminates a verb, the aspirate only is dropped and the result is *au* or *ou*; thus

$k^a\ f^u$ = *kau*, and not *kō.*

o $m^o\ f^u$ = *omou*, and not *omō.*

Light and Elided Sounds.

14. When the sound *u* ends a word, either as a vowel syllabic or as an element of a consonant syllabic, it is generally touched so lightly that it may be regarded as virtually silent.

Examples:

g^{o} z^{a} i m^{a} s^{u} = *gozaimasŭ.* t^{a} t^{e} r^{a} r^{e} n^{u} = *taterarenŭ.*

15. When a *ch* sound follows *ts*^{u} not at the beginning of a word, the u sound of *ts*^{u} is elided; thus

i ts^{u} ch^{i} = *itchi.* i ts^{u} t^{e} u = its teu = itchiyo = *itchō.*

16. When a K syllabic follows *k*^{u} not at the beginning of a word, the *u* sound is elided; thus

k^{a} k^{u} k^{i} = *kakki.* a u z^{o} k^{u} k^{o} k^{u} = *ōzokkoku.*

17. When ts^{u}, not at the beginning of a word, is followed by a syllabic of the K, S, T or P series, its sound (i.e., *ts*^{u}) is elided and the consonant following is doubled, except in the case of *sh* of which the *s* only is doubled.

Examples:

k^{e} ts^{u} k^{a} u = *kekkō.* m^{o} ts^{u} te = *motte.*

m^{a} ts^{u} s^{u} g^{u} = *massugu.* t^{e} ts^{u} p^{a} u = *teppō.*

18. When *k*^{u} or *g*^{u} precedes *w*^{a} the *u* sound is elided; thus

k^{u} w^{a} j^{i} = *kwaji.* g^{u} w^{a} i k^{o} k^{u} = *gwaikoku.*

19. In polysyllables the sounds *i* and *u* as elements of the K, H, S and T series tend to become silent; thus

a s^{a} g^{i} t^{a} = *asagĭta.* k^{a} sh^{i} r^{a} = *kashĭra.*

h^{i} k^{a} r^{u} = *hĭkaru.* i ch^{i} m^{a} n = *ichĭman.*

Coalescent Sounds.

20. When the syllabics sh^{i}, j^{i}, and ch^{i} are followed by the syllabics *y*^{a}, *y*^{o}, *y*^{u}, *u*, or the diphthongal syllables *yō*, &c., the first and the last sounds only of the combinations are are heard; thus:

sh^{i} y^{o} = *sho.* j^{i} y^{a} u = ji yō = *jō.*

j^{i} y^{a} = *ja.* j^{i} f^{u} = ji yū = *jū.*

MISCELLANEOUS EXAMPLES.

(*The numbers refer to the preceding Rules for Transliteration.*)

Native.	Romanized.	Native.	Romanized.
o h^{a} s^{e} r^{u}	*owaseru* (10)	h^{i} ts^{u} k^{o} m^{u}	*hikkomu* (17)
k^{i} u g^{i} u	*kyūgyū* (11)	b^{a} n m^{e}	*bamme* (8)
j^{i} ts^{u} p^{u} n	*jippun* (17)	m^{o} r^{a} f^{u}	*morau* (13)
s^{u} k^{u} n^{a} sh^{i}	*sŭkunashi* (19)	y^{u} h^{i} n^{a} f^{u}	*yuinō* (10)
o h^{o} u w^{o}	*ōuwo* (10)	m^{o} t^{o} m^{u}	*motomŭ* (14)
sh^{i} m^{a} f^{u}	*shimau* (13)	g^{e} u t^{a} i	*gyōtai* (12)
o o j^{i}	*ōji* (1)	d^{e} u t^{e} ts^{u}	*jōtetsu* (12)
n^{i} u b^{o}	*nyūbo* (11)	o u b^{u} n	*ōbun* (5)
n^{i} u b^{a} u	*nyūbō* (11)	w^{o} k^{e}	*oke* (9)
e u ch^{i} ye n	*yōchiyen* (6)	sh^{i} k^{a} sh^{i}	*shĭkashi* (19)
ch^{i} ts^{u} t^{o}	*chitto* (17)	ch^{i} y^{o} u b^{o}	*chōbo* (20, 11)
k^{u} s^{a} r^{i}	*kŭsari* (19)	k^{u} w^{a} i sh^{i} y^{a}	*kwaisha* (18, 20)
sh^{i} y^{u} u y^{a}	*shūya* (20)	sh^{i} f^{u} i	*shūi* (10, 20)
n^{a} n b^{i} k^{i}	*nambiki* (8)	s^{u} h^{a} u	*suō* (10, 11)
h^{o} h^{o} d^{a} t^{e}	*hōdate* (10)	m^{e} u k^{u} w^{a}	*myōkwa* (12, 18)
j^{i} f^{u} k^{i}	*jŭki* (10)	i h^{a} u	*iwō* (10, 11)
w^{o} r^{e} r^{u}	*oreru* (9)	sh^{i} y^{a} u b^{a} i	*shōbai* (20, 11)
h^{a} h^{e} r^{u}	*haeru* (10)	r^{i} f^{u} r^{o} n	*ryūron* (10, 11)
r^{i} u k^{i} u	*ryūkyū* (11)	e u t^{o} u	*yōchō* (6, 12)
r^{e} u r^{i}	*ryōri* (12)	g^{a} k^{u} k^{a} u	*gakkō* (16, 11)
o u s^{e} ts^{u}	*ōsetsu* (5)	n^{i} f^{u} t^{e} u	*nyūchō* (10, 12)
ts^{u} k^{e} g^{i}	*tsŭkegi* (19)	o u m^{e} u	*ōmyō* (5, 12)
m^{o} r^{a} f^{u}	*morau* (13)	j^{i} y^{a} h^{a} f^{u}	*jahō* (20, 10)
j^{i} y^{a} k^{u}	*jaku* (20)	w^{o} h^{i} y^{o} m^{e}	*oiyome* (9, 10)
h^{i} h^{a} r^{i}	*hiwari* (10)	h^{e} u r^{i} u	*hyōryū* (12, 11)
a o r^{u}	*aworu* (3)	k^{i} u r^{a} f^{u}	*kyūrō* (11, 10)
k^{a} k^{u} k^{i}	*kakki* (16)	o u h^{o} u	*ōhō* (5, 11)
f^{u} h^{a} f^{u}	*fuhō* (10)	e u d^{o} u	*yōdō* (6, 11)
e u r^{a} k^{u}	*yōraku* (6)	w^{o} r^{i} h^{a}	*oriwa* (9, 10)
i i y^{e}	*īye* (1)	r^{a} k^{u} k^{u} w^{a}	*rakkwa* (16, 18)

Part II. EXERCISES.*

A. Exercises for Translation.

1.

kashi, cake, sweetmeat.
nakanaka, very.
kōen, (public) park.
mukashibanashi, story, tale.
sŭki, fond of, liking.
dōka, please (asking favour).
goro, time, about.
tori, thoroughfare, way.
matchi, match, lucifer.
hon, book.
Igirisu, England.
umareru, to be born.
taihen, very
(*o*) *taku*, (your) house.
chabon, tea-tray.
utsŭkushii, nice, beautiful.
shōchi, knowledge.
mada (with neg.), not yet.
yōji, business, something to be done.
issho ni, together.
saisho, (at) first.
shikkari, firmly.

(A) Translate into English:—

1. *Dare ga kimashĭta ka?—Okuro san ga kimashĭta.* 2. *Dare ga ikimasŭ ka?—Watakŭshi ga ikimasu.* 3. *Kanai ga orimasŭ ka?* 4. *Niwa ye ikimashō ka?* 5. *Niwa ni hana ya ki ga arimasŭ ka?* 6. *Anata no ototsan wa go sōken de gozaimasŭ ka?* 7. *Go shisoku wa o ikutsŭ desŭ ka?—Segare wa ima nanatsŭ de gozaimasŭ.* 8. *Kono o kashi wa nakanaka ii n' desu.* 9. *Ashĭta tenki ga yokereba, kōen wo mi ni ikimashō.* 10. *Nihon-go wa Eigo yori (mo) muzukashii.* 11. *Kono mukashibanashi no uchi de dore ga ichiban omoshiroi?* 12. *Sake yori mo o cha ga sŭki desŭ.* 13. *Kono fŭtatsŭ no chawan no uchi de dochira ga o ki ni irimasŭ ka?* 14. *Itsu mairimashĭta naraba o me ni kakaru koto ga dekimasŭ ka?—Dōka myōnichi gozen no shichiji goro ni oide kudasai (*or, *kite moraitai).* 15. *Yoroshiū gozaimasŭ ka?—Yō gozaimasŭ.* 16. *Kochira ye o tōri nasai.* 17. *Matchi wa doko ni arimasŭ ka?—Koko ni arimasŭ.* 18. *Sono akai hon wo koko ye kudasai.* 19. *Ano kata wa Igirisu de o umare nasaimashĭta.* 20. *Tegami no kami ga motto irimasŭ.*

* For Key see pp. 108-112.

(B) Translate into Japanese :—

1. Are you going ?—Yes, I am (going). 2. Is the weather fine to-day ?—It is very fine. 3. Is the garden large or small ? (*translate*, Is large ? is small ?) 4. Do you like flowers ?—I like flowers very much. 5. Is that expensive ? —No, it is not expensive. 6. Is your house far ?—No, it is very near. 7. If this tea-tray is not dear, I will buy it. 8. In summer the days are longer than in winter. 9. My brother is four years younger than I. 10. Of Japanese flowers the cherry-blossom is the nicest (*trans.*, number one nice). 11. Do you know that gentleman ?—I have not yet had the pleasure of seeing him. 12. If you go to the bank now, I will go with you, as I also have some business to do there. 13. Will you go yourself ? 14. Boil some water, please. 15. Did you call me ?—No, I did not call you. 16. Please fasten the gate when you go out. 17. Will you go out with me for a while ? 18. Where shall we go first ? 19. Thank you for the flowers you brought the other day. 20. Take the books off the table. 21. Bring the lamp from upstairs. 22. I shall not return until seven o'clock.

2.

sensei, teacher.
hikiyaburu, to tear.
kuzu, scraps, pieces.
kamitsŭku, to bite.
sampo suru, to take a walk.
saifu, purse.
takasa, height.
bakari, only, about.
maiasa, every morning.
nan' doki, what time ?
mezameru, to awake.
wasureru, to forget.
satsŭ, volume.
konaida, the other day, lately.
matsŭ, pine-tree.
gejo, (maid-) servant.

(A)

1. *Anata wa mō jinrikisha ni o mori nasatta koto ga arimasŭ ka ?—Hai, watakŭshi wa Tokyō ni otta toki tabitabi notta koto ga arimasŭ.* 2. *Kore wa omae ga motte kita mono da ka ?—Hai, danna san* (see p. 81) *temae ga ichi de katta yasai de gozaimasŭ.* 3. *Kore wa Nihon no fune desŭ ka ?—Hai, sore wa Nihon no jokĭsen desŭ.* 4. *Anata wa tabitabi Hiogo ye oide deshĭta ka ?—Ie, iku tabi mo mairimasen deshĭta.* 5. *Anata wa donata de gozaimasŭ ka.—Watakushi wa Tsune to mōsŭ mono*

de gozaimasŭ. 6. *Are wa dare no uchi desŭ ka?* 7. *Okkasama wa mō inaka kara o kaeri de gozaimasŭ ka?* 8. *Sensei kara uketta tegami ni sugu ni kotaemashĭta.* 9. *Kore wa kodomo no hikiyabutta tegami no kuzu desŭ.* 10. *Maiasa nan' doki ni o mezame ni narimasŭ ka?—Roku-ji ka roku-ji han ni okimasŭ.* 11. *Ano hito wa inu ni ashi wo kamitsŭkaremashĭta.* 12. *Konnichi sampo shĭta toki ni hachi ni hĭtai wo sasaremashĭta.* 13. *Jū ichī ji made de yokereba o shirase itashimashō.* 14. *Watakushi wa saifu wo doko ye ka oki-wasuremashĭta.*

(B)

1. Who is the man you brought with you?—That is my teacher. 2. What is the name of the school you attend? 3. Have you many books?—No, I have only a few volumes. 4. Have you much money?—No, I have only a little. 5. The horse I have bought is good. 6. What is it you have thrown into the water? 7. The plant I bought in the market the other day has faded (*kareru*) already. 8. I have brought the books to-day which you ordered yesterday. 9. This house is small; it has only (*shĭka arimasen*) four rooms. 10. The highest mountain in (of) Japan is Fuji; its height is over 12,000 *shaku.* 11. How many trees are there in your garden?—There are only three pine-trees and one plum-tree. 12. What time is it by (as to) your watch?—Mine has stopped. 13. Tell the servant to dress (cause to, &c.) the children at once. 14. What are you looking for?—I have lost my gloves. 15. Leave this here a little longer. 16. Lift it a little higher please. 17. I have lost my penknife; lend me yours please. 18. Listen! don't you hear something? 19. I was asleep when you knocked.

3

sendatte, recently, lately.
bonyari suru, to feel dazed; to be absent-minded.
narawashi, custom.
tayai ni, mutually.
nigiru, to grasp.
himo, string, fastening.
katai, firm, secure.
heya, room, chamber.
zehi, positively.
kembutsu suru, to go to see (sights, &c.)
tsumori, intention.
asŭko, there, that place.
ijō, more than, above.
jitensha, bicycle.

(A)

1. *Koko kara Hiogo ye yuku no ni wa nan' jikan gurai kakarimasŭ ka?* 2. *Sendatte o taku ye agarimashĭta ga, o rusu de gozaimashĭte zannen deshĭta.* 3. *Sonna ni bonyari shĭte iru, kawa ye ochiru yo.* 4. *Bangoro wa suzushii kara, machi wo sampo suru hito ga ōi.* 5. *Taitei no kuni no naravashi wa hito ni aimashĭta toki ni tagai ni te wo nigiriaimasŭ.* 6. *Konaida no tegami wa mada yaku ga dekimasen deshō ne.* 7. *Kono tsutsumi no himo wo kataku o shime nasai.* 8. *Uchi ni haitte kimashĭta toki ni ano kata wa samukute furuete orimashĭta.* 9. *Ano kata wa toki wo machigaete o hiru sugi ni irasshaimashĭta.* 10. *O demashi ni natte kara go fun hodo tachimasŭ to ano kata ga oide ni narimashĭta.* 11. *Watakŭshi ga Nippon wo tatte kyō de chōdo shichi nen ni narimasŭ.* 12. *Sampo suru ni wa go han wo tabete kara mada jūbun toki ga tatanai.* 13. *Nihonjin no namae wa oboe-nikŭ gozaimasŭ.* 14. *Inaka-mono wa gwai-kokujin wo mitagarimasŭ.* 15. *Anata ga kono heya ni oide nara otonashiku shinakereba narimasen.* 16. *O sore irimasŭ ga, empitsu wo mō ichido haishaku shitō gozaimasŭ.* 17. *Kore wa machigatte-kimashita kara, hajime kara sukka ri yari-naoshimashō.* 18. *Kesa wa mizu wo tsukaimashō.*

(B)

1. Before (*made ni*) I return to Japan I intend positively to visit London. 2. This house has a garden at the front as well as at the back. 3. Are you now on the way back from school? 4. I got up at six o'clock this morning, and I took a walk on the top of that mountain. 5. Is there anyone here who can speak English? 6. Whom are you thinking about? 7. It is twenty minutes since he was here. 8. She goes every day to Tokio, Sundays excepted. 9. It is seven years to-day since I arrived in London. 10. She will not get back in time to go. 11. Please call me early to-morrow morning. 12. If you are going to Uzo, let us go together. 13. I wish we had our bicycles with us. 14. I have used nearly all the money I brought from the bank. 15. Please speak a little louder. 16. I am going to take a short walk. 17. I generally walk a little at mid-day. 18. I do wish that man would not whip his horse so much. 19. He is coming

some time to-day. 20. I hoped he would come early. 21. Cross that bridge, and you will come to the place. 22. It ought not to cost more than two yen.

4.

bungakushi, a history of literature.
hanarezashiki, summer-house.
kinodoku, I am sorry (for your sake).
mitsudan, a private conversation.
shibaraku, some time.
hirushoku, noon-meal.
banshoku, supper.
atsuraemono, things ordered.
teishu, master (of a house).
tabun, perhaps, probably.
dekiagaru, to get ready or finished.
zutsu, each, at a time.
inabikari ga suru, it lightens.
toshi, a year, age.
uekiya, gardener.
massugu, straight.
asu, to-morrow.

(A)

1. *Boku no heya de cha ippai nonde sugu dekakeyō.* 2. *Watakŭshi no hon ni wa Nihon bungakushi ga arimasen.* 3. *Ano hanarezashiki wa nani ni tsŭkaimasŭ ka?—Sore wa cha no yu mata wa mitsudan ni tsŭkaimasŭ.* 4. *O kinodoku desŭ ga, mō shibaraku o machi ku dasai.* 5. *Hirushoku to banshoku no aida ni cha wo nomimasŭ.* 6. *Anata no o atsuraemono wa asu made matte kudasai.* 7. *Omae wa gakkō ye yuku mae ni itsu mo shĭtayomi wo shinakereba narimasen.* 8. *Kono tsŭtsumi wo motte-itte kudaseru koto ga dekimasŭ ka?* 9. *Mō osoi kara dare mo konai darō.* 10. *Dorobō ga jōmae wo akete miru tokoro ye ie no teishu ga haitte kita.* 11. *Kono tetsŭdō ga tabun shĭchi-gatsu nakagoro made ni dekiagarimashō.* 12. *Konnichi wa tenki ga ii kara, uchi no niwa ye ikimashō.* 13. *Kaze de kami ga chira-barani narimashĭta.* 14. *Kore wo nani-ka ni tsŭkaimasŭ kara nokoshĭte oite kudasai.* 15. *Asa-ban ni san jikan zutsu wa yōji ga arimashĭte isogashū gozaimasŭ.* 16. *Sore de wa mō ippen yoku o wakari ni naru yō ni o hanashi itashimashō.* 17. *Inabikari ga suru toki ni wa takai ki no soba ni tatte wa arimasen.* 18. *Kono kotoba wo iidasu ya ina ya, hijō ni okotte kimashĭta.*

(B)

1. What is that man doing there? 2. Such high houses as these do not exist in Japan. 3. Have you forgotten your promise? 4. You must not say such foolish (*tsumaranai*) things. 5. Have you read the telegram that was in yesterday's paper? 6. The old gardener is here with some flowers. 7. I bought a plant yesterday to send to Mrs. Oka. 8. Has the carpenter died who fell from the roof yesterday? 9. You must not enter a person's house with such dirty clothes on. 10. I will go anywhere you please. 11. Her daughter is growing to be a handsome girl. 12. I will give you leave to go if you get your lessons done. 13. She gave me another book in the place of the one she lost. 14. Hold yourself straight when you walk. 15. Please hand me my inkstand and pen. 16. When light is not needed always turn the lamps down. 17. If anyone should call and wish to see me, say I will return at four o'clock. 18. I cannot imagine why you think so. 19. It is best not to interfere in the matter. 20. I have trodden on my pencil and broken it.

Key to Exercises.

[NOTE.—Each of the following translations of the Exercises on pp. 103-108 may also be used as an Exercise in translation with the foregoing as the Key.]

1.

(A)

1. *Who has come?—Mr. Okuro has come.* 2. *Who will go?—I will go.* 3. *Is my wife here?* 4. *Shall we go into the garden?* 5. *Are there flowers and trees in the garden?* 6. *Is your father in good health?* 7. *How old is your son?* 8. *This cake is very good.* 9. *If the weather is fine to-morrow, I will go to see the park.* 10. *Japanese is more difficult than English.* 11. *Which is the most interesting of these tales?* 12. *I like tea better than "sake."* 13. *Which of these two teacups do you like best?* 14. *When may I come to see you?—Please come to-morrow morning at seven o'clock.* 15. *It is all right.* 16. *Come*

this way, please. 17. *Where are the matches?—Here they are.* 18. *Hand me that red book, please.* 19. *He was born in England.* 20. *I must buy some more writing-paper.*

(B)

1. Anata wa ikimasŭ ka?—Hai, watakushi wa ikimasŭ. 2. Konnichi wa tenki ga ii ka?—Taihen (goku) ii. 3. Niwa wa ōkii ka chiisai ka? 4. Hana ga sŭki desŭ ka?—Hana ga goku sŭki desŭ. 5. Kore wa takai ka?—Ie, takō gozaimasen. 6. O taku wa tō gozaimasŭ ka?—Ie, goku chikō gozaimasŭ. 7. Kono chabon ga takaku nakareba kaimashō. 8. Natsŭ wa fuyu yori (mo) hi ga nagai. 9. Otōto wa watakushi yori toshi ga) yotsŭ shĭta desŭ (*or*, wakai). 10. Nihon no hana no uchi de sakura ga ichiban utsŭkushii. 11. Anata wa kono o kata wo go shōchi de gozaimasŭ ka?—Mada o me ni kakarimasen. 12. Anata wa ima ginkō ye oide nasaimasŭ to, watakushi mo nani ka yōji ga arimasŭ kara, go issho ni mairimashō. 13. Anata wa go jibun de oide ni narimashō ka? 14. O yu wo wakashite o kure. 15. O yobi nasaimashĭta ka?—Ie, yobimasen. 16. Anata ga o ide nasaru toki mon wo shikkari shimete kudasaimachi. 17. Anata mo go issho ni irasshĭte kudasaimasen ka? 18. Doko ye saisho ni yukimashō ka? 19. Senjitsu wa hana wo arigatō gozaimashĭta. 20. Dai kara hon wo totte o kure. 21. Nikai kara rampu wo motte kite o kure. 22. Shichi ji made wa kaerimasumai.

2.

(A)

1. *Did you ever ride in a jinrikisha?—Yes; when I was at Tokio I often went in one.* 2. *Are these the things you brought with you?—Yes, sir; they are the vegetables I bought in the market.* 3. *Is this a Japanese ship?—Yes, it is a Japanese steamer.* 4. *Did you often go to Hiogo?—No, I only went there a few times.* 5. *Who are you?—My name is Tsune.* 6. *Whose house is that?* 7. *Has your mother already come back from the country?* 8. *I have at once answered the letter I received from my teacher.* 9. *These are the pieces of the letter which the children have torn.* 10. *At what time do you get up every morning?—I get up at six or half-past six.* 11. *He has had his leg*

bitten by a dog. 12. *I was stung* (sasu) *on the forehead by a bee when I was taking a walk to-day.* 13. *I can let you know by eleven o'clock.* 14. *I have left my purse somewhere.*

(B)

1. Anata ga tsurete kita hito wa dare desŭ ka?—Sore wa watakŭshi no sensei desŭ. 2. Nan' to iu gakkō ye ikimasŭ ka? 3. Anata wa takŭsan no shomotsu wo motte imasŭ ka?—Ie, iku satsŭ mo arimasen. 4. Kane wo takŭsan motte imasŭ ka?—Ie, ikura mo arimasen. 5. Watakushi no katta uma ga ii. 6. Omae no (*or*, ga) mizu ni nagekonda mono wa nan' da ka? 7. Konaida ichi de katta ueki wa mō karete shimaimashĭta. 8. Sakujitsŭ o atsurae nasaimashĭta hon wo konnichi motte mairimashĭta (jisan itashimashĭta). 9. Kono ie wa chiisakute yo-ma shĭka arimasen. 10. Nippon no mottome takai yama wa Fuji desŭ; sono takasa wa ichi-man ni-sen-shaku ijo desŭ. 11. Anata no o niwa ni ki wa iku hon (nambon) arimasŭ ka?—Matsu wa sambon ume wa ippon bakari arimasŭ? 12. O tokei wa nan' ji de gozaimasŭ ka?—Watakushi no wa tomatte imasŭ. 13. Sugu gejo ni kodomo no kimono wo kisesasete kure. 14. Nani wo sagashĭte irasshaimasŭ ka?—Watakushi wa tebukuro wo nakushimashĭta. 15. Ima shibaraku koko ni o oki nasaimashi. 16. Sŭkoshi takaku mochi agete kudasai. 17. Kogatana wo nakushimashĭta kara anata no wo kashĭte kudasai. 18. Chotto o kiki nasai! nani-ka kikoemasen ka? 19. O tataki nasutta toki nemutte orimashĭta.

3.

(A)

1. *About how many hours does it take to go from here to Hiogo?* 2. *I went to your house the other day, but unfortunately you were not at home (absent).* 3. *You will fall into the river if you are so absent-minded.* 4. *As it is cool about nightfall, there are many people who walk about the streets.* 5. *In most countries the usual custom is to shake hands on meeting.* 6. *I suppose you have not yet translated that letter for me.* 7. *Kindly tighten the string of this parcel.* 8. *She trembled with cold when she came into the house.* 9. *He mistook the time, and came in the afternoon instead of at night.* 10, *He came five minutes after you had gone.* 11. *It is seven years to-day since I left*

Japan. 12. *It is too soon after dinner to walk.* 13. *It is difficult for me to remember the Japanese names.* 14. *Country people like to watch foreigners.* 15. *If you stay in this room, you must be quiet.* 16. *I shall have to borrow your pencil once more.* 17. *I must begin my work over again; I did not do it right.* 18. *I will bathe in cold water this morning.*

(B)

1. Watakŭshi wa zehi Nihon ye kaeru made ni Rondon no kembutsŭ wo suru tsumori desŭ. 2. Kono ie wa omote ni mo ushiro ni mo niwa ga arimasŭ. 3. Kimi wa ima gakkō no kaerimichi desŭ ka? 4. Watakushi wa kesa roku-ji ni okite ano yama no ue wo sampo shimashĭta. 5. Dare ka Eigo no wakaru hito ga arimasŭ ka? 6. Dare no koto wo kangaete imasŭ ka? 7. Ano kata ga oide ni natte kara ni jippun tachimashĭta. 8. Nichiyōbi no hoka wa mainichi Tōkyō ye irasshimasŭ. 9. Watakŭshi ga Rondon ni kite kara kyō de shichi nen ni narimasŭ. 10. Asuko kara o kaeri nasute kara de wa osoku narimashō. 11. Myō-asa hayaku okoshĭte kudasai. 12. Anata mo Uzo ye oide desŭ nara, go issho ni negaimashō. 13. Jitensha wo motte-kureba yokatta no ni. 14. Ginkō kara motte kita kane wo taitei tsukatte shimaimashĭta. 15. Sŭkoshi koe wo takaku shĭte kudasai. 16. Sŭkoshi undō ni mairimasŭ. 17. Itsu-mo o hiru ni sŭkoshi undō wo itashimasŭ. 18. Ano hito ga ano uma wo amari muchi-utanai yō ni shitō gozaimasŭ. 19. Kyō jū ni kuru no desŭ. 20. Motto hayaku kitaraba ii no ni. 21. Ano hashi wo wataru to sugu desŭ. 22. Ni yen ijō wa kakarumai.

4.

(A)

1. *Let us take a cup of tea in my room and then go at once.* 2. *There is no history of Japanese literature amongst my books.* 3. *For what purpose do you use that summer-house?—We use it for tea-parties or private conversations.* 4. *I am sorry I cannot let you enter just yet.* 5. *Between dinner and supper one takes tea.* 6. *Kindly wait until to-morrow for the articles you ordered.* 7. *Before you go to school, you must always prepare your lessons.* 8. *Can you carry these parcels for me?* 9. *It is too late now for anyone to call.* 10. *The master (of the house) entered just*

when the thief had opened the lock. 11. *This railway will perhaps be ready by the middle of July.* 12. *As it is fine weather to-day, we will go into the garden.* 13. *The wind has disarranged my papers.* 14. *Do not let this be destroyed; I want to use it for something.* 15. *Every morning and evening I am engaged for several hours.* 16. *I will try to explain it more clearly.* 17. *When it lightens you must not stand near a high tree.* 18. *Scarcely had I uttered this word when he got extremely angry.*

(B)

1. Asŭko no hito wa nani wo shĭte imasŭ ka? 2. Kō iu yō na takai ie wa Nihon ni wa arimasen. 3. Anata wa o yakusoku shimashĭta koto wo o wasure nasaimashĭta ka? 4. Sonna tsumaranai koto wo it' cha ikemasen. 5. Sakujitsŭ no shimbun ni dete ita dempō wo mita ka? 6. Toshi totta uekiya ga hana wo motte mairimasŭ. 7. Sakujitsu Oka san ni okuru tsumori de ueki wo kaimashĭta. 8. Kinō yane no ue kara ochita daiku wa shinimashĭta ka? 9. Sonna ni yogoreta kimono wo kite hito no ie ni haitte wa naranŭ. 10. Doko ye demo anata no o nozomi no tokoro ye yukimasŭ. 11. Ano kata no musume san wa dan-dan utsukŭshiku narimasŭ. 12. Moshi anata no keiko ga yoku dekimashitara hoka ye yuku koto wo yurushimashō. 13. Ano kata no naku shita hon no kawari ni hoka no hon wo kudasaimashĭta. 14. Anata no karada wo massugu ni shite o aruki nasai. 15. Inki-tsubo to fude wo motte-kite kudasai. 16. Akari no iranai toki ni wa shin wo zutto hikkomashĭte oite o kure. 17. Dare ka tazunete mairimashĭtara yo ji ni kaeru to itte o kure. 18. Naze sonna koto wo osshaimasŭ. 19. Sono koto ni kankei shinai hō ga yō gozaimasŭ. 20. Ima bokuhitsu wo a'hi de fumi-tsubushimashita.

B. Reading Exercises.*

1.

1. *Nihon ni wa kane wo mōkeru tame gaikoku*
Nee-hohn nee wah kah-neh woh mo*h*-keh-roo tah-meh gahee-koh-koo
ye itte kane wo jūbun ni mōketa ato de
yeh eet-teh kah-neh woh joo-boon nee mo*h*-keh-tah ah-toh deh
kuni ye kaeru ninsoku ga ōi. 2. *Nihon wa*
koo-nee yeh kah-eh-roo neen-soh-koo gah *oh*-ee. Nee-hohn wah
chizu de mite wakaru tōri namboku ni na-
chee-dzoo deh mee-teh wah-kah-roo to*h*-ree nahm-boh-koo nee nah-
gaku arimasŭ, kara kikō no moyō mo toko-
ngah-koo ah-ree-mahs', kah-rah kee-ko*h* noh moh-yo*h* moh toh-koh-
ro ni yotte taihen ni chigaimasŭ. 3. *Watakŭshi*
roh nee yoht-teh ti-hehn nee chee-ngah-ee-mahs'. Wah-tahk'shee
wa kon-do de, Fūji[1] *ye to-san wa san-do-me desŭ*
wah kohn-doh deh, foo-jee yeh toh-sahn wah sahn-doh-meh dehs'
ga,[2] *shi-awase to itsu mo tenki-tsūgō ga yō go-*
gah, shee-ah-wah-seh toh ee-tsoo moh tehn-kee-tso*o*-ngo*h* gah yo*h* goh-
zaimasŭ. 4. *Yama-michi de hi wa kuremashĭta ga,*[2]
zi-mahs'. Yah-mah-mee-chee deh hee wah koo-reh-mahsh'tah gah,
tsure ga ozei datta kara ki-jōbu deshĭta. 5. *Ban-*
tsoo-reh gah oh-zeh-ee daht-tah kah-rah kee-jo*h*-boo dehsh'tah. Bahn-
koku-kōkō ga arō ga nani ga arō ga,[2] *mada*
koh-koo-ko*h*-ko*h* gah ahro*h* gah nah-nee gah ah-ro*h* gah, mah-dah
mada dōri bakari de wa katsŭ koto ga dekima-
mah-dah do*h*-ree bah-kah-ree deh wah kahts' koh-toh gah deh-kee-mah-
sen. 6. *Nihon ni hana no shurui wa takŭsan ari-*
sen. Nee-hohn nee hah-nah noh shoo-roo-ee wah tahk'sahn ah-ree-
masŭ ga, sono uchi de mo sakura wa kana no ō
mahs' gah, soh-noh oo-chee deh moh sah-koo-rah wah kah-nah noh *oh*
tō iwareru kodo de, nakanaka migoto desŭ.
toh ee-wah-reh-roo koh-doh deh, nah-kah-nah-kah mee-ngoh-toh dehs'.

* For translation see pp. 117-118.

[1] For the pronunciation of *fu* see p. 12. [2] *Ga*, at the end of a phrase, has an adversative force, but it is usually best translated by affixing "but" or "yet" to the succeeding phrase. Often the adversative force is modified into a mere hint of discontinuity between successive actions or conditions, in which case *ga* should be rendered by "and" or "and so."

7. *Dete kita no wa sono soma no niōbō to mi-*
Dehteh kee-tah noh wah soh-noh soh-mah noh nee-*oh*-bo*h* toh mee-
yete, toshigoro wa nijū shichi hachi de, iro
yeh-teh toh-shee-ngoh-roh wah nee-*joo* shee-chee hah-chee deh, ee-roh
shiroku hana suji tōri, yamaga ni wa mare
shee-roh-koo hah-nah soo-jee to*h*-ree, yah-mah-ngah nee wah mah-reh
na onna de gozaimasŭ. 8. *Mon wo waki no momi-*
nah ohn-nah deh goh-*zi*-mahs'. Mohn woh wah-kee noh moh-mee-
ji wa rippa ni kōyō shimashĭta. 9. *Yoshino wa*
jee wah reep-pah nee ko*h*-yo*h* shee-mahsh'tah. Yoh-shee-noh wah
mukashi kara hana de yūmei de aru bakari
noo-kah-shee kah-rah hah-nah deh *yoo*-meh-ee deh ah-roo bah-kah-ree
de naku rekishi jō ni mata nadakai tokoro
deh nah-koo reh-kee-shee jo*h* nee mah-tah nah-dah-k*i* toh-koh-roh
de arimasŭ. 10. *Hirugoro ni uchi kara motte*
deh ah-ree-mahs'. Hee-roo-ngoh-roh nee oo-chee kah-rah moht-teh
kita bentō wo toridashĭte tabete izumi kara
kee-tah behn-to*h* woh toh-ree-dahsh'teh tah-beh-teh eedzoomee kah-rah
kunda mizu ippai nonde mata dekakemashĭta.
koon-dah mee-dzoo eep-p*i* nohn-deh mah-tah dehkahkeh-mahsh'tah.

2.

1. *Mono wo uru hĭto*[1] *ga ōkŭte kau hĭto ga sŭkuna-*
Moh-noh woh oo-roo sh'toh gah *oh*k'teh kah-oo sh'toh gah s'koo-nah-
kereba, sono nedan ga yasuku naru ga, uru
keh-reh-bah, soh-noh neh-dahn gah yah-soo-koo nah-roo gah, oo-roo
hĭto ga sŭkunakŭte kau hĭto ga ōkereba nedan
sh'toh gah s'koo-nahk'teh kah-oo sh'toh gah *oh*-keh-reh-bah neh-dahn
ga kaette takaku narimasŭ. 2. *Kesa sŭkoshi*
gah kah-eht-teh tah-kah-koo nah-ree-mahs'. Keh-sah s'koh-shee
isoide yakŭsho ye itta keredomo, yōyō tō-
ee-soh-ee-deh yahk'shoh yeh eet-tah keh-reh-doh-moh yo*h*-yo*h* to*h*-
chaku shĭta tokoro de futo bentō wo wasurete
chah-koo sh'tah toh-koh-roh deh foo-toh behn-to*h* woh wah-soo-reh-teh
ita koto wo omoidashĭta. 3. *Sakuban, inu ga*
ee-tah koh-toh woh oh-moh-ee-dahsh'tah. Sah-koo-bahn ee-noo gah
hoete, sōzōshĭkute neraremasen deshĭta. 4. *Yuki*
hoh-eh-teh so*h*-zo*h*sh'koo-teh neh-rah-reh-mah-sehn dehsh'tah. Yoo-kee

[1] In the syllable *hi* the *h* assumes, in the mouths of many speakers, the sound of the German *ch* in *ich*; but, except in the word *hĭto*, such pronunciation is considered rather vulgar.

wa kirei desŭ ga, ato no michi ni komarimasŭ.[1]
wah kee-reh-ee dehs' gah, ah-toh noh mee-chee nee koh-mah-ree-mahs'.

5. *Nikkō kara yamamichi wo ni-san-ri noboreba*
Neek-ko*h* kah-rah yah-mah-mee-chee woh nee-sahn-ree noh-boh-reh-bah

Chūsenji to iu kosui ga ari, mata sono to-
choo-sehn-jee toh ee-oo koh-soo-ee gah ah-ree, mah-tah soh-noh toh-

chū ni wā takŭsan taki ga arimasŭ kara, kono
choo nee wah tahk'sahn tah-kee gah ah-ree-mahs' kah-rah, koh-noh

hen wa mattaku natsŭshirazu[2] *de arimasŭ.* 6. *Nikkō*
hehn wah maht-tah-koo nahts'shee-rah-dzoo deh ahreemahs'. Neek-ko*h*

wa Tokugawa ichi-dai shōgūn Ieyasŭ no ta-
wah toh-koo-ngah-wah ee-chee-d*i* sho*h*-ngoon ee-eh-yahs' noh tah-

maya no aru tokoro de, kenchiku sōshoku tō
mah-yah noh ah-roo toh-koh-roh deh, kehn-chee-koo so*h*-shoh-koo to*h*

subete kane wo oshimazu Tokugawa jidai
soo-beh-teh kah-neh woh oh-shee-mah-dzoo toh-koo-ngah-wah jee-d*i*

no sui wo daidai atsumeta tokoro de ari-
noh soo-ee woh d*i*-d*i* ah-tsoo-meh-tah toh-koh-roh deh ah-ree-

masŭ kara, Nihonjin no kembutsŭnin mo nenjū
mahs' kah-rah, nee-hohn-jeen noh kehm-boots'neen moh nehn-joo

taemasen ga, natsŭ ga koto ni ōi no desŭ. 7. *Yūbe*
tah-eh-mah-sehn gah, nahts' gah koh-toh nee *oh*-i noh dehs'. Yoo-beh

kuni kara no o kyaku ga kite shūya wakai
koo-nee kah-rah noh oh kee-ah-koo gah kee-teh shoo-yah wah-k*i*

toki no koto wo hanashĭte otta kāra, kesa-hodo
toh-kee noh koh-toh woh hah-nahsh'teh oht-tah kah-rah, keh-sah-hoh-

nemukŭte tamarimasen.
doh neh-mook'teh tah-mah-ree-mah-sehn.

3.

1. *Futsŭka mikka bakari ame ga futte imasŭ toki*
Foots'kah meek-kah bah-kah-ree ah-meh gah foot-teh ee-mahs' toh-kee

ni inakamichi ga sukkari arukenaku nari-
nee ee-nah-kah-mee-chee gah sook-kah-ree ah-roo-keh-nah-koo nah-ree-

masŭ. 2. *Sekai no kuni-guni no uchi ni wa, sōmo-*
mahs'. Seh-k*i* noh koo-nee-goo-nee noh oo-chee nee wah, so*h*-moh-

[1] *Lit.*, "one is troubled by the after-roads." [2] *Lit.*, "is entirely not knowing summer."

ku mo haezu,[1] *jimbutsu mo nai tokoro ga ari-*
koo moh hah-eh-zoo, jeem-boo-tsoo moh ni toh-koh-roh gah ahree-
masŭ. 3. *Kekkon no koto wa kuniguni de iroiro*
mahs'. Kehk-kohn noh koh-toh wah koonee-ngoonee deh ee-roh-ee-roh
chigaimasŭ ga, jidai de mo, mata chigaimasŭ.[2]
chee-ngah-ee-mahs' gah, jee-di deh moh, mah-tah chee-ngahee-mahs'.
Ima o hanashi shiyō to iu no wa genzai ima
Ee-mah oh hah-nah-shee shee-yoh toh ee-oo noh wah ghehn-zi ee-mah
watakŭshi no kokyō de yatte iru moyō desŭ.
wah-tahk'shee noh koh-kee-oh deh yaht-teh ee-roo moh-yoh dehs'.
4. *Kono goro ni itarimashŭte, Bukkyō to mōsu*
Koh-noh goh-roh nee ee-tah-ree-mahsh'teh, book-kee-oh toh mo*h*-soo
mono wa, tada katō-jimmin no shinzuru tokoro
moh-noh wah, tah-dah kah-to*h*-jeem-meen noh sheen-zoo-roo tohkoh-
to natte, chūtō ijō de wa sono dōri wo wa-
roh toh naht-teh, cho*o*-to*h* ee-jo*h* deh wah soh-noh do*h*-ree woh wah-
kimaeteru kŭto ga sŭkunaku; shūmon to ieba
kee-mah-eh-teh-roo sh'toh gah s'koo-nah-koo; sho*o*-mohn toh ee-eh-bah
sōshŭki no toki bakari ni mochiiru koto no yō
so*h*sh'kee noh toh-kee bah-kah-ree nee moh-che*e*-roo koh-toh noh yo*h*
ni omoimasŭ. 5. *Ni-san-nen-zen kara kŭto ga fŭ-keiki*
nee oh-moh-ee-mahs'. Nee-sahn-nen-zen kah-rah sh'toh gah f'kay-kee
da to iimasŭ ga, hontō desŭ ka? 6. *Aru Nihon no to-*
dah toh *ee*-mahs' gah, hohn-to*h* dehs' kah? Ah-roo nee-hohn noh toh-
modachi to miōnichi issho ni Mukōjima ye
moh-dah-chee toh mee-*oh*-nee-chee ish-shoh nee moo-ko*h*-jee-mah yeh
ikō to iu yakusoku wo itashimashŭta ga, sŭko-
ee-ko*h* toh ee-oo yah-koo-soh-koo woh ee-tah-shee-mahsh'tah gah, s'koh-
shi yondokoronai yōji ga dekimashŭte yakusoku
shee yohn-doh-koh-roh-n*i* yo*h*-jee gah deh-kee-mahsh'teh yah-koo-soh-
wo mamoru koto ga dekimasen kara, tomo-
koo woh mah-moh-roo koh-toh gah deh-kee-mah-sen kah-rah, toh-moh-
dachi ni shirasetai to omoimasŭ ga, watakŭshi
dah-chee nee shee-rah-seh-t*i* toh oh-moh-ee-mahs' gah, wahtahk'shee
wa Nihongo wa sŭkoshi hanashimasŭ ga, ji wo
wah nee-hohn-goh wah s'koh-shee hah-nah-shee-mahs' gah, jee woh
kaku no wa ikkō dekimasen kara, kotowari
kah-koo noh wah eek-ko*h* deh-kee-mah-sehn kah-rah, koh-toh-wah-ree

[1] *Haezu* is the negative gerund of *haeru* (to grow, to sprout), correlated with the present of *nai* (the negative adjective). [2] *Lit.*, "also according to the period."

no tegami wo ittsū kaite itadakitō gozaimasū.
noh teh-ngah-mee woh eet-ts*oo* ki-teh ee-tah-dah-kee-to*h* goh-zi-mahs'.
7. *Nani ka kaō to omotte mise ye haitta tokoro*
Nah-nee kah kah-*oh* toh oh-moht-teh mee-seh yeh hi-t-tah toh-koh-roh
ga, ki ni iru mono ga nakatta kara, tsui nani
gah, kee nee ee-roo moh-noh gah nah-kaht-tah kah-rah, tsoo-ee nah-nee
mo kawazu ni uchi ye kaetta.
moh kah-wah-zoo nee oo-chee yeh kah-eht-tah.

Key to Reading Exercises.

1.

1. In Japan there are many workmen who go to foreign countries to earn money, and return home after they have earned enough. 2. As one will see from looking at a map, Japan extends a long distance from south to north, and the conditions of its climate are therefore very different, according to the position. 3. This is the third time I have made the ascent of Fuji, and each time I have been fortunate enough to have fine weather. 4. It became dark while we were on the mountain-side, but as there were several of us together, we felt no alarm. 5. We may have international law, and we may have all sorts of fine things, but we are still very far from having arrived at a social state in which right always prevails. 6. There are many kinds of flowers in Japan, but amongst them the cherry-blossom is so beautiful that it might be called the queen of flowers. 7. The person who came out was apparently the wife of the woodcutter. She was twenty-seven or twenty-eight years old, with a fair complexion and a straight nose, and was a sort of woman not often found in mountain huts. 8. The leaves of the maple-tree by the gate have become beautifully red. 9. From ancient times Yoshino is not only famous for its cherry-blossoms, but is also an historically renowned place. 10. About mid-day we took our lunch, which we had brought with us from home, drank a glass of water we had drawn from the spring, and started off again.

2.

1. If the people who sell goods are many, and those who buy are few, the prices fall; but if the people who sell are few, and those who buy are many, the prices, on the contrary,

become higher. 2. This morning I went to the office a little hurriedly, but just when I arrived there at last, I suddenly remembered that I had forgotten my lunch. 3. Last night I could not sleep on account of the barking of the dogs. 4. Snow is very pretty to look at, but it makes the roads in a fearful state afterwards. 5. If one goes from Nikko as far as two or three *ri* up the mountain-way there is a lake called Chūsenji, and, as there are many waterfalls on that way, this region is "one that does not know anything of summer." 6. Nikko is the place where there is the tomb of the first *shogun** of the Tokugawa family; Ieyasu, a place where every generation has gathered, as to buildings, decorations, &c., all the elegance of the Tokugawa period, without regretting the expense. 7. A guest came from my native country last night, and, as we were talking the whole night about the incidents of our early years, I am very tired this morning.

3.

1. If it rains for two or three days only, the country roads become entirely impassable. 2. Amongst the various countries of the world there are some where no plants or trees grow, and where no human beings live. 3. The customs connected with marriage vary in all countries, and also according to the period. What I am about to relate is the manner in which marriage is performed in my native land at the present day. 4. At the present time Buddhism has sunk to being the belief of the lower classes only. Few persons in the middle and upper classes understand its principles, most of them having the idea that religion is a thing which comes into play only at funeral services. 5. For the last two or three years people have been saying that the times are bad. Is this really the case? 6. I have made an agreement with a Japanese friend to go with him to-morrow to Mukōjima, but, having some unavoidable business to do, I cannot keep my promise, and wish to let my friend know it. Now, I can speak a little Japanese, but I cannot write at all, so I wish to have a letter of refusal written for me. 7. Wishing to buy something, I entered a shop, but, as there was nothing that pleased me, I at last returned home without buying anything.

* Formerly the title of the military rulers of Japan.

C. Additional Extracts.*

1. Uguisu.

(This Extract, which is taken from a story called "Asukagawa," is a fragment of a conversation between a young man, Takeo, and his fiancée, Shība.)

Shība.—Ima mukō no mŭmebayashi de uguisu no hatsu ne ga shĭta yō desŭ kara, kiki ni ikimashō.

Takeo.—Sayō desŭ kara. Sore wa yukai desŭ na: sā, itte kikimashō... [*A little later*] O jō san! anata wa o damashi de wa arimasenŭ ka? Chitto mo uguisu ga nakimasenŭ ne.

Shība.—Iye, sakki yoi ne wo shĭte, futa koye bakari nakimashĭta kara anata wo o yobi mōshĭta no desŭ.

Takeo.—Sō desŭ ka? Shikashi nan' da ka ate ni naranai yō na ki ga shimasŭ ne.

Shība.—Mattaku sakki naita koto wa nakimashĭta kara sŭkoshi matte ite mimashō.

Takeo.—Sonnara kore kara mō ichiji kan hodo matte nakanakattara dō nasaimasŭ.

Shība.—Sō desŭ ne. Kō shimashō. Nan' daka hinata ye detara nodo ga kawaita yō desŭ kara, kahe wo ii-tsŭke ni iku o tsukai wo shimashō.

Takeo.—Sore wa omoshiroi. Watakŭshi mo nanda ka nomi mono ga hoshiku natta tokoro desŭ kara——

Shība.—Sore de watakŭshi no o yaku wa dekimashĭta ga; moshi naitara anata wa dō nasaimasŭ.

Takeo.—Sō desŭ ne. Naitara watakŭshi mo sono o tsukai ni ikimashō.

Shība.—Sore wa ikemasenŭ yo. Sono koto wa watakŭshi ga kangaeta no desŭ kara.

Takeo.—Sonnara nan' demo o nozomi no koto wo shimashō.

Shība.—Sakki mite o ide nasatta watashi no namaerashī mono no atta ano o tegami wo o mise nasai na.

Takeo.—Yō gozaimasŭ; moshi naitara o me ni kakemashō.

Shība.—Kitto desŭ ka?

Takeo.—Kitto o me ni kake nasŭ to mo.

* For Translation see pp. 124-128.

2. Sake To Kite Wa.

Sake-zuki ga aru hi futsŭka-yoi de zutsū ga shimasŭ kara, hachi-maki wo shi-nagara nete iru to, yume ni sake wo hĭtotaru hirotte, ō-yorokobi de, noman saki kara shĭta-uchi shĭte, "Kanro; kanro! koitsu hiroi-mono wa![1] Keisatsŭsho ye todokeru no ga atarimae da ga—sake to kite wa, mi-nogasenai. Mazu ip-pai yarakasō ka?—Iya! onajikuba,[2] kan wo shĭte nomu hō ga ii" to itte, kan wo tsŭkeyō to suru toki, jū-ni-ji no don no oto ni odoroite, me ga samemashĭta kara, zannen-gatte:

"Aa! hayaku hiya de nomeba yokatta!"

[1] Literally, "This fellow (as for), the pick-up-thing," which we have freely rendered by "This *is* a discovery," *wa* having an interjectional force in this instance. [2] "Sake," the national beverage, is generally warmed before being drunk.

3. Ha Bakari.

Mommō na ō-byakŭshō ga daikon wo tsŭkuraseru ni, ni-san-nen omou yō ni dekinai[1] kara, "Okata otoko-domo no sewa no warui no darō" to,[2] jibun de hatake ye dete, tsŭchi wo hotte iru tokoro ye[3]—kosaku-nin ga tōri-kakatte, "Kore wa, kore wa! Danna Sama![4] otoko-shū ni o sase nasaranai de,[5] go jishin de nasaru to wa, o habakari de gozaimasŭ" to eshaku wo suru[6] to—danna wa hara wo tatete, "Ore ga daikon wo tsŭkuru ni, ha bakari to wa fŭ-todoki da" to[7] okoru tokoro ye, mata hĭtori ki-kakatte, "Kore wa! Danna Sama no go rippuku wa go mottomo. Shĭkashi-nagara, kare wa nan no fumbetsu mo nashi ni mōshĭta no de, ne mo ha mo nai koto de gozaimasŭ."

[1] Literally, "not forthcoming according to his manner of thinking." [2] Add *omotte*. [3] *Tokoro*, in the middle of a phrase, especially when followed by *ye*, may usually be rendered by "whilst," "just as," "when," or "whereupon." [4] See p. 81. [5] *O ... de* = "not condescending honourably to cause to do." [6] *Eshaku wo suru*, which we have translated very freely by "politely," really signifies "to make excuses," "to beg pardon." [7] Add *itte* = "having said."

4. Do Iu Wake De?

Eigo no "Why" sunawachi *naze* to iu koto wa hanahada taisetsu de aru no ni shina ya Nihon no mukashi no hĭto-bito wa metta ni kono kotoba wo tsŭkawazu, "Kōshi no setsu da" to ka, "Mōshi no jiron da" to ka iu toki wa, mohaya betsu

ni sono rikutsu wo sensaku suru koto mo naku, tada gaten shĭte shimau no ga tsūrei de ari; soko de motte, "Utagai wa bummei shimpo no ichi dai gen-in da" to iu ron mo dekita wake de, ima wa yaya mo sureba Seiyō-jin wa "Utagai wa taisetsu na mono da; bummei shimpo no gen-in da. Sono shōko ni wa, Shina-jin ya Nihon-jin wa, mono-goto wo utagau to iu koto wo shinai ni yotte, itsu made tatte mo shimpo shinai de wa nai ka?" to ronji-tateru koto de aru ga—kō iu rei nado ni hĭkareru to iu wa, o tagai sama ni[1] amari zotto itasan shidai to iwanakereba narimasen.

[1] *O tagai sama ni* = "for you and me," "mutually." A semi-polite, semi-humorous turn is imparted to the phrase by the honorific *o*.

5. Shinkwa-ron.

Chikagoro Seiyō ni shinkwa-ron ga sakan ni okotte, kono tenchi bambutsu ga deki, kono yo naka ga deki-agattaru hō-hō wo toki-akashimasuru. Sono setsu ni yotte mireba, kono sekai ni wa hajime wa shigoku tanjun naru seibutsu shĭka arimasenanda ga—sore ga tekitō no kyōgū no hataraki wo uke, ima no fŭkuzatsu naru kono uruwashĭki sekai wo tsŭkuridashimashĭta. Kono tekitō no kyōgū to wa, sunawachi shizen-tōta to iu mono[1] ga arimasŭ. Yusho-reppai tekĭshu-seizon to iu koto ga arimasŭ. Subete kore-ra seibutsu no hattatsu, shinkwa ni tekitō naru kyōgū to iu koto wo komaka ni setsumei shitaru mono de arimasu. Ima kono kyōgū no hataraki wa, tada dō-shokubutsu[2] no nikŭtai no ue nomi narazu, mata watakŭshi-domo no chishĭki no ue ni totte kangaete mo, hanahada akiraka ni wakarimasŭ. Gakŭsha to gujin ga dekiru no mo, sono kyōgū ikan ni yotte ōi ni sadamaru koto de, ima koko ni onaji saichi onaji rikiryō wo motte oru kodomo wo totte, hĭtori wa goku inaka no shimbun wo miru koto mo nai chihō ni oki; mata hĭtori wa, kore wo totte, bummei no chushin, to iu Tōkyō ni oki, tsui ni daigaku ni irete shū-gaku seshimeta naraba, go-nen ka roku-nen no nochi ni wa, kono fŭtari no chishĭki-jō hotondo ten-chi no chigai ga dekiru koto de arimasŭ.

[1] *Mono* is here equivalent to *koto* in the following sentence. [2] An abbreviation of *dōbutsu shokubutsu*.

6. Mitsu-me Nyūdō.[1]

O tera no oshō san ga aru toki go-zuki no kyaku wo yonde, ichi-men[2] uchi-hajimemasŭ to, "sŭki koso mono no jōzu nare"[3] de, kyaku wa sumi-jimen mo doko mo kotogotoku tori-kakomimashĭta kara, oshō san ga kuyashigatte, semete ip-pō dake de mo ikasō[4] to, shĭkiri ni me wo koshiraeru koto ni kŭfū wo shĭte orimasŭ to,—atama no ue ye hai ga takatta kara, urusagatte, go-ishi wo motta te de atama wo kaki-nagara, "Kono hen ni hĭtotsu me ga dekitara, ōkata ikiru de arō."

Atama no ue ni mata hĭtotsu me ga dekitara, "mitsu-me nyūdō"[5] desŭ.

7. Gijō no Ichi-haran.

Inoue Kakugorō Kun.—Shitsumon itashimasŭ.

Gichō.—Inoue Kun no shitsumon no shui wa?

I.K.K.—Shitsumon no shushi wa kayō de arimasŭ. Kudō Kun wa, jiyū wo omonjite, kore wo o hĭki ni naru wake ni wa ikimasen ka? Kore ga shitsumon desŭ. *(Muyō! muyō!" to yobu mono ari. "Yare! yare!" to yobu mono ari.)* Sŭkoshi shizuka ni shĭte o kiki ni naranai to, wakaranai. Naruhodo, jiyū wa taisetsu na mono de aru——

Kudō Kōkan Kun.—Hĭku ka hĭkanai ka to iu nara, hĭkanai. Mata go shitsumon ga aru nara——

I.K.K.—Mizukara jihaku suru nara, nanzo aete kotoba wo tsuiyashimasen. Jiyū wo shiran hĭto to anata ga iu mono ni, tare ga shitsumon wo suru mono wa nai.

K.K.K.—Shitsumon ga nakereba, yoroshii.

Gichō.—Kinkyū-dōgi to mi-tomeru ya ina ya to iu koto ni tsuite, saiketsu shiyō to kangaemasŭ. Kudō Kun no dōgi wo kinkyū-dōgi to mi-tomuru to iu koto ni dōi no shokun no kiritsu wo motomemasŭ. *(Kiritsu-sha shōsū.)* Shōsū to mi-tomemasŭ. *(Hakushu okoru.)*

[1] This anecdote illustrates the fondness of the Japanese for puns, and to fully apprehend the *jeux-de-mots* employed, an acquaintance with the principles of the game of *go* ("go-bang" or "checkers") is necessary. In the game a board and counters are used, and the principal object is to prevent one's adversary from extending his pieces over the board, which is effected by forming "eyes" (spaces enclosed by not fewer than four of one's own checkers). [2] *Lit.*, "one surface," i.e., "one game." [3] *Lit.*, "a fond person is indeed skilful at the thing he likes." [4] *Ikasō* = Prob. Fut. of *ikasu* (trans. corresponding to intrans. *ikiru* = "to live"). It therefore means "shall perhaps make alive," hence "in order to free." [5] A bogey of Japanese children.

8 Ume no Hana.

Koko ni kanete Iijima Sama ye o de-iri no isha ni Shijō to mōsu mono ga gozaimashĭte—jitsu wa o taiko-isha no o shaberi de, shonin tasŭke no tame ni saji wo te ni toranai[1] to iu jimbutsu de gozaimasŭ kara,—nami no o isha nara, chotto kami-ire no naka ni mo gwan-yaku ka ko-gusuri de mo haitte imasŭ ga,—kono Shijō no kami-ire no naka ni wa, tezuma no tane yara, hyaku-manako nado ga irete aru gurai na mono de gozaimasŭ.

Sate kono isha no chikazuki de, Shimizu-dani ni dembata ya kashi-nagaya wo mochi, sono agari de kurashi wo tatete iru rōnin no Shinzaburō to mōsu mono ga arimashĭte, ŭmare-tsŭki kirei na otoko de,—toshi wa ni-jū-ichi de gozaimasŭ ga, mada nyōbō mo motazu, goku uchiki de gozaimasŭ kara, soto ye mo demasezu, shomotsu bakari mite orimasŭ tokoro ye,—aru hi Shijō ga tazunete mairimashĭte,—"Kyō wa, tenki ga yoroshiŭ gozaimasŭ kara, Kameido no Gwaryō-bai[2] ye de-kakete, sono kaeri ni boku no chikazuki Iijima no bessō ye yorimashō,"—to sasoi-dashimashĭte, fŭtari-zure de Gwaryōbai ye mairi, kaeri ni Iijima no bessō ye tachi-yorimashĭte.

9. Kyū-yō.

Wakai otoko ga fŭtari Eri-zen no mise-saki de iki-aimashĭta tokoro ga, hĭtori wa awata-dashĭku te wo futte, "Kimi ni wa iro-iro o hanashi mo arimasŭ ga,—ima kyū-yō ga dekite, kitaku suru tokoro desŭ[3] kara, izure kinjitsu o tazune mōshimashō," to iu to,—dōmo sono yōsu ga hen da kara, hĭtori wa odoroite, "Kyūyō to wa,[4] go byōnin de mo aru n'desŭ ka?" to kikimashĭtara,—hĭtori wa, warai-nagara: "Ie! kanai ni tanomareta hayari no han-eri wo ima kono mise de kaimashĭta ga,—tochū de temadotte iru uchi ni ryūkō-okure ni naru to, taihen desŭ kara, tachi-banashi mo o kotowari mōshimashĭta no sa!"

[1] The spoon (for mixing medicine) is the Japanese doctor's emblem, and we have used the expression "write prescriptions" as the nearest equivalent to the Japanese "handling the spoon." [2] A garden at Tokio, famous for its plum-trees. [3] *Lit.*, "I am just on my road home." [4] *Lit.*, "as for (your saying) that (there is) urgent business."

Translation of Extracts.

1. The Nightingale.

Shība.—I believe I heard the first note of the uguisu[1] in the plum grove yonder: let us go and listen to it.

Takeo.—Did you? How nice! Come along, then, we will go and hear it... [*A little later*] Young lady, have you not been deceiving me? The uguisu does not sing at all.

Shība.—Yes (it does): a short time since, it sang twice with a lovely voice; that was the reason I called you.

Takeo.—Is that so? I do not, however, quite believe it.

Shība.—Indeed it really sang a short time since, so let us wait a little and see.

Takeo.—Well, then, we will stay for an hour, and if it should not sing by then, what will you do?

Shība.—Well, we will do so, and as the heat makes me thirsty, I will go and order a cup of coffee for you.

Takeo.—That is a good idea. I feel as if I should like something to drink.

Shība.—Well, we have arranged what *I* have got to do, and what will *you* do if the uguisu does sing (after all)?

Takeo.—Yes, it is (arranged), and if it does sing I will go as your messenger.

Shība.—That will not do at all: that was my intention.

Takeo.—Very well, then, I will do anything you wish.

Shība.—A short time ago you were reading a letter with something like my name in it: show me the letter.

Takeo.—Very well; if the bird sings you shall see the letter.

Shība.—You are quite sure?

Takeo.—I will really let you see it.

[1] The "uguisu" is a bird much like the nightingale, but not, scientifically speaking, identical with it.

2. The Lost Windfall.

Once upon a time a drinker suffering from headache on the day following a carousal fell asleep with a napkin tied round his head. He dreamt that he had discovered a cask of *sake*, which pleased him so much that he smacked his lips

before tasting it, and exclaimed: "How delicious! how delicious! This *is* a discovery! It should really be reported to the police, but a windfall like this *sake*—nay! I cannot allow it to go. Um! shall I have a glass?—No, no! I shall lose nothing by waiting until it is warmed." So he was about to heat it, when the noon gun[1] awoke him with a start, upon which he sorrowfully exclaimed: "Oh, what a shame that I did not at once drink it cold!"

[1] Mid-day is officially announced in Tokio by discharging a cannon.

3. Nothing but Leaves.[1]

An ignorant farmer had for two or three years grown radishes[2] with only scanty success, and, attributing the indifferent crops to the negligence of his labourers, he went out into the fields and commenced to dig himself. Whilst working, a labourer chanced to pass by, and seeing the farmer he called out politely: "Oh, master! oh, master! it is shocking to find you labouring like that yourself, instead of your men." [*Or*, "If you work like that yourself, instead of getting your men to do it, you will have only leaves." (*Ha bakari* means "only leaves"; *habakari* is a polite expression meaning "it is shocking.")]

The farmer, irritated by these words, replied: "You are an impertinent fellow for daring to say to me that when I plant radishes I shall get leaves only." Just at that moment another labourer chanced to pass, and exclaimed: "Indeed, master, you are quite right to be angry, but he did not mean what he said, so it is not worth while noticing it." [*Or*, "It is an object with neither roots nor leaves." The second man's remark would be still more irritating, since he predicts a failure, not only of roots (*ne*), but also of leaves (*ha*).]

[1] This anecdote illustrates the Japanese liking for punning expressions. It will be observed that the puns are on the word *habakari*, and on the expression *Ne mo ha mo nai* = "insignificant," but more literally, "having neither root nor leaf," as explained in the translation. [2] More literally, "having radishes grown." *Tsŭkuraseru* is the causative of *tsŭkuru* = "to make," hence "to grow" (see p. 60).

4. The Uses of Doubt.

The English term "Why?" (in our language *Naze*) is very important, although the expression was scarcely ever employed by the Chinese and Japanese in former times,

and they usually acquiesced, without enquiring further into the matter, on being informed that such and such was the doctrine of Confucius or the opinion advanced by Mencius. At the present time, therefore, when the idea has been put forth that doubt is one of the most important factors towards enlightenment and progress, and when, therefore, Europeans are prone to dwell on the importance of doubt and its benefits in the cause of civilisation, and to justify this statement of theirs by referring to the Chinese and Japanese as examples of peoples for ever unprogressive, on account of their neglect to submit all matters to the scrutiny of doubt —when we hear such theories discussed, and discover ourselves alluded to as instances, we must all confess that the condition of things is undoubtedly unpalatable.

5. The Doctrine of Evolution.

During the past few years much attention has been given in European countries to the doctrine of evolution, which demonstrates the mode by which heaven and earth and all things existing therein were formed—the manner in which the world was completed. According to this doctrine, none but the most primitive forms of life existed in the world, and these, under the influence of a suitable environment, developed into the forms now exhibited by our complicated and beauteous world. This suitable environment embraces such matters as natural selection, such points as the struggle for existence and the survival of the fittest. The doctrine demonstrates minutely the conditions of environment which are beneficial to the development and evolution of living creatures. Now, this influence of environment is exerted not on the physical frames of animals and plants only, but it can also be seen in the development of our intellects. It is the environment which principally decides whether a person will be learned or ignorant. Take two children of equal intellect and capability, and place one of them in a locality where there is not even the most inferior provincial newspaper to be had. Take the other, and place him in Tokio, the centre of civilisation; let him complete his studies at the university, and after five or six years there will exist in the intellects of these two young persons a difference as great almost as that separating heaven and earth.

6. The Three-eyed Friar.

A *bonze*[1] of a Buddhist temple once invited a friend who was fond of playing *go-bang*, and they sat down to play a game. However, as the proverb says, "fondness begets skill," and to the chagrin of the *bonze* his visitor blocked every single corner of the board. "Ah! if I could only get one side free!" exclaimed the priest, and with these words he made continuous efforts to open out some spaces [*in Japanese*, "eyes"[2]]. Just then some flies alighted on the top of his head, causing him annoyance, so he scratched his head with the hand in which he held one of the counters, muttering: "If I could only get an open space [*in Japanese*, "eye"] here, very likely the corner would be liberated!"

An extra eye on the top of his head would have changed him into a "three-eyed friar"!

7. A Parliamentary Report.

Mr. Inoue Kakugorō.—I have a question.

The President.—And the purport of Mr. Inoue's question is——?

Mr. I. K.—The purport of my question is this: could not Mr. Kudō be induced to withdraw his motion, out of regard for liberty? *That* is my question. *(Voices: "No good! no good!" Other voices: Go on! go on!")* If you do not listen a little more quietly, you will not understand me. Yes, in truth liberty is an important matter——

Mr. Kudō Kōkan.—If you wish to know if I shall withdraw or not, I may tell you I shall not. If you have any other question——

Mr. I. K.—If you really admit that you despise liberty, what is the use of my wasting any more words? If you show by what you say that you are ignorant of what liberty is, who would think of putting any questions to you?

Mr. K. K.—If you have no question, well and good.

The President.—I intend taking a vote as to whether this is to be regarded as an urgency motion. I ask those gentlemen who consider that Mr. Kudō's motion should be regarded as an urgency motion to stand up. *(A minority rose.)* I find that there is a minority. *(Clapping of hands.)*

[1] *Bonze*, Buddhist priest. [2] It must be borne in mind that *me* means both "open space" and "eye."

8. The Plum-blossoms.

Now there was a man of the name of Shijō, who for a long time had been family doctor to the Iijimas. As a matter of fact, however, he was a chatterbox and a charlatan, —one of those who write no prescriptions from regard for the safety of their patients,—one who carried in his pocket-book such materials as apparatus for sleight-of-hand tricks, or paper masks for mimicry, instead of pills or powders which are usually kept by any ordinary doctor.

Well, this doctor had a friend, an unattached *samurai*[1] named Shinzaburō, living on the proceeds arising from land and house property at Shimizu-dani. He was by nature a handsome fellow, as yet a bachelor although already twenty-one years old, and so bashful that he would not go out, but spent his whole time in reading.

Shijō called upon him one day, and said: "As the weather is so fine to-day, suppose we go and view the plum-blossoms at Kameido, and on the way back call in at the villa of my friend Iijima." So saying, he led him away, and they went together to inspect the plum-blossoms, after which, on the way home, they called in at Iijima's villa.

9. A Matter of Urgency.

Two young men having met by chance near a draper's store, one of them waved his hand hastily, exclaiming: "I have a lot to talk to you about, but as I am called home on an urgent matter, our chat must be put off for a day or two, when I will look in at your house." The other, impressed by his friend's strange agitation, enquired as to the nature of this important business—whether, for instance, any of the family had fallen ill. "Oh, no!" responded the other, with a laugh. "I have just been buying here a kerchief which my wife instructed me to obtain for her, and my reason for saying that I could not stay to talk to you just now is that it would be a terrible thing if she were to fall behind the fashion whilst I was loitering on the road."

[1] *Samurai*, a gentleman of the military caste under the feudal system.

Part III. VOCABULARIES.*

Japanese-English.

NOTE.—(1) All verbs appearing in the following Vocabulary are of the First Conjugation, unless marked (2), or, *Irregular*.

(2) It has not been deemed necessary to state the part of speech in most cases, as the English words sufficiently indicate it.

ABBREVIATIONS: (*adj.*), adjective; (*intr.*), intransitive; (*irr.*), irregular; (*neg.*), negative; (*n.*), noun; (*tr.*), transitive.

ABI

Abiru (2), *to bathe.*
abumi, *stirrup.*
abunai, *perilous.*
achi *or* achira, *there.*
agaru, *to get up, to mount; to clear (of the weather).*
ageba, *wharf.*
ageru (2), *to lift up, raise.*
ago, *chin.*
ai, *deep blue, indigo.*
aida, *time, interval, while.*
aida-gara, *relationship, connection.*
aisatsu, *answer, response, acknowledgment, salutation.*
aisatsu suru, *to answer, salute.*
aisuru (*irr.*), *to love.*
aite, *companion; party (to a transaction); opponent (in a game).*
ajiwai, *flavour, taste.*
aka-daiko, *radish.*
akagane, *copper.*
akai, *red, brown.*
aka-nasu, *tomato.*
akambō, *baby.*
akari, *a light.*
akarui, *light (as opp. to dark)*
ake-gata, *day-break.*
akeru (2), *to open (tr.)*

AMI

aki, *autumn.*
akinai-suru, *to deal in.*
akinai, *commerce, trade.*
akinau, *to trade.*
akindo, *merchant, dealer.*
akippoi, *changeable, fickle.*
akiraka (na), *undoubted, evident, easily understood.*
akiraka ni, *clearly.*
akke ni torareru (2), *to be astounded.*
akkō, *abuse, reproach, insolence.*
aku, *immoral conduct, depravity.*
aku, *to open (intr.)*
akubi suru, *to yawn.*
akŭtō, *scoundrel, rogue.*
amai, *sweet.*
amari, *too, too much; (with a neg.)—not very.*
amaru, *to surpass, exceed.*
ambai ga warui, *unwell.*
ame, *rain.*
ame ga furu, *to rain.*
ame ni naru, *to begin raining.*
Amerika, *America (or U.S.A.)*
Amerika-jin, *an American.*
Amerika no, *American (adj.)*
ami, *net.*
ami wo utsu, *to catch fish (with net).*

* For rules of pronunciation and examples see pp. 11 to 15.

an, *a judgment*; *draft, bill.*
ana, *cavern, cavity, tunnel.*
anadoru, *to reproach, mock at.*
andon, *lamp (with paper sides).*
ane, *elder sister.*
ani (ki), *elder brother.*
anjiru (2), *to be anxious.*
annai, *guidance, a guide.*
annai suru, *to guide.*
ano, *that (adj.)*
ano hĭto, *he, she.*
anshin suru, *to be free from*
an-yo, *feet.* [*anxiety, at ease.*
anzu, *apricot.*
aoi, *blue, green.*
aomono, *greens (vegetables).*
arai, *rough.*
arare, *hail (noun).* [*gale.*
arashi, *tempest, hurricane,*
arasoi, *argument, dispute.*
arasou, *to argue, dispute.*
aratamaru, *to be mended, altered, put in order.*
aratameru (2), *to mend, re-*
arau, *to wash.* [*adjust, alter.*
arawareru (2), *to make one's self known, appear, come forth.*
arawasu, *to disclose, reveal.*
ari, *ant.* [*you!*
arigatō (gozarimasŭ), *thank*
arisama, *state (condition).*
aruji, *host, master of the house.*
aruku, *to walk.*
asa, *hemp.*
asa, *morning.*
asagi, *light green, light blue.*
asa-han, *breakfast.*
asai, *shallow.*
asatte, *the day after to-morrow.*
ase, *perspiration*
ase ga deru, *to perspire.*

ashi, *foot, leg.*
ashi no yubi, *the toes.*
ashĭta, *to-morrow.* [*ing.*
ashĭta no asa, *to-morrow morn-*
asobi, *a game* [*amuse one's self.*
asobu, asubu, *to play, to*
asŭko, *there*
asuko kara, *thence*
asŭko ye, *thither* [*grant.*
ataeru (2), *to bestow, concede,*
atai, *price, worth*
atama, *head (of body).*
atarashii, *fresh, new.*
atari, *vicinity.*
atarimae, *usually, generally.*
atarimae no, *usual; suitable, convenient, proper.*
atatameru (2), *to heat (tr.).*
ate, *trust, confidence.*
ate ni naru, *to be trustworthy.*
ate ni suru, *to confide in, rely on*
ateru (2), *to hit.* [*share.*
ate-hameru, *to portion out,*
ato, *consequence, effect; afterwards; the remainder.*
atsui, *hot; thick (in dimension).*
atsŭkau, *to manage, take upon one's self.* [*ness.*
atsŭsa, *warmth, heat; thick-*
atsŭmaru, *to gather together (intr.).* [*gether (tr.).*
atsŭmeru (2), *to gather to-*
atsuraeru (2), *to order (at shop,* [*&c.).*
au, *to meet, agree, suit.*
awaseru (2), *to cause to meet, (hence) to join.* [*ened.*
awatadashii, *excited, fright-*
awateru (2), *to get excited, frightened.* [*mistake.*
ayamatsu, *to err, make a*

Bagu-ya, *saddler.*
baishū, *a purchase, something bought.*
baishū suru, *to buy.*
baka, *a foolish person.*
baka na ; baka-rashii, *foolish, ridiculous.* [*less.*
bakari, *only, about, more or*
bakageta koto, *foolishness.*
bakarashii, *foolish.*
bake (-mono), *ghost, spectre.*
bambutsu, *the established order of things, Nature.*
bam-meshi, *evening meal,* (*late*) *dinner.*
ban, *night, evening.*
ban, *sentry, watch, guard.*
banchi, *number* (*of a building*), *street-number.*
bandzuke, *playbill, programme.*
bantō, *manager, chief clerk.*
ban wo suru, *to be on guard.*
bari, *abuse, scurrilous language*
bari suru, *to abuse, slander.*
basha, *a carriage.*
bassuru, (*irr.*), *to punish.*
bata, *butter.*
bāya, *an old lady, "granny."*
bemmei, *explanation, illustration.*
bemmei suru, *to explain thoroughly, make clear.*
benjiru (2), *to argue about, discuss.*
benkō, *fluency* (*in speech*).
benkō no yoi, *fluent* (*in speech*).
benkyō, *industry, application, perseverance.*
benri, *convenience, suitableness.*
benri no yoi ; benri (na), *convenient, suitable.*
benri no warui, *inconvenient, unsuitable.*
berabō (-me), *a villain, rogue.*
bessō, *villa.* [*larity.*
betsu, *a difference, dissimi-*
betsudan no, *special.*
betsu ni, *differently, especially.*
betsu no, *different, not alike.*
bettō, *groom.*
bifu-teki, *beefsteak.* ["*beer.*"
biiru, *beer* (*corruption of*
bijin, *a beauty* (*woman*).
bimbō, *indigence, want.* [*want.*
bimbō na, *needy, indigent, in*
bin, *bottle.*
birōdo, *velvet.*
bō, *a cudgel, club, stick.*
bōeki, *business, commerce.*
bōenkyō, *telescope.*
bon, *tray, salver.*
bon-yari, *weariness,* (*ennui*).
bon yari shīta, *stupid* (*dazed*).
bōshi, *hat, cap.*
botan, *button.*
botan no ana, *buttonhole.*
bōtetsu, *rod-iron.*
buchi taosu, *to fell, prostrate.*
buchōhō, *clumsiness* (*gaucher-*
buchōhō na, *clumsy.* [*ie.*)
budō, *grapes.*
budō-shu, *wine.*
buki, *weapon.*
bummei, *civilisation, refinement of manners, &c.*
bummei na, *enlightened, civilised, cultured.* [*deal out.*
bumpai suru, (*irr.*) *to allot,*
bun, *a part.*
burei, *discourtesy, incivility.*
burei na, *impertinent, rude, vulgar.*

bushō, (na), *lazy, slovenly.*
buta, *pig.*
buta no niku, *pork.*
butsu, *to thrash, hit.*
byō, *tack (small nail).*
byōki, *a disease.*
byōki (na), *ill, sick.*
byōnin, *a sick person, a patient.*

Cha, *tea.*
cha-ba-take, *tea-plantation.*
chabukuro, *tea-chest.*
cha-ire, *tea-caddy.*
chakŭsuru (*irr.*), *to arrive.*
cha-nomi-jawan, *tea-cup.*
chanto, *quietly.*
chanto shĭta, *quiet.*
cha-saji, *teaspoon.*
chashi, *tea-grower.*
cha-shōnin, *tea-dealer.*
chawan, *tea-cup, basin.*
cha wo ireru, *to make tea.*
cha-ya, *tea-house.*
chi *blood.*
chi ga deru, *to bleed (intr.).*
chichi, *a father.*
chichi, *milk.*
chie, *wisdom, sagacity.*
chigai, *an error, difference.*
chigau, *to be mistaken.*
chiisai ; chiisa na, *small.*
chikagoro, *of late, recently.*
chikai, *near.*
chikai uchi, *soon.*
chikara, *strength.*
chikaro wo tsŭkusu, *to strive earnestly, try hard.*
chikazuki, *a near friend ; friendship.*
chikushō, *a (lower) animal, a brute.*
chinsen, *fare (charge).*
chiri, *dust.*
chizu, *a map.*
chō, *butterfly.*
chō, *a measure of length (about 120 yds.)*
chō, *a million.*
chōai, *love.*
chōai suru, *to love.*
chōbatsu, *punishment.*
chōbatsu suru, *to punish.*
chōchaku suru (*irr.*), *to thrash.*
chōchin, *lantern.*
chōdo, *exactly, just.*
chōhō, *usefulness, convenience.*
chōhō na, *useful, convenient.*
chokki, *waistcoat.*
chō tsugai, *a hinge, joint.*
chōzu-bachi ; chōzu-darai, *a wash-hand basin.*
chūi, *helpfulness, care.*
chūi suru, *to pay attention.*
chūmon, *a command, an order (at a shop, &c.).*
chūshi, *a discontinuance, a stoppage.*
chūshin, *centre.*

Dai (*in compounds*), *large, great, very.*
dai, *table.*
dai, *a generation, reign.*
Dai-Buritania, *Great Britain.*
daibu, *a large quantity, much.*
daichi, *the floor, ground.*
dai-chō, *ledger.*
dai-dokoro, *a kitchen.*
daidzu, *haricot-beans.*
dai-gennin, *lawyer.*
daigen-nin, *attorney.*
dai ichi ni, *firstly, in the first place.*
daiji, *importance.*
daiji na, *important, of consequence.*
daiji ni suru, *to tend carefully.*

daikai, *the open sea.*
daiku, *joiner, carpenter.*
dairi-nin, *agent.* [*fond.*
dai sŭki, *liking much, very*
dajaku (na), *idle.*
damaru, *to be silent.*
damasu, *to cheat.* [*tion.*
dampan, *consultation, deliera-*
dan, *a step, pace.*
dan-dan, *gradually.* [*sel.*
dangi, *oration, sermon*; *coun-*
dangō, *consultation.*
dangō suru, *to take counsel.*
danjiru (2), *to consult.*
danki, *warmth, heat.*
danna, *a master.*
darake, *covered, smeared with.*
dasu, *to place outside, take out.*
de-au, *to meet, come across.*
de-guchi, *an outlet, way out.*
de kakeru, *to go forth, go out.*
de-kakeru (2), *to set out, start*
dempō, *telegram.* [*away.*
denki, *electricity.*
denki-to, *electric light.*
denshin - kyoku, *telegraph-*
office.
denwa, *telephone.* [*out.*
deru (2), *to issue forth, come*
de shabaru, *to jut out* (*intr.*).
deshi, *student, pupil.*
do, *an occasion, a time, as*
ichi-do, *once.*
dō, *how?*
dō de mo, *anyhow.*
dobu, *ditch.*
dōbutsu, *animal.*
dochi? *or* dochira? *where?*
dōgu, *utensil.*
dōgu-ya, *a second-hand store*;
a keeper of second-hand
goods.

Doitsu, *Germany.*
Doitsu-jin, *a German.*
Doitsu no, *German* (*adj.*).
doko? *where?*
dokoera? *whereabouts?*
doko kara? *whence?*
doko made? *how far?*
doku, *poison.* [*some.*
doku ni naru, *to be unwhole-*
domburi, *basin* (*small*).
donata? *who?*
dono? *which?* (*adj.*).
dono kurai? *how much?*
dore? *which?* (*pron.*).
dore-dake? *what amount?*
dorobō, *thief.*
dōsuru (*irr.*), *to be agitated.*
dote, *slope, embankment.*
doyōbi, *Saturday.*

E, *picture, sketch.*
e, *handle* (*of tool*).
eda, *a bough, branch.*
efu, *label* (*tag*).
egaku, *to paint* (*pictures*).
Eigo, *English* (*language*).
Ei (koku), *England.*
ekaki, *an artist, painter.*
eki-chō, *station-master.*
eki-fu, *railway-porter.*
empitsu, *pencil, crayon.*
empō, *at a great distance.*
empō na, *far away, distant.*
engin-mame, *French-beans.*
ennichi, *a fair*; *festive day.*
enryo, *bashful, diffident.*
enryo suru, *to be bashful,*
diffident.
ensoku, *picnic, excursion.*
enzetsu, *oration, lecture.*
enzetsŭ suru, *to make a speech,*
lecture.

erabu, *to select.*
eru, *to choose.*
eshaku, *bow; apology.*
eshaku wo suru, *to bow; to apologise.*
[*ignorant of.*
Fu-annai, *unacquainted with,*
fuben, *inconvenience.*
fuben na, *inconvenient.*
fuda, *ticket.* [*usual.*
fudan no, *general, common,*
fuda wo tsukeru, *to label.* [*ing.*
fude, *pen.*
fueru (2), *to increase* (*intr.*).
fujin, *a lady.*
fŭkai, *deep.*
fŭku, *to wipe.*
fŭkumu, *to enclose within, to include, to contain.*
fŭkuro, *a bag.*
fumi-hazusu, *to stagger, stumble.* [*ness.*
fu-mimochi, *evil, vice, wicked-*
fumi-shimeru, *to walk firmly.*
fumu, *to step on.* [*minute.*
fun, *fraction; tenth part; a*
funadzumi-shōsho, *bill-of-lad-*
funa-watashi, *ferry.* [*ing*
fune, *ship, boat* (*any kind*).
funinjō, *unkindness, harsh treatment.*
furaneru shatsŭ, *flannel-shirt.*
Fŭransu, *France.*
Fŭransu-jin, *Frenchman.*
Fŭransu no, *French* (*adj.*).
fureru (2), *to touch.* [*of snow.*
furi, *a downpour of rain; fall*
furi, *demeanour; gait.*
furo, *bath.*
furu, *to wave, brandish.*
furueru (2), *to shake, tremble.*
furui, *old* (*used of things only*).
furukusai, *stale.*
furute, *second-floor.*
furuu, *to shake* (*tr.*).
fŭsagaru, *to be full up, obstructed.* [*bed.*
fŭseru (2), *to recline, retire to*
fūsetsu, *report* (*rumour*).
fŭ-shi-awase na, *sad, unhappy.*
fŭshigi na, *miraculous, strange, curious.*
fŭshin, *doubt.*
fŭshin, *erection, building.*
fŭshin ni omou, *to doubt.*
fŭ-shinsetsu(na), *cruel, unkind.*
fŭshōchi, *objection, dissent.*
fŭshōchi wo iu, *to object.* [*tr.*
fŭsuru, *to submit, surrender*
fŭto, *all at once, suddenly; accidentally.*
fŭtotta, *stout, obese.*
futsū (no), *common, general.*
fuyasu, *to augment* (*tr.*).
fuyu, *winter.* [*absent.*
fuzai, *away from home,*

Gakkō, *college, school.*
gakkwa, *subject of study, branch of learning pursued.*
gaku, *learning, science.*
gakumon, *study, application.*
gakumon suru, *to study.*
gakŭsha, *savant, learned man.*
gakŭtai, *band* (*of musicians*).
gaman, *patience.*
gaman suru, *to be patient.*
garasu, *glass.*
gehin (na), *low* (*vulgar*).
gejo, *a female servant.*
genan, *a male servant.*
gen-in, *origin, source.*

genkin, *cash, ready money.*
genkwa (n), *porch, entrance.*
genron, *discussion, speech.*
genzai, *now, at present.*
geppu, *monthly instalment.*
geshiku-ya, *boarding-house.*
getsuyōbi, *Monday.*
gimu, *obligation, duty.*
gin, *silver.*
ginen, *suspicion, doubt.*
ginkō, *bank (for money).*
ginkō no shinyō-hoshō-jō, *letter of credit.*
ginkō-sha, *banker.*
ginkō shihei, *bank-note.*
gin-zaiku, *silverware.*
giron, *argument.*
giyaman, *glass (noun).*
go, *five.*
gochisō, *a feast.*
gogo, *afternoon.*
go-gwatsu, *May (month).*
gohan, *food; rice.*
gōhon-ginkō, *jointstock bank.*
go-jū, *fifty.*
goke, *widow.*
goku, *extremely, very.*
gozen, *forenoon.*
gu, *stupid, dull.*
gujin, *blockhead, dull person.*
gurai, *roughly, approximately.*
gururi, *around.*
gutto, *suddenly.*
gwaikoku, *abroad, foreign parts.*
gwaikoku-jin, *foreigner.*
gwaikoku no, *foreign.*
gwaitō, *great coat, surtout.*
gyō, *occupation, work.*
gyosha, *driver of a carriage.*
gyū (-niku), *beef.*

Ha, *leaf (of plant).* [*toothache.*
ha, *tooth;* ha ga itai, *I have*
haba, *width.*
haba no hiroi, *wide.* [*fear.*
habakaru, *to be ashamed; to*
habikoru, *to spread (intr.).*
hachi, *bee; wasp.*
hachi, *eight.*
hachi-gwatsu, *August.*
hachi-jū, *eighty.*
haeru (2), *to grow (intr.).*
hagaki, *post-card.*
hagane, *steel.*
hai, *a fly (insect).*
hairi kŭchi, *entrance, way in.*
hairu, *to enter.*
haitatsu nin, *postman.*
hai-tō-kin, *dividend (on shares).*
haji, *the end, edge, ledge of any object.*
hajimari, *the commencement.*
hajimaru, *to commence (intr.).*
hajimeru (2), *to commence (tr.).*
hakujō suru, *to acknowledge (confess).*
hako, *a box.*
hakobu, *to carry, convey.*
haku, *to sweep.*
hakurai, *brought from abroad.*
hakurai-hin, *an imported*
han, *meal (food), rice.* [*article.*
hana, *flower; blossom.*
hana-fŭki, *pocket-handkerchief.*
hanahadashii, *extreme, ex-*
hana-ike, *flower-vase.* [*cessive.*
hana-muko, *bridegroom.*
hana-yome, *bride.*
hana, *nose.*
hanashi, *story, tale.*
hanasu, *to tell, say, speak.*
hane, *feather; wing.*

hara, *a moor.*
harai, *a payment.*
harai-nin, *payer (of money-order, &c.).*
hara-obi, *saddle-girth.* [*temper.*
hara wo tateru, *to get into a*
hari, *pin; needle.*
hasami, *scissors.*
hasan-nin, *a bankrupt.*
hashi, *a bridge.*
hashiru, *to run.*
hataraku, *to work.*
hateru (2), *to finish, end (intr.).*
hato, *pigeon.*
hau, *to creep.*
hayai, *early, soon; quick.*
haya-tsŭkegi, *a match (for*
hei, *hedge, fence.* [*striking.*
heishi, *soldier.*
heizei (no), *usual, common.*
hen na, *curious, strange.*
hen, *vicinity, locality.*
henji, *a reply.*
henkyaku suru, *to repay.*
hentō, *a reply.*
hentō suru, *to reply.* [*tr.*)
herasu, *to lessen, make smaller*
heru, *to lessen, grow smaller*
hi, *the sun; a day.* [*intr.*)
hi no de, *sunrise.*
hi no iri, *sunset.*
hi, *fire.*
hidoi, *severe, unkind.*
hidoi me ni awaseru, *to treat*
higashi, *east.* [*unkindly.*
hige, *the beard.*
hiji, *elbow.* [*dinary.*
hijō (na), *uncommon, extraor-*
hĭkaru, *to sparkle, shine.*
hĭki-fuda, *advertisement, notice (circular, &c.).*
hikkuri-kaesu, *to overturn, upset.*
hĭku, *to draw, pull, drag.*
hikui, *low (not lofty).*
hima, *interval, spare time.*
hima wo yaru, *to send away, dismiss.*
himo, *lace (of boot).*
hineru, *to twist (tr.).*
hinkō, *behaviour.*
hinkō no ii, *well-behaved, moral, upright.*
hinoshi, *(smoothing-)iron.*
hin-shitsŭ, *quality (of goods).*
hirattai, *flat.*
hira-ya, *bungalow (one storied house).*
hiroi, *broad.*
hiromaru, *to spread (intr.).*
hiromeru (2), *to spread (tr.).*
hirou, *to pick up, find.*
hiru (2), *to dry (intr.).*
hiru, *noon; daytime.*
hiru sugi, *afternoon.*
hisashii, *long (of time).*
hissori to, *tranquil; deserted.*
hisuru (*irr.*), *to compare.*
hĭtai, *brow, forehead.*
hĭto, *person, human being.*
hĭto me, *public notice.*
hito-sashi-yubi, *fore-finger.*
hitsuji no choppu, *mutton chop.*
hitsuji no niku, *mutton.*
hitsuyō (na), *indispensable.*
hiya, *cold.*
hiyori, *the weather.*
hiza, *knee.*
hizuke, *date (time).*
hō, *a law, custom, rule.*
hō, *cheeks.*
hōbō, *everywhere, on all sides.*

hōchō, *knife.*
hoeru (2), *to bark.*
hōken-ryō, *premium of insur-*
hoko, *fork.* [*ance.*
homae sen, *sailing-ship*
home, *praise.*
homeru (2), *to praise.*
hon, *true*; *quite* (*generally used*
hone, *a bone.* [*with the affix* no)
honō, *a flame.*
hontō, *truth.*
hon-ya, *bookshop; bookseller.*
hon-yaku, *translation.*
hon-yaku suru, *to translate.*
hori, *canal, ditch.*
horo, *hood* (*of jinrikisha*).
horobiru (2), *to be ruined.*
horobosu, *to ruin or overthrow.*
horu, *to dig; to carve.*
hōru, *to throw.*
hoshii, *wishful, desirous.*
hoshō-nin, *guarantee* (*person*).
hoshō-ryō, *guarantee* (*money*).
hosoi, *fine* (*slender*).
hosoi, *narrow.*
hoso-nagai, *slim, slender.*
hossuru (*irr.*), *to wish.*
hosu, *to dry* (*tr.*).
hotondo, *almost, nearly* (*with*
hōyū, *friend.* [*neg.*), *scarcely.*
hōzu, *termination; limit.*
hyakushō, *a farmer; rustic,*
countryman.
hyōban, *report, rumour.*
hyōban wo suru, *to gossip.*

Ichiban-yoi, *first-rate.*
ichigo, *strawberry.*
ie, *house.*
ie no uchi, *indoors.*
Igirisu, *England.*
Igirisu-jin, *Englishman.*
Igirisu no, *English.*
ii-wake, *an excuse.*
ijiru, *to interfere, annoy.*
ikioi, *strength, power, force.*
ikiru (2), *to live.*
ima, *now.* [*time.*
ima ni itatte, *by now, by this*
ima-imashii, *unpleasant, dis-*
agreeable.
imashimeru (2), *to find fault*
imo, *potato.* [*with; warn.*
inaka, *country* (*as opp. to*
inki-tsubo, *inkstand.* [*town.*
inochi, *life.*
inshi, *postage-stamp.*
inu, *dog.* [*versal.*
ippan (no), *widespread, uni-*
ireru (2), *to insert; to make*
tea.
iri-kunda, *intricate, involved.*
iro, *colour.*
iro-iro (no), *all kinds.*
ironna, *various; every kind.*
iru, *to enter.*
iru (2), *to shoot.*
irui, *clothing, apparel.*
isha, *doctor* (*medical*).
ishi, *stone* (n.).
ishi-bei, *stone wall.*
isogashii, *occupied, busy.*
isogu, *to hurry.*
issakujitsu, *the day before*
isu, *chair.* [*yesterday.*
itai, *painful* (*physically*).
itameru (2), *to cause pain, to*
hurt (*physically*).
itami, *pain* (*phys.*).
ito, *a string, thread, filament.*
itou, *to avoid, to shun.*
itsuwari, *a falsehood.*

iwashi, *sardines.*
iyagaru, *to hate, dislike.*
iye-nushi, *landlord (of house).*
izumi, *spring of water; fountain.*

Jama, *hindrance, obstruction.*
jama suru, *to interfere.*
jami, *jam (preserves).*
ji, *earth, ground.*
ji, *hour, time.*
jibiki, *dictionary.*
jihaku suru, *to confess, to own.*
jijitsu, *a fact.*
jiki (ni), *immediately.*
jimen, *a plot of land.*
jin, *human being, person.*
jinka, *a house for human beings.*
ji-nushi, *landlord (ground-).*
jinryoku suru (*irr.*), *to do one's best, try earnestly.*
jisuru (*irr.*), *to refuse.*
jitensha, *bicycle.*
jitsu, *truth.*
jitsu no, *true.*
jiyū, *liberty. freedom.*
jiyū na, *free.*
jō, *a lock (fastening).*
jō wo orosu, *to lock.* [*robust.*
jōbu (na), *firm, strong;*
jōbukuro, *an envelope.*
jōdan, *droll story, joke.*
jōdan wo iu, *to joke.*
jōki, *vapour, steam.*
jōkīsen, *steam-vessel.*
jōkīsha, *railway.*
jōmae, *lock (on box, door, &c.).*
jōmae-ya, *locksmith.*
jorei ni hansoku suru, *to infringe (regulations).*
jōzu (na), *clever, skilful.*
juban, *shirt.*
jūbun, *quite; ample, sufficient.*
jū-gwatsu, *October.*
jū-ichi-gwatsu, *November.*
jūkazei, *ad valorem duty.*
juku shita, *ripe (of fruit).*
juku tetsŭ, *wrought-iron.*
jumoku, *tree.*
jū-ni-gwatsu, *December.*
jungo, *order, turn, sequence.*
junsa, *policeman.*
junsui na, *pure (unadulterated).*
jūrai, *up to the present,* [*hitherto.*

Kaban, *portmanteau.*
kabe, *a mud wall.*
kabeji, *cabbage.*
kabu, *turnip.*
kado, *corner; gate.*
kado-guchi, *gateway.*
kaeru, *to return, go away (intr.)*
kaeru (2), *to change, exchange (tr.).* [*(tr.).*
kaesu, *to return, give back*
kagami, *looking-glass.*
kage, *shadow, reflection;*
kagi, *key.* [*influence.*
kagi-hana, *keyhole.*
kahe, *coffee.*
kai, *a shell.* [*facing sea).*
kaigan-dōri, *Bund (street*
kaijō-hoken, *marine insurance.*
kaijō-no, *marine (adj.)*
kaimono, *a purchase, something*
kakamono, *hardware.* [*bought.*
kakaru, *to hang (intr.).*
kakato, *the heel.* [*fragment.*
kake, *a portion broken off,*
kake-au, *to arrange about, bargain, discuss.*
kakeru (2), *to run; to hang (tr.); to put.*

kaki-tsŭke, *note, account, memorandum.*
kaku, *to write.*
kakureru (2), *to hide (intr.).*
kakŭshi, *pocket.*
kakŭsu, *to hide (tr.).*
kaku-zatō, *loaf-sugar.*
kami, *hair of head;* kami-yui, *hair-dresser.*
kami, *above, upper.*
kami, *paper.*
kami-ire, *pocket-book.*
kami-maki-tabako, *cigarette.*
kampeki, *natural disposition; temper.*
kamu, *to bite.*
kanadzuchi, *hammer.*
kanadzuchide utsu, *to hammer.*
kanarazu, *without doubt, certainly.*
kanau, *to agree, correspond with; to succeed.*
kane, *money; metal.*
kane-ire, *purse.*
kane-mochi, *a wealthy man.*
kane, *bell.*
kaneru (2), *to be unable.*
kangae, *deliberation, thought; intention.*
kangaeru (2), *to consider, deliberate upon.*
kanjō-bi, *pay-day.*
kanjō, *bill, note (account).*
kannin, *patience.*
kannin suru, *to have patience.*
kanshaku-mochi, *irritable, easily angered.*
kanshin, *amazement, wonder; admiration.*
kanshin suru, *to wonder at; admire.*
kanzashi, *hair-pin.*
kao, *the countenance, face.*
kara, *a collar.*
kara (na), *empty, void.*
karada *body (of any living being.*
karashi, *mustard.*
karasu-mugi, *oats.*
karei, *plaice (fish).*
kari-nushi, *debtor.*
kariru (2), *to hire; to borrow.*
kari suru, *to hunt; to shoot.*
karui, *light (not heavy).*
karuko, *a light porter.*
kasa, *parasol, umbrella, broad sun-hat.*
kasa, *amount, quantity.*
kasabatta, *bulky.*
kasanaru, *to be repeated; to be heaped up.*
kasaneru (2), *to repeat, heap up.*
kashi-kin, *a loan.*
kashira, *the head, chief; a superior.*
kashi (wa), *oak-tree.*
kassai, *encouragement, applause.*
kasu, *to lend, let (on hire).*
kata, *shoulder.*
katachi, *form, shape.*
kata-gata, *simultaneously, at the same time as.*
katai, *firm, stiff, hard; honest, strict, severe.*
katō, *plebeian; third class (on railway, &c.).*
katsu, *to win, vanquish.*
katte, *will, choice; convenience; kitchen.*
kau, *to buy.*
kawa, *hide (skin).*
kawa, *bark, rind, skin, peel; leather.*
kawaite iru, *to be dry.*
kawaku, *to dry, get dry.*

kawaru, *to change (intr.).*
kawase tegata, *draft, bill of exchange.*
kayou, *to go to and fro; to*
kazari, *an ornament.* [*attend.*
kazariya, *jeweller.*
kaze, *the wind.*
kaze wo hĭku, *to take cold.*
kazoeru (2), *to reckon, count.*
kazu, *a number.*
kazu-ji, *figure (number).*
ke, *a hair (human); wool.*
kega, *a cut, wound.*
kega suru, *to be wounded, to injure one's self.*
keiko, *practice.*
keiko wo suru, *to practise.*
keikwaku, *design, intention.*
keisatsŭsho, *police-station.*
keisatsŭkwan, *police-officer.*
kekkō (na), *magnificent.*
kekomi, *seat (of jinrikisha).*
kembun suru, *to inspect.*
kemmaku, *the face, features.*
kemuri, *smoke.*
kenkwa, *a dispute, quarrel.*
kenkwa suru, *to quarrel.*
kenkyū, *enquiry, research.*
kenkyū suru, *to enquire into, investigate.*
kennon, *peril, danger.* [*gerous.*
kennon na, *perilous, dan-*
kenri, *privilege, right.*
kensa-nin, *inspector.*
keru (2), *to kick; to outstrip.*
kesa, *this morning.*
keshĭkaran, *ridiculous, absurd.*
kesshĭte, *undoubtedly, certainly (with neg.) never.*
kessuru (*irr.*) *to decide.*
kesu, *to extinguish.*
ketto, *rug, blanket.*
ki, *tree; wood (the substance).*
kibisho, *teapot.*
kibō, *a wish, desire.*
kibō suru, *to request, desire.*
kibun ga warui, *to feel ill.*
kido, *small door, wicket.*
ki iroi, *yellow.*
kiito, *silk (raw).*
kikai, *a machine.*
kikaseru (2), *to inform.*
kiki ni yaru, *to send to enquire.*
kiki-tsŭkeru, *to notice, observe.*
kikō, *temperature; climate.*
kiku, *to pay heed, hear.* [*hear.*
kiku-gurushii, *disagreeable (to*
kimaru, *to be fixed.*
kimeru (2), *to decide, fix.*
kimi, *feelings.*
kimi ga warui, *to feel ill; to be frightened.* [*on clothes.*
kimono wo kiru, *to dress, put*
kin, *gold, money.*
kin, *pound (weight.)*
kinchaku, *purse.*
kinjiru (2), *to prohibit.*
kinki, *joy.*
kinō, *yesterday.*
ki no kiita, *to be sharp-witted.*
ki no mi, *berry; a fruit.*
kinsatsu, *paper money.*
kinsen; kinsu, *money.*
kinu, *silk.*
kinu-ito, *silk thread.*
kin-yōbi, *Friday.*
ki-ō (no), *former, of old, past.*
kippu, *ticket.*
kippu no uridokoro, *booking-office.* [*aversion to.*
kirau, *to detest, have an*

kirei (na), *clean ; neat ; pretty.*
kireru (2), *to cut, snap (intr.).**
kiri, *fog.*
kiru, *to cut ; to kill.*
kiru (2), *to wear, to don.*
kīseru, *pipe (smoking).*
kisha no ni-guruma, *luggage-van (on railway).*
kita, *north.*
kitai (na), *odd, curious.*
kitanai ; kitanarashii, *dirty.*
kitte, *stamp, ticket.*
kitto, *without fail, positively.*
ki wo tsŭkeru, *to pay attention.*
ki-yō (na), *skilful, clever.*
kizu, *damage (injury).*
kizukai, *anxiety.*
kōbe, *the head.*
koboshi, *slop-basin.*
kobosu, *to spill (tr.).*
kobune, *boat.*
kochi ; kochira, *here.*
kōdai (na), *immense, huge.*
kōdan, *a lecture.*
koe, *the voice.*
koe wo kakeru, *to cry out.*
ko gatana, *penknife,*
kogitte, *cheque.*
kogoto wo iu, *to scold.*
kōhei (na), *equitable, fair.*
koi, *firm, strong ; thick (of liquids).*
ko-ishi, *a small stone.*
kojiki, *beggar.*
koko, *here.*
kōkoku, *an advertisement.*
kokoro-mochi, *the feelings.*
kokoro-zuku, *to observe.*
kōkwai, *regret, remorse.*
kōkwai suru, *to regret.*

komakai ; komaka (na), *small, minute.*
komaka ni, *in detail.*
kōman, *conceit, pride.*
kōman na, *conceited, proud.*
komaru, *to be nonplussed, in a fix.*
komban, *to-night.*
komeru (2), *to cram into.*
komori, *nurse, governess.*
komoru, *to be enclosed, shut in.*
kon, *deep blue.*
kona, *flour, fine powder.*
konaida, *a short time ago, recently.*
kondate, *menu, bill of fare.*
konnichi, *to-day.*
kono, *this (adj.).*
kono nochi, *henceforth, hereafter.*
konomu, *to be fond of, to like.*
koppu, *glass, tumbler.*
koraeru, *to bear, support, endure.*
kōre-furaoru, *cauliflower.*
kōri, *ice.*
korobasu, *to roll (tr.),*
korobu, *to roll (intr.) ; to fall down.*
korosu, *to kill.*
kōru, *to freeze (intr.).*
kōseki, *merit, efficiency.*
kōseki no aru, *efficient.*
koshi wo kakeru, *to sit down.*
koshiraeru (2), *to prepare.*
koshō, *pepper.*
koshō wo iū, *to object.*
kōshū, *the public.*
kosui, *a lake.*
kosuru, *to rub.*
kotae, *answer, reply.*
kotaeru (2), *to reply.*
kotoba wo kaesu, *to retort.*

* As in "this wood cuts easily." Such constructions are much more frequent in Japanese than in English.

kotogotoku, *completely, all*
kotoshi, *this year.* [*(adv.).*
kotowari, *a denial; an excuse.*
kotowaru, *to refuse, make an*
kotozuke, *a message.* [*excuse.*
ko-uri, *retail.*
ko-ushi-no-niku, *veal.*
kowagaru, *to be alarmed, afraid.*
kowai, *afraid; frightful.*
kowareru (2), *to break (intr.).*
kowasu, *to break (tr.).*
ko-yubi, *the little finger.*
kubi, *the neck.*
kŭchi, *the mouth; an aperture.*
kŭchibue wo fuku, *to whistle.*
kŭchi-fŭki, *serviette, napkin.*
kŭchi-nŭki, *corkscrew.*
kŭchi-yakusoku, *a verbal*
kuchibiru, *the lips.* [*promise.*
kudaru, *to descend.*
kudoi, *dull, tedious; verbose.*
kugi, *a nail.*
ku-gwatsu, *September.*
kūki, *the air.*
kumo, *a cloud.*
kura, *saddle.*
kurabu, *club (society).*
kurai, *dark.*
kurasa, *darkness.*
kureru (2), *to give.*
kurō, *trouble (pains).*
kuroi, *black.*
kuru (*irreg.*) *to come.*
kuru, *to twist, wind up.*
kuruma-ebi, *lobster.*
kurumu, *cream.*
kurushii, *painful, in pain.*
kŭsa, *herb, plant.*
kŭsai, *evil-smelling.*
kŭsari, *a chain.*
kŭsaru, *to putrefy.*
kŭshami, *a sneeze.*
kŭshami wo suru, *to sneeze.*
kŭshi, *comb.*
kŭsuri, *medicine.*
kŭsuri-ya, *chemist (apothecary).*
kŭtabireru (2), *to become tired.*
kutsu, *boot, shoe.*
kutsu-ya, *boot-store; boot-,*
kuu, *to eat.* [*shoe-maker.*
kui-tsŭku, *to bite (of animals).*
kuwaeru (2), *to add.*
kuwashii, *exact, minute.*
kwai, *a society, association, assembly.*
kwaiin, *member (of club, &c.).*
kwaikei-kata, *cashier.*
kwairaku, *pleasure, joy.*
kwaisha, *Company.*
kwaiwa, *conversation.*
kwan-in, *an official.* [*cipal.*
kwanshu, *head of firm, prin-*
kwa-sai hoken, *fire insurance.*
kwayōbi, *Tuesday.* [*patron.*
kyaku, *customer; guest;*
kyō, *to-day.*
kyōiku, *education.* [*time to-day.*
kyō-jū, *before to-night, some-*
kyonen, *last year.* [*religion).*
kyōshi, *a teacher; minister (of*
kyujitsu, *a holiday.*
kyūkin, *salary, wages.*
kyū (na), *sudden.*
kyū na, *urgent.*

Ma, *interval, space; a room.*
mabushii, *dazzling.*
machi, *a street; the commercial part of a town.*
machigai, *a misunderstanding, mistake.*

machigau, *to make a mistake.*
machigatta, *incorrect.*
mada, *still (at present); (with neg.) not yet.*
mado, *window.*
mado-kake, *window-curtain.*
mado no to, *window-shutters.*
mae, *before, in front.*
mae-kake, *apron, pinafore.*
mae kara, *beforehand.*
magaru, *to bend (intr.).*
magatte iru, *to be bent, contorted.*
mageru (2), *to bend (tr.).*
mai-nen, *yearly.*
mainichi, *daily.*
majiwaru, *to mix among, associate with.*
makanai-kata, *steward (ship's).*
makeru (2), *to lose; to be vanquished; to yield.*
maki, *firewood.*
maki-tabako, *cigar.*
makoto, *truth.*
makoto no, *true.*
makoto ni, *positively, really.*
makura, *pillow.*
mama, *way, manner.*
mamoru, *to guard, keep watch.*
maneku, *to invite.*
ma ni au, *to arrive in time.*
mannaka, *the centre.* [*ment.*
manzoku, *satisfaction, content-*
manzoku suru, *to be contented.*
mare ni, *seldom.*
mari, *ball (toy).*
maru de, *quite.*
marui, *round, spherical.*
massugu (na), *straight.*
masu, *to augment (tr.).*
masu-masu, *more and more.*
mata, *again, (with neg.), no* [*more.*
matsu, *to wait.*
mattaku, *quite.*
mawaru, *to turn (intr.).*
mawasu, *to turn (tr.).*
mazeru (2), *to mix (tr.).*
mazui, *distasteful.*
me, *the eyes; an open space.*
me ni tsŭkanai, *not to observe.*
me no chikai, *short-sighted.*
me no tama, *the eyeballs.*
me wo mawasu, *to swoon.*
megane, *spectacles.*
mei, *niece.*
meigen suru, *to state clearly.*
meijiru (2), *to order.*
meiwaku, *trouble, perplexity.*
meiwaku suru, *to be in trouble, in a quandary.*
mekata, *weight.*
mekura, *blind.*
mendō, *trouble.*
mendō na, *troublesome.*
men-sha, *muslin.*
messō (na), *extravagant.*
mezurashii, *curious, amazing.*
mi-ataru, *to find.*
mi-awaseru, *to put off.*
michi, *a way, road.*
mi-dasu, *to discover.*
mienaku naru, *to become invisible, disappear.* [*to seem.*
mieru (2), *to appear, be visible,*
migaku, *to brush (boots); to brighten (tr.).*
migoto (na), *beautiful, superb, lovely.* [*sight).*
migurushii, *displeasing (to the*
mi-harashi, *prospect, view.*
mijikai, *short.*
mi-komu, *to estimate.*

mimi, *ears* (*of the head*).
mimi no tōi, *deaf.*
minami, *south.*
minashigo, *orphan.*
minato, *port, harbour.*
mi-otosu, *to overlook.*
miru (2), *to look, regard, see.*
mise, *shop.*
mise-saki, *shop window.* [*sider.*
mi-tomeru, *to observe; to con-*
mizu, *water* (*fresh—not salt—and cold*).
mizu-gwashi, *fruit.*
mō, *still, yet, already, more*; (*with neg. verb*), *no more.*
mō hĭtotsu, *one more.*
mochi-ageru, *to lift.*
mochiiru (2), *to employ.*
mochimono, *possessions, effects.*
mochi-nushi, *owner, possessor.*
mochiron, *certainly* (*of course*).
modosu, *to give back, return.*
moegi, *deep green.*
mōke, *gains, profit.*
mokuroku, *a list, catalogue.*
mokŭteki, *an object, purpose.*
mokuyōbi, *Thursday.*
momen, *cotton.*
mommō (na), *ignorant.*
momu, *to rub; to knead.*
mon, *gate.*
mondai, *a query, problem.*
moppara, *chiefly.*
mori, *wood* (*forest*).
mōshi-bun, *an objection.*
mōshi-wake, *an apology, excuse.*
mōshi-ukeru, *to receive into one's keeping, to take in charge.*
mōsu, *to say.*
moto, *source, cause.*
motode, *capital* (*money*).
motomeru (2), *to seek, ask fo* • *to obtain.*
motsu, *to hold, have, possess; to last, wear* (*intr.*).
motte iku, *to carry off.*
motte kuru, *to bring* (*things*).
moya, *fog, mist.*
moyō, *a pattern.*
muda (na), *useless.*
mugaku, *ignorance.* [*rant.*
mugaku na; mugaku no, *ignor-*
mukaeru (2), *to welcome; to send for; to wed.*
mukashi, *ancient times, antiquity.*
muko, *son-in-law; bridegroom.*
muku, *pure, unadulterated;*
mune, *the breast.* [*solid.*
mura, *village.*
murasaki, *purple, lilac.*
muri, *unreasonable.*
muryō, *incalculable, unbounded, infinite.*
musai (no), *unmarried man, bachelor.*
musŭko, *son, boy.*
musŭme, *daughter, girl.*
muyami (na), *hair-brained, reckless.*
muyami ni, *recklessly.*
muyō (no), *futile, useless.*
mu-zei, *duty-free.*
muzukashii, *difficult.*
myōchō, *to-morrow morning.*
myō (na), *marvellous, odd, queer.*
myō-nen, *next year.*
myōgonichi, *the day after to-morrow.*
myōnichi, *to-morrow.*

Nabe, *saucepan.*
nabe-gane, *cast-iron.*
nadakai, *noted, famous.*
nakagai, *broker.*
nadameru (2), *to pacify.*
naderu (2), *to stroke.*
nagai, *long.* [*fixedly.*
nagameru (2), *to regard*
nagasa, *length.*
nageru (2), *to cast, hurl.*
naguru, *to thrash, castigate.*
nagusameru (2), *to comfort, console.*
nai-nai, *secret, private.* [*mate.*
nakama, *companion, crony,*
naku, *to sing; to cry.*
naku naru, *to die.*
nama, *raw; unmanufactured.*
namae wo kaku, *to sign.*
nama-gawa, *raw-hide.*
nama-iki (na), *vain, conceited.*
namari, *lead (metal).* [*tanned-hide.*
nameshi-gawa,
naoru, *to recover, get well again; to amend, cure, change.*
nara, *oak-tree.*
narai, *a custom, habit.*
narasu, *to ring (tr.).*
narau, *to learn.*
narete iru, *to be accustomed.*
nari-kawaru, *to replace.*
naru, *to ring (intr.); to become; to ripen.*
nashi, *pear.*
nasu, *to do.*
natsu, *summer.*
nawa, *rope.*
naze? *why?*
ne, *cost, price.*
ne-beki, *deduction, discount.*
nebeya, *bedroom.*
ne-biki, *reduction (in price).*
nedai, *bed (European).*
nedoko, *bed (native).*
negai, *desire, request.* [*beg.*
negau, *to desire, supplicate,*
negi, *onion.*
negiru, *to bargain.*
neji, *screw.*
neji-mawashi, *screw-driver.*
nejiru, *to twist (tr.).*
neko, *cat.*
nema, *bedroom.*
nempu, *yearly instalment.*
nemui, *sleepy, weary.*
neru (2), *to sleep; to retire,*
nete iru, *to be asleep.* [*go to bed.*
netsubyō, *fever.*
nesshin, *zeal, industry.*
ne-uchi, *cost, value.*
nezumi, *rat.*
nezumi-iro, *grey.*
nichiyōbi, *Sunday.*
nigai, *bitter.*
nigeru (2), *to escape, run away.*
nigiru, *to grasp.* [*sprightly.*
nigiyaka (na), *animated,*
ni-gwatsu, *February.*
Nihon; Nippon, *Japan.*
Nihon-go, *the Japanese language.*
Nihon jin, *a Japanese (person).*
Nihon no, *Japanese (adj.).*
ni-kai, *first-floor.*
nikki, *journal (diary).*
niku, *meat, flesh.*
niku no shiru, *gravy.* [*with.*
nikŭ-sashi, *a fork for eating*
niku-ya, *butcher's shop; butcher.*
nimotsŭ, *freight (goods).*

ninjin, *carrot.*
nioi, *a smell, whiff.* [*water*).
niru (2), *to boil (food, not*
nishi, *west.*
nishin, *herring.*
niwa, *garden; courtyard.*
nobasu, *to elongate, stretch (tr.), to put off.*
noberu (2), *to relate; to give an opinion.*
nobe-tetsu, *sheet-iron.*
noboru, *to ascend, climb.*
nochi, *after, afterwards.*
nodo, *the neck, throat.*
nodo ga kawaku, *to be thirsty.*
nokosu, *to leave behind.*
nomi, *only.*
nomi narazu, *not only.*
nomu, *to drink.*
nori, *starch.*
nori-ai basha, *omnibus.*
noru, *to ride (on horseback, &c.); to drive (in vehicle); to be conveyed (by water).*
nozomi, *a desire, wish.*
nozomu, *to expect, look for-*
nuguu, *to wipe.* [*ward to.*
nuibari, *needle.*
nuimono, *needlework.*
nuku, *to extract, withdraw.*
nusumu, *to rob.*
nuu, *to sew.*
nozoku, *to peep.*

Oba, *aunt.*
obāsan, *old lady; grandma.*
obi, *belt, sash, girdle.*
oboe-gaki, *memorandum.*
oboeru (2), *to learn; to remember; to feel.*
odayaka (na), *tranquil, calm.*
odokasu, *to terrify.*
odoru, *to caper, dance.*
ōfūku-gippu, *return-ticket.*
ō-hei, *impertinence, insolence, haughtiness.*
ōi, *numerous, plentiful.*
oi, *nephew.*
oi-oi, *gradually, little by little.*
oishii, *pleasant to eat, tasty.*
oi-yaru, *to drive away, repel.*
oji, *uncle.* [*pa.*
ojiisan, *old gentleman; grand-*
ōjiru, *to correspond, to answer; to suit.*
oka, *land (as opp. to water).*
okashii; okashi na, *foolish, laughable.*
okiru (2), *to get up, rise.*
ōkisa, *size.*
okkakeru (2), *to chase.*
okonai, *personal demeanour, behaviour.*
okoru, *to become angry.*
oku, *to place; to lay aside.*
okuri-kin, *remittance.*
okuri-mono, *a gift (to an inferior).*
okuru, *to give; despatch; accompany; see off; spend*
omocha, *toy.* [*time.*
omoi, *weighty; important.*
omoi, *thought; affection.*
omoi no hoka, *unexpectedly.*
omoi-gake-nai, *unexpected.*
omonjiru (3), *to hold in great honour.* [*interesting.*
omoshiroi, *entertaining,*
omoshirosa, *amusement, interest, jollity.*
omotai, *weighty, ponderous.*
omou, *to think.*

omoi-dasu, *to call to mind, recollect.*
omoi-kiru, *to make up one's* [*mind.*
omoi-tatsu, *to purpose, resolve.*
omoi-yaru, *to sympathise.*
on, *kindness.* [*gratitude.*
on wo shiranai, *to show in-*
ōrai-dome, "*no thoroughfare.*"
oreru (2), *to break* (*intr.*).
ori-ori, *from time to time.*
oriru (2), *to descend.*
oroshi, *wholesale.*
orishi-ya, *wholesale-dealer.*
orosu, *to lower, let down.*
oru, *to break* (*tr.*).
osameru (2), *to pacify; to govern, guide; to put on one side.* [*how.*
oshieru (2), *to instruct, show*
oshi-gami, *blotting-paper.*
oshimu, *to grudge*; *to regret.*
osoi, *late.*
osoreru (2), *to fear.*
osoroshii, *horrible, terrible.*
osu, *to push.*
oto, *sound, noise.*
otona, *an adult* (*person*).
otoroeru, *to become weak and*
otosu, *to omit.* [*feeble.*
otosu, *to let fall.*
ototoi, *the day before yesterday.*
ototoshi, *the year before last.*
ou, *to chase.* [(*tr. and intr.*).
owaru, *to finish, terminate*
oyobu, *to reach* (*intr.*).
oyogu, *to swim.*
ōzei, *a crowd.*

Pan, *bread.* [*baker.*
pay-ya, *a bakery, baker's shop;*
penshiru, *pencil.*

Raida (na), *idle.*
rampu, *lamp.*
rampŭ no shin, *lamp-wick.*
rasha, *woollen cloth.*
reisŭ, *lace* (*needlework*).
renga, *brick.*
ressha, *railway-train.*
rettasŭ, *lettuce.*
rieki, *gain, advantage.*
ringo, *apple.*
rinjin, *neighbour.*
rippa (na), *superb, magnificent.*
rippuku, *temper* (*anger*).
rippuku suru, *to get into a temper.*
ri-soku, *interest* (*on money*).
rōka, *passage, corridor.*
roku-gwatsu, *June.*
ron, *argument, opinion.*
ronjiru (2), *to argue.*
rōseki, *marble* (*the stone*).
rōsoku, *candle.*
ryōgae-ya, *a money-changer's shop; a money-changer.*
ryōjĭ, *consul.*
ryokō, *journey.*
ryokō-hi, *travelling-expenses.*
ryokō suru, *to travel.*
ryōri-nin, *a cook.*
ryōri wo suru, *to cook.*
ryōri-ya, *restaurant.*

Saba, *mackerel.*
sabishii, *dull, lonely.*
sadamaru, *to be settled, fixed.*
sadameru (2), *to settle, to fix.*
sagaru, *to descend, to go away.*
sagasu, *to seek.*
sai-chi, *intelligence; wisdom.*
saiku, *workmanship.*
sainyū, *income.*

saisho, *the commencement, beginning.*
saisoku suru, *to urge on, incite.*
saiwai, *prosperity, good luck.*
saji, *spoon.*
sakan (na), *prosperity.*
sakan (ni), *greatly.*
sakana-ya, *fishmonger.*
sakarau, *to resist.* [*down.*
sakasama, *inverted, upside*
sakate, *tip* (*fee*).
sakazuki, *wineglass.*
sake, *rice-beer, alcoholic liquors*
sake, *salmon.* [*in general.*
sakebu, *to scream out, yell.*
saki, *in front, ahead; before* (*of place*); *further.*
saki-hodo, *a short time ago; previously.*
saku, *to bloom.*
saku, *to tear, rend* (*tr.*).
sakura, *cherry-tree.*
samasu, *to cool* (*tr.*).
samatage, *an impediment, obstruction.* [*hinder.*
samatage wo suru, *to impede,*
sameru (2), *to cool* (*intr.*); *to fade.* [*own feelings*).
samui, *cold* (*weather, or one's*
samusa, *coldness* (*degree of*).
samushii, *dull, solitary.*
san-gwatsu, *March.*
san-kai, *second-floor.*
sao-tetsu, *bar-iron.*
sappari, *quite;* (*with neg.*), *not at all.*
sara, *plate* (*dish*).
saradō, *salad.*
saru, *to leave* (*a place*).
sasai, *a trifle.* [*insignificant.*
sasai na: sasai no, *trifling,*
sasayaku, *to whisper.*
sashi-hiku, *to deduct.* [*ter*).
sashimono-ya, *joiner* (*carpen-*
sasshiru (2), *to guess.*
sassoku, *immediately.*
sato, *village.*
satō, *sugar.*
satsu, *a volume; paper money.*
satsu-ire, *pocket-book.*
sawagasu, *to stir up, disturb.*
sawagi, *a commotion, row.*
sawaru, *to touch; to strike or collide with.*
sazo, *doubtless, indeed, surely.*
sebone, *backbone, spine.*
sei, *stature.*
sei no hīkui, *short* (*in stature*).
sei no takai, *tall.*
sei, *manufacture, make* (*noun*).
seibutsu, *a living creature.*
seigen, *a boundary, limit.*
seigen suru, *to limit.*
seiryoku, *strength.*
sei-shitsu, *character, disposition, nature, bearing.*
seisuru, *to fabricate, manufacture.*
sei-tetsu-jo, *iron-foundry.*
seizō-ba, *manufactory.*
seizon, *existence.*
seizon suru, *to exist.*
seizō-nin, *manufacturer.*
seji, *flattery.*
seki, *cough.*
seki ga deru, *to cough.*
sekitan, *coal.*
sekinin, *liability.*
sekken, *thrift, economy.*
semai, *narrow; limited; small.*
senaka, *back* (*of body*).
sendō, *boatman.*

senjitsu, *the other day.*
senkoku, *a short time ago.*
senro, *a line of railway.*
sentaku suru, *to wash* (*garments*).
seri, *parsley.*
seri-uri, *auction.*
setsu, *a time, an occasion.*
setsu, *an opinion.*
setsumei, *an explanation.*
setsumei suru, *to explain.*
sha, *a society, company, firm.*
shaberi, *prattle, a prattler, chatterer.*
shaberu, *to prattle, chatter.*
shabon, *soap.*
sha-chō, *guard* (*on train*).
shain, *partner* (*in a firm*); *member* (*of a society*).
shakkin, *a debt.*
shaku, *a foot* (*measure*).
shakuba-ya, *livery-stable.*
shakuri, *hiccough.*
shakuya-nin, *tenant.*
shakuyō-oboe, *I.O.U.*
shappo, *hat, cap.*
sharei, *a fee, wages.*
shashin, *a photograph.*
shashin-kyō, *photographic instruments.*
shashin-ya, *photographer.*
shatsu, *shirt.*
shiba, *grass, turf.*
shiba-ebi, *shrimps.*
shibaru, *to tie, fasten.*
shǐchi-gwatsu, *July.*
shidzuka ni, *slowly.*
shiga, *the teeth.*
shigoku, *extremely, very.*
shi-gwatsu, *April.*
shihon, *capital* (*funds*).
shiite, *violently, urgently.*
shiiru, *to incite; endeavour; compel.*
shijū, *continually.*
shǐkaru, *to reprove.*
shǐkashi-nagara, *but, nevertheless.*
shikkari, *tight, firm.*
shikkari shǐta, *firm, immovable.*
shikkei, *rudeness, discourtesy.*
shikkei na, *discourteous, rude.*
shimbun, *newspaper; news.*
shimbun-ya, *newspaper shop; newsman.*
shimeppoi, *moist, damp.*
shimeru (2), *to close, fasten.*
shimo, *below.*
shimpai, *anxiety, sorrow.*
shimpai suru, *to be in suspense, to be troubled.*
shimpo, *progress.*
shimpo suru, *to progress.*
shin, *the heart; wick.*
shin (no), *true, real, not artificial.*
shin ni, *really.*
Shina, *China.*
Shina-jin, *Chinaman.*
shina-gaki, *list* (*catalogue*).
shinchū, *brass.*
shindai, *an estate, possession* (*property*).
shindai-kagiri ni naru, *to become bankrupt.*
shinjiru (2), *to believe.*
shinki (na), *new.*
shinri, *truth.*
shinrui, *relative, kinsman.*
shinsetsu, *kindness.*
shinsetsu na, *kind.*
shiraberu (2), *to enquire into, examine.*
shirase, *an announcement, notice.*
shiraseru (2), *to inform.*

shireta, *self-evident.*
shiroi, *white.*
shiroi-jiban, *white shirt.*
shiromono, *merchandise.*
shirosa, *whiteness.*
shiro-uri, *vegetable-marrow.*
shiru, *to know.*
shirushi, *a symbol, sign, mark.*
shishō, *a teacher.*
shĭta, *the tongue.*
shita, *below.*
shĭtagau, *to obey, follow.*
shita-jiban, *under-shirt.*
shĭtaku wo suru, *to prepare.*
shĭtashii, *friendly, intimate.*
shĭtate-ya, *tailor.*
shĭta-zara, *saucer.*
shitsumon, *a question.*
shitsurei, *impertinence, insolence.*
shitsurei na, *impertinent, rude.*
shiwaketchō, *journal (office account-book.*
shiwo-ire, *salt-cellar.*
shizuka (na), *quiet.*
shizumu, *to sink (intr).*
shōbai, *business, trade.*
shobun, *punishment, treatment.*
shōchi, *assent, consent, comprehension.*
shōchi suru, *to consent.*
shōchū, *spirits (liquor).*
shō-gwatsu, *January.*
shōjiki, *honesty, integrity.*
shōjiki na, *honest, upright.*
shoji suru, *(irr.) to possess.*
shōken-inchi, *revenue-stamp.*
shoken suru, *to read.*
shōkin, *indemnity.*
shōko, *a proof, testimony.*
shōko-nin, *a witness.*
shokubutsu, *a plant.*
shokuma, *dining-room.*
shokumotsu, *food.*
shokunin, *an artificer, workman.*
shomotsu, *a book.*
shōnin, *merchant, dealer.*
shosei, *student.*
shōsen, *merchant-vessel.*
shōsho, *certificate.*
shote, *the beginning.*
shotoku-zei, *income-tax.*
shōyu, *sauce.*
shui, *meaning, intention, tenour.*
shūkan, *a week.*
shūki, *a bad odour.*
shūsen, *help, aid.*
shūsen wo suru, *to help, aid.*
shushi, *intention, aim.*
shusu, *satin.*
shuttatsu, *setting out, departure.*
shuttatsu suru, *to set out.*
soba, *alongside.*
sōba, *the market price, current rate.*
sochi; sochira, *there.*
sōda-mizu, *soda-water.*
sode, *sleeve.*
sōdō, *a tumult, uproar.*
sō-kei, *gross amount.*
sōken (na), *robust, stalwart, sturdy.*
sokonau, *to ruin; to fail.*
sō-mekata, *gross weight.*
someru (2), *to dye.*
sonaeru (2), *to provide.*
soppu, *soup.*
sora, *the sky, the heavens.*
sora-iro, *azure blue.*
sora-mame, *broad-beans.*
soroeru (2), *to arrange, set in order.*
soro-soro, *slowly, leisurely, without hurry.*

soru, *to shave.*
sōshi, *magazine, journal.*
sōtai (no), *whole.*
soto, *the outside, out of doors.*
sōtō (na), *fit, suitable.*
sōzen, *tumult, row, uproar.*
sōzōshii, *riotous, noisy.*
su, *vinegar.*
suberu, *to slide, slip.*
sube-sube shĭta, *smooth, even.*
subete, *all, altogether.*
sue, *the tip, end.*
sueru (2), *to place, set.*
sugi, *past, after.*
sugiru (2), *to exceed.* [*diately.*
sugu ni; sugu to, *imme-*
suifu, *sailor, seaman.*
suiyōbi, *Wednesday.*
sukkari, *completely, quite;* (*with neg.*), *not at all.*
sŭkoshi, *a piece, a little.*
sumai, *a residence.*
sumau, *to dwell, reside.*
sumasu, *to finish,* (*tr*).
sumi-kitta, *pure* (*clear*).
sumpō, *dimensions.*
sumu, *to reside, live.*
sumu, *to conclude.*
sŭna, *sand.*
suppai, *sour.*
surıbi, *match, lucifer.*
suru, *to do; to make; to rub.*
surudoi, *sharp.*
susugu, *to cleanse.*
susumeru (2), *to incite; recommend; offer.* [(*intr.*).
susumu, *to go forward, advance*
sŭtensho, *railway station.*
sŭteru (2), *to throw away.*
suu, *to suck.*
suzu, *tin.*
suzume, *sparrow.*
suzushii, *fresh, cool.*

Tabako, *tobacco.*
tabako-ire, *tobacco-pouch.*[(*tr.*)
tabako wo nomu, *to smoke*
tabemono, *food.*
taberu (2), *to eat.*
tabe ye deru, *to go on a journey.*
tabi, *journey.*
tabi-bito, *traveller.*
tabi-tabi, *frequently, often.*
tachi-kaeru, *to go back.*
tada, *only, simply.*
tadaima, *immediately.*
tadashii, *just, exact, correct.*
tadasu, *to investigate; warn; correct.* [*bear.*
taeru (2), *to suffer, support,*
taira (na), *flat.*
taisetsu, *importance.*
taisetsu na, *important.*
taisō, *greatly, much, very.*
taitei, *generally, for the most*
taiyō, *the sun.* [*part.*
takai, *high; loud; costly, dear.*
take, *length, stature.* [*a fire*).
taku, *to cook* (*rice*); *to light*
tama, *jewel, bead, ball.*
tamago, *egg.*
tamesu, *to taste; to try.*
tam-mono, *piece-goods.*
tamotsu, *to keep* (*tr.*).
tana, *a shelf.*
tana-oroshi hyo, *inventory.*
tana-ukesho, *lease.*
tanomu, *to trust to, rely on; apply to, ask; hire; engage.*
tanoshimi, *pleasure, joy.*
tara, *cod.*
tarai, *wash-basin.*

taru, *barrel, cask.*
tashĭka (na), *sure, positive.*
tashĭka ni, *certainly.*
tashĭkameru (2), *to verify; ascertain.*
tassha na, *healthy.*
tasshiru (2), *to reach, attain.*
tasŭkeru (2), *to aid; to save.*
tataku, *to knock.*
tatamu, *to heap up.*
tate-fuda, *notice-board.*
tateru (2), *to build; set up.*
tatoeru (2), *to compare.*
tatsu, *to rise, stand up; to depart.*
tazuneru (2), *to enquire, ask; to visit.*
te, *handle (of teapot, basket, &c).*
te, *hand; arm; handwriting.*
te-arai, *rough, violent.*
teberu kake, *tablecloth.*
tebukuro, *glove.*
tegami, *letter (correspondence).*
tegami-no-kami, *letter-paper.*
tegarui, *easy; slight.*
teinei (na), *courteous.*
tekitō (na), *suitable, fit.*
ten, *sky, heaven.*
tenjō, *ceiling.*
tenki, *the weather.*
tenugui, *towel.*
teppō, *gun.*
teppō-kaji, *gunsmith.*
teppō no tsutsu, *gun-barrel.*
teppō wo utsu, *to discharge (a weapon).*
teru, *to shine.*
te-shoku, *candlestick.*
tetsu, *iron.*
tetsubin, *kettle.*
tetsudō, *railway.*
tetsudau, *to assist.*
tetsudō-basha, *tram, street-car.*
tetsudō no ren-raku-eki, *junction (railway).*
to, *door.*
tobu, *to fly; to jump.*
tōchaku, *arrival.*
tōchaku suru, *to arrive.*
todana, *cupboard.*
todoku, *to reach (intr.).*
todomaru, *to stop, stay (intr.).*
todomeru (2), *to stop (tr.).*
toga, *fault, blame.*
togameru (2), *to blame.*
togatta, *pointed (sharp).*
togi-kawa, *razor-strop.*
tohōmonai, *unreasonable, extortionate.*
tōi, *far, distant.*
tojiru (2), *to bind (books); to [close (tr.).*
tokei, *clock, watch.*
tokeiya, *watch-maker.*
tokeru (2), *to melt (intr).*
toki, *time.*
toki-doki, *often.*
toki-ori, *occasionally.*
toki suru, *to speculate (in stocks, &c).*
toki to shĭte, *sometimes.*
tokoro-gaki, *a written address.*
toku, *to loosen; to explain.*
toku, *advantage, profit.*
toku, *to melt (tr.).*
tokui, *customer.*
tombi, *a low Yokohama broker.*
tome-bari, *pin (for fastening dress, &c.).*
tō-megane, *telescope.*
tomeru (2), *to stop (tr).*
tomodachi, *friend, companion.*
tōnen, *this year.*

toraeru (2), *to arrest, seize.*
toru, *to take.*
tori ni iku, *to go for.*
tori ni kuru, *to come for.*
tori ni yaru, *to send for.*
tori-chigaeru, *to confuse.*
tori-isogu, *to be in a hurry.*
torikaeru, *to exchange.*
tori-motsu, *to arrange.*
tori-shiraberu, *to enquire into.*
tōtō, *at last.*
totte, *handle (of a drawer).*
tou, *to ask.*
tōzen, *fit, proper.*
tsubo, *a jar.*
tsŭchi yaki, *earthenware.*
tsue, *stick, staff.*
tsugu, *to join (tr).; to follow.*
tsuiyasu, *to spend extravagantly.*
tsūjiru (2), *to comprehend; to speak (a language).*
tsŭkaeru (2), *to serve.*
tsŭkai, *message; messenger.*
tsŭkamaeru (2), *to catch.*
tsŭkasadoru, *to direct, control.*
tsŭkau, *to employ, use.*
tsŭkawasu, *to send; to give.*
tsŭkegi, *a match (for striking).*
tsŭke-mono, *pickles.*
tsŭkeru (2), *to fix, affix; add; set down in writing.*
tsŭki, *the moon; a month.*
tsŭkiru (2), *to come to an end, to be exhausted.*
tsŭku, *to push, shove.*
tsŭku-zŭku, *attentively.* [*less.*
tsumaran (ai), *trifling, worth-*
tsumari, *at last, in the long run.*
tsumazuku, *to trip, stumble.*
tsumbō (no), *deaf.*
tsumeru (2), *to cram, stuff into.*
tsumetai, *cold (to the touch).*
tsume-yoru, *to draw near.*
tsumi no nai, *innocent.*
tsumi suru, *to punish.*
tsumoru, *to be piled up.*
tsumu, *to pick.*
tsumuri, *the head.*
tsunagu, *to fasten, tie up.*
tsunoru, *to collect (tr.).*
tsuri-ito, *fishing-line.*
tsuri-bari, *fish-hook.*
tsuri-zao, *fishing-rod.*
tsutsumi (-mono), *parcel.*
tsutsumu, *to wrap up.*
tsuyoi, *strong.*

Ubau, *to rob, take by force.*
uchi, *the inside; a house.*
uchi-guruma no jōkisen, *screw-steamer.*
ude, *the arm.*
udonko, *meal, flour.*
ueki, *a (garden) plant.*
ueki-bachi, *flower-pot.*
ueki-ya, *gardener.*
ueru (2), *to plant.*
ugokasu, *to move (tr).*
ugoku, *to move (intr.).*
ukagau, *to ask, enquire; visit; listen to.*
ukeru (2), *to receive.*
uketori, *a receipt.*
uketori-chō, *receipt-book.*
uketori-kata, *payee.*
ŭma (*pronounced* 'm-ma), *a horse.*
ŭmai (*pron.* 'm-mai), *tasty,*
ŭmaya, *stable.* [*agreeable.*
ŭme (*pron.* 'm-meh), *plum-*
umi, *the sea.* [*tree.*

umi-be, *the beach; sea-shore.*
umi-tate, *fresh* (*of eggs*). [*office.*
un, *luck.*
un no yoi, *lucky.*
un no warui, *unlucky.*
unjō, *a tax, tariff.*
unsō-ten, (*parcels*) *express*
uragaeshi, *inside-out.*
uragaki, *endorsement.*
uragaki wo suru, *to endorse.*
ureshii, *joyful.*
uru, *to sell.* [*beautiful.*
uruwashii, *lovely, charming,*
ushi, *bull, cow; beef.*
ushinau, *to lose.*
uso, *falsehood, lie.*
uso-tsŭki, *a liar.*
uso wo iu, *to lie, tell lies.*
usu-akai, *pink* (*colour*).
usu-gurai, *dusk.*
usui, *light* (*in colour*); *thin* (*of liquids*); *insufficient.*
utau, *to sing.*
utsu, *to hit, strike.*
uttōshii, *dull, overcast, cloudy.*
uwa-gaki, *address* (*on letter,*
uwagi, *coat, overcoat.* [*&c.*).
uwagutsu, *a slipper.*
uwo, *a fish.*
uwo wo tsuru, *to angle.*

Wa, *wheel.*
wabi, *apology.* [*lament.*
wabiru (2), *to apologise;*
wakai, *young.*
wakari, *understanding.*
wakari no hayai, *sharp, quick-witted.*
wakari-nikui, *difficult to comprehend.* [*hend.*
wakari-yasui, *easy to compre-*
wakaru, *to comprehend.*
wakasu, *to boil* (*water*).
wake, *cause, reason.* [*out.*
wakeru (2), *to share, portion*
wakete, *specially.*
waku, *to boil* (*intr.*).
wan, *bowl.*
wara, *straw.*
warai, *laughter.*
warau, *to laugh.*
wari-barai, *instalment.*
wari-bike wo suru, *to discount.*
warui, *bad; ugly.*
waruku iu, *to blame.*
wasureru (2), *to forget.* [*pose.*
waza to; waza-waza, *on pur-*

Yabuku, *to tear, rend* (*tr.*).
yado, *dwelling-place, hotel.*
yagu, *bedclothes.*
yahari, *also.*
yakedo, *a burn.*
yakeru (2), *to burn* (*intr*).
yakimochi, *jealously.*
yaki-mono, *earthenware.*
yaki-pan, *toast.*
yaku, *to burn* (*tr*); *to bake, roast, toast.*
yaku, *usefulness; service.*
yakujō, *a contract.*
yakujō suru, *to make a contract.*
yakunin, *an official.*
yakŭsha, *actor.* [*promise.*
yakŭsoku, *an agreement; a*
yakŭsoku suru, *to agree; to promise.*
yakwai, *an evening party.*
yama, *hill, mountain.*
yameru (2), *to put an end to.*
yamome, *widow.*
yaoya, *green-grocer.*

yaru, *to give; to send.*
yasai (-mono), *vegetables.*
yasashii, *gentle; easy.*
yaseru (2), *to grow thin.*
yaseta, *thin.*
yasete iru, *to be thin.*
yashoku (*late*) *dinner; supper.*
yasui, *easy; cheap.*
yasumi-bi, *a holiday.*
yatoi-nin, *employee.*
yatou, *to engage, hire.*
yatte shimau, *to give away.*
yawarakai; yawaraka na, *soft.*
yo, *the night; the world.*
yo-ake, *day-break.*
yobi dasu, *to summon.*
yobi-kaesu, *to recall.*
yobō, *precaution.*
yobu, *to call.*
yohodo, *a lot, plenty, very.*
yoi, *good; handsome.*
yōi (na), *easy.*
yōji, *tooth-brush.*
yokei, *superfluity,* (*with neg.*) *not very, not much.*
yōki, *the weather.*
yomeru (2), *to read* (*intr.*).*
yomi-yasui, *legible.*
yomu, *to read* (*tr.*).
yo-naka, *midnight.*
yo ni iru, *to become dark.*
yoppite, *all night long.*
yorokobi, *pleasure, joy.*
yorokobu, *to rejoice.*
Yōroppa, *Europe.*
yoroshii, *good.*
yoru, *the night.*
yoru, *to rely; lean on; depend.*
yoru, *to select; to assemble.*
yoseru (2), *to collect* (*tr*).
yoso, *elsewhere.*
yosu, *to abstain from; leave off; omit; put an end to.*
yotte, *for that reason, owing to that.*
yowai, *weak.*
yōyaku; yōyō, *at last; with difficulty; barely.*
yu, *hot water: a bath.*
yūbe, *yesterday evening.*
yubi, *toe; finger.*
yūbin, *the post* (*for letters &c.*).
yūbin kaiite, *postage-stamp.*
yūbin-kawase, *post-office-order.*
yūbin-kyoku, *post office.*
yubi-nuki, *thimble.*
yūbin-zei, *postage.*
yue ni, *therefore.*
yūgata, *dusk; evening.*
yuge, *steam.*
yūgen-sekinin-kwaisha, *Limited Company.*
yuka, *the floor.*
yuki, *snow.*
yukkuri, *slowly; leisurely*
yūkyō, *pleasure.*
yume, *dream.*
yume wo miru, *to dream.*
yūmeshi, (*late*) *dinner; supper.*
yunyū shoshiki, *import forms.*
yureru (2), *to shake* (*intr*).
yurui, *loose.*
yurusu, *to grant; permit.*
yushutsu, *export* (*noun*).
yushutsu menjō, *export permit.*
yushutsu shoshiki, *export form* or *blank.*

* As in "this poem reads well" (v. footnote, p. 141).

yushutsu suru, *to export.*
yuu, *to do* (*bind up*) *the hair.*
yuzu, *lemon.*

Zannen, *regret* (*for own sake*).
zannen-garu, *to regret.*
zappi, *petty expenses.*
zashiki, *a room.*
zasshi, *magazine; review.*
zei, *impost, tariff.*
zeikwan, *custom-house.*
zen, *virtue.*
zeni, *coppers; coin.*
zenryō (na), *good, moral, virtuous.*
zōkin, *a duster.*
zoku na, *low, vulgar.*
zonjiru (2), *to know.*
zonji-yori, *an opinion.*
zubon, *trousers.*
zuibun, *much, a great deal; very; pretty* (*adv*).
zutsū, *headache.*
zutsū ga suru, *to have headache.*
zutto, *quite; straight; much, a great deal.*

English-Japanese.

NOTE.—Even in so short a Vocabulary as the following it has occasionally been found impossible to supply *exact* equivalents for the English words; but those given will prove to be generally intelligible throughout Japan.

ABL

Able (can), *dekiru.*
about (approximately), *kurai*
above, *no ue.* [*(gurai) hodo.*
absence, *rusu.*
absent, to be, *rusu da; inai.*
absurd, *bakarashii; tonde-monai.*
accept, to, *ukeru.*
according to, *ni yotte.*
account (invoice, &c.), *kanjō.*
acknowledge (admit), to, *shōchi suru.*
acknowledge (confess), to, *hakujo suru.*
acquire (obtain), to, *eru.*
across, *no mukō ni.*
add to, *kuwaeru; awaseru.*
address (written), *tokoro-gaki;* (on envelope, &c.), *uwa-gaki.*
admit (allow to enter), to, *ireru.*
advance (go forward), to, *susumu.* [*suru.*
advance (progress), to, *shimpo*
advantage, *toku; rieki.*
advertisement, *kōkoku;* (in newspaper) *hiki-fuda.*
afraid, *kowai.*
after, *no nochi ni.*
afternoon, *hiru-sugi.*
afterwards, *nochi ni.*
again, *mata.*
agent, *dairi-nin.*

ARR

ago, *mae.*
air (atmosphere), *kūki.*
alive, to be, *ikite iru.*
all, *nokorazu; mina.*
allow, to, *yurusu.*
almost, *hotondo.*
alone, *hitori.*
already, *mohaya; sude ni.*
also, *mo, yahari.*
always, *itsudemo.*
America, *America.*
among, *no uchi ni.*
amuse one's-self, to, *asobu.*
amusing, *omoshiroi.*
ancestor, *senzo.*
angry, to be, *hara wo tateru; rippuku suru.*
another, *hoka no; mō hitotsu.*
answer (noun), *henji; hentō.*
answer, to, *hentō suru; kotaeru.*
anxious, to be, *shimpai suru.*
anybody, *dare de mo.*
anyhow, *dō de mo.*
anything, *nan de mo.*
any time, *itsu de mo.*
anywhere, *doko de mo.*
apple, *ringo.*
April, *shi-gwatsu.*
arm (of body), *ude; te.*
around, *no mawari ni.*
arrange (put in order), to, *soroeru.*
arrival, *tōchaku.*
arrive, to, *tōchaku suru.*

article (object), *shinamono.*
artizan, *shokunin.*
ashamed, to be, *haji wo kaku.*
ashes, *hai.*
ask, to, *kiku ; tou.*
assist, to, *tetsudau.*
assistance, *shūsen.*
at, *ni.*
attention, to pay, *ki wo tsŭkeru.*
attorney (lawyer), *daigen-nin.*
attorney, "power of," *dairi-*
auction, *seri-uri.* [*nin-jō.*
August, *hachi-gwatsu.*
aunt, *oba.*
autumn, *aki.*
awkward, *heta* (*na*).

Baby, *akambo.*
back (of body), *senaka.*
bad, *warui.*
bag, *fŭkuro.*
baggage, *nimotsu.*
bake, to, *yaku.*
baker, *pan-ya.*
ball (toy), *mari ; tama.*
bamboo, *take.*
band (musicians), *gakŭtai.*
bank (establishment), *ginkō.*
banker, *ginkō-sha.*
bank-note, *ginkō-shihei.*
bankrupt, a, *hasan-nin.*
bankrupt, to become, *shindai-kagiri ni naru.*
barber, *kami-yui.*
bargain, to, *negiru.*
bark (of tree), *kawa.*
bark, to, *hoeru.*
barrel (cask), *taru.*
barrel (gun), *teppō no tsutsu.*
basin (small), *domburi.*
basin (slop-), *koboshi.*
basin (wash-), *tarai.*
bath *furo.*
bath-room, *furo-ba.*
bath-tub, *furo-oke.*
beach (sea), *umibe ; hamabe.*
beans, *mame.*
beans (broad), *sora-mame.*
beans (haricot), *daidzu.*
beans (French), *engin-mame.*
beard, *hige.* [*utsu*).
beat, to, *butsu* (more polite,
beautiful, *kirei* (*na*); *utsŭkushii*;
because, *kara.* [*migoto* (*na*).
become, to, *naru.*
bed, *nedai ; nedoko.*
bed-clothes, *fŭton ; yagu.*
bedroom, *nema ; nebeya.*
bee, *hachi.*
beef, *ushi ; gyūniku.*
beefsteak, *bifu-teki.*
beer, *biiru.*
before, *saki ; no mae ni.*
beggar. *kojiki.*
begin, to (*tr.*), *hajimeru.*
begin, to (*intr.*), *hajimaru.*
behind, *no ura ni ; no ushiro ni.*
believe, to, *shinjiru ; omou.*
bell, *kane.*
below, *shita.*
belt (girdle), *obi.*
bend, to (*tr.*), *mageru.*
bend, to (*intr.*), *magaru.*
beneath, *no shŭta ni.*
berth (on ship), *ne-doko.*
besides, *no hoka ni.*
between, *o aida ni.*
beyond, *no mukō ni ; no saki ni.*
big, *ōkii ; ōki* (*na*).
bill (account), *kanjō.*
bill of exchange, *kawase-tegata.*
bill of fare, *kondate.*

bill-of-lading, *funadzumi-*
bird, *tori.* [*shōsho.*
bit (small quantity), *kire*; *sŭkoshi*; *kake.*
bite, to, *kui-tsŭku*; *kamu.*
bitter, *nigai.*
black, *kuroi.*
blind, *mekura* (*no*).
blood, *chi.*
blotting-paper, *oshi-gami.*
blow, to, *fŭku.* [(*no*).
blue, *ai*; *aoi*; *asagi*; *sora-iro*
boarding-house, *geshiku-ya.*
boat, *fune*, *kobune.*
body, *karada.*
boil, to, (water), *wakasu.*
boil, to, (food), *niru.*
boiling water, *ni-tatta yu.*
bone, *hone.*
book, *hon*; *shomotsu.*
booking-office, *kippu no uridokoro.*
bookseller, *hon-ya.*
boot, *kutsu.*
borrow, to, *kariru.*
both, *dore mo*; *ryōhō.*
bottle, *tokkuri.*
bottom, *shŭta* (*no hō*).
bow, to, *o jigi wo suru.*
box, *hako.*
boy, *musŭko*; *otoko no ko.*
branch, *eda.*
brass, *shinchū.*
bread, *pan.*
break, to (*tr.*), *kowasu*; *oru.*
break, to (*intr.*), *kowareru*; *oreru.*
breakfast, *asa-han.* [
brick, *renga.*
bride, (*hana-*) *yome.*
bridegroom, (*hana-*) *muko.*
briage, *hashi.*
bridle, *tazuna.* [*kuru.*
bring, to, (an object), *motte*
bring, to (a person), *tsurete*
broad, *hiroi.* [*kuru.*
broker, *nakagai*; (low Yokohama broker, *tombi*).
bronze, *karakane.*
brother (elder), *ani.*
brother (younger), *otōto.*
brown, *akai*; *kuri-iro* (*no*).
build, to, *tateru.*
building (edifice), *tate-mono.*
bulky, *kasabatta.*
Bund (street facing sea), *kaiyan-dōri.* [*hira-ya.*
bungalow,(one-storied house),
business, *shōbai*; *yō*; *yōmuki.*
busy, *isogashii.*
butcher, *niku-ya.*
butter, *bata.*
button, *botan.*
button-hole, *botan no ana.*
buy, to, *kau.*
by, *ni*; *de.*

Cabbage, *kabeji.*
cake, *kwashi.*
calculate, to, *kanjō suru.*
call, to, *yobu.*
call, to, (waken), *okosu.*
can (able), *dekiru.*
canal, *hori.*
candle, *rōsoku.*
candlestick, *te-shoku.*
capital (funds), *shihon*; *motode.*
capital (city), *miyako.*
card playing), *karuta.*
card (visiting), *nafuda*; *meishi.*
care, to take, *ki wo tsŭkeru.*
carpenter, *daiku.*
carpet, *shŭki-mono.*

carriage, *basha.*
carry, to, *hakobu.* [*kiri-dasu.*
carve, to, (meat), *niku wo*
cash (money), *genkin.*
cashier, *kwaikei-kata.*
cat, *neko.*
catch, to, *tsŭkamaeru.*
cauliflower, *kōre-furaoru.*
cause, *gen-in ; wake.*
ceiling, *tenjō.*
certain, *tashĭka* (*na*).
certainly (without doubt),
certificate, *shōsho.* [*mochiron.*
Chamber-of-Commerce,
Shōgyō-kwaigi-sho.
chain, *kŭsari.*
chair, *isu.* [*kaeru.*
change, to, (*tr.*), *kaeru ; tori-*
change, to, (*intr.*), *kawaru.*
change, (a), *henkwa ; kawari ;*
(money) *tsuri.*
character (nature), *seishitsu.*
charge (price), *nedan.*
cheap, *yasui.*
cheat, to, *damasu.*
cheeks, *hōpeta ; hō.* [*ya.*
chemist (apothecary), *kusuri-*
cheque (bank-), *kogitte.*
cherry-tree, *sakura.*
chest (of body), *mune.*
chicken, *niwa-tori.*
child, *ko ; kodomo.*
chin, *ago.*
China, *Shina ; Kara.*
choose, to, *erabu.*
cigar, *ha-maki* (*tabako*).
cigarette, *kami-maki-tabako.*
circumstance, *koto ; baai ;*
kotogara.
civilisation, *bummei ; kaikwa.*
class (first), *jōtō.*
class (second), *chūtō.*
class (third), *katō.*
clean, *kirei* (*na*).
clever, *rikō* (*na*).
climb, to, *noboru.*
clock, *tokei.*
cloth (woollen), *rasha.*
clothes, *kimono ; ifŭku.*
cloud, *kumo.*
club (association), *kurabu.*
coal, *sekitan.*
coat, *uwagi.*
cod (-fish), *tara.*
coffee, *kahe ; kōhi.*
cold (of weather), *samui ;* (to
the touch), *tsumetai.*
cold, to catch, *kaze wo hīku.*
collar, *eri ;* (dog-), *kubi-wa.*
collect (*tr.*), *yoseru ; atsumeru.*
collect (*intr.*), *tamaru ;*
college, *gakkō.* [*atsumaru.*
colour, *iro.*
comb, *kŭshi.*
come, to, *kuru.*
come in, to, *hairu.*
common (ordinary), *nami no.*
company (firm), *kwaisha ;*
shōkwai.
company (visitors), *o-kyaku.*
confusion, *ō-sawagi ; konzatsu.*
consent, to, *shōchi suru.*
consul, *ryōji.*
consulate, *ryōji-kwan.*
consult, to, *sōdan suru.*
contained, to be, *haitte iru.*
contented, to be, *manzoku suru.*
contract, to make a, *yakujō*
contract, a, *yakujō.* [*suru.*
convenient, *tsugō no yoi ;*
benri (*na*).
cool, *suzushii.*

copper, *akagane.*
corkscrew, *sen-nuki.*
corn, *mugi; ko-mugi.*
corner, *kado.*
cotton, *momen.*
cough, to, *seki ga deru.*
count, to, *kazoeru.* [*inaka.*
country (as opp. to town),
course, of, *mochiron; moto yori.*
cow, (*me-*)*ushi.*
cream, *kuriimu.*
creditor, *kashi-nushi.*
crooked, to be, *magatte iru.*
crowd, *ōzei.*
cry, to, *naku.*
cucumber, *ki-uri.*
cup, *chawan.*
cupboard, *todana.*
curtain, *mado-kake.*
cushion, *zabuton.*
custom, *shī-kitari; fūkoku.*
customer, *tokui; kyaku.*
custom-house, *zeikwan.*
cut, to, *kiru.*

Daily, *mainichi.*
damage (injury), *kizu.*
damage (loss), *son.*
damp, *shimeppoi.*
dance, to, *odoru.* [*abunai.*
dangerous, *kennon* (*na*);
dark, *kurai.*
date, *gwappi; hizuke; tsŭki-hi.*
daughter, *mŭsume.*
dawn, *yo-ake.*
day, *hi.*
day after to-morrow, *myōgo-nichi;* (less polite), *asatte.*
day before yesterday, *issakujitsu;* (less polite), *ototoi.*
day-time, *hiru.*

dead, to be, *shinde iru.*
deaf, *tsunbō* (*no*).
deal in, to, *akinai suru.*
dear (expensive), *takai.*
debt, *shakkin.*
debtor, *kari-nushi.*
December, *jū-ni-gwatsu.*
decide, to, *kimeru; kettei suru.*
deduct, to, *sashi-hiku.*
deduction (price), *ne-beki.*
deep, *fŭkai.*
dentist, *ha-isha.*
depend, to, *yoru; kwankei suru.*
dictionary, *jibiki; jisho.*
die, to, *shinuru.*
different, *chigatta; betsu* (*no*).
difficult, *muzukashii.*
dig, to, *horu.*
dining-room, *shokudō; shokuma.* [*meshi.*
dinner (late), *yūshoku; bam-*
dirty, *kitanai; kitanarashii.*
dirty, to, *yosogu; dainashi ni suru.*
disappear, to, *mienaku naru.*
discount, *wari-bike.*
discount, to, *wari-biki wo suru.*
discount (*noun*), *wari-biki.*
dish, *ōzara.*
dislike, to, *kirau.*
dismiss, to, *hima wo yaru.*
dispose of (sell), to, *uru.*
distance, *michi-nori; risū.*
distant, *empō* (*na*); *tōi.*
dividend (on shares), *hai-tō-kin.*
do, to, *suru; nasu; itasu.*
doctor, *isha.*
document, *kaki-tsŭke.*
dog, *inu.*
door, *to.*

doubt (a), *utagai ; ginen.*
doubt, to, *fŭshin ni omou* ;
down, *shĭta* (*ye*). [*utagau.*
downstairs, *shĭta.*
draft (bill), *kawase-tegata.*
draught (current of air), *sŭkima-kaze.*
drawer, *hĭki-dashi.*
drawing-room, *kyakuma.*
dream, to, *yume wo miru.*
drink, to, *nomu.*
drive (in a vehicle), *noru.*
driver, *gyosha.*
drop (globule), *shizuku*; *teki.*
drop, to, (*tr.*), *otosu.*
drop, to, (*intr.*), *ochiru.*
dry, to, (*tr.*), *hosu.*
dry, to be, *kawaite iru.*
duck, *ahiru.* [*uttōshii.*
dull (of weather), *kumotta ;*
dust (which settles), *gomi.*
dust (raised by wind), *hokori.*
duster, *zōkin.*
duty, (impost), *zei.*
duty, (obligation), *gimu.*
duty (ad valorem), *jūkazei.*
duty-free, *mu-zei.*
dye, to, *someru.*

Ear, *mimi.*
early, *hayai.*
earth, *tsŭchi.*
earthenware, *yaki-mono.*
east, *higashi.*
easy, *yasashii ; zōsa mo nai.*
eat, to, *taberu.*
egg, *tamago.*
elbow, *hiji.*
electricity, *denki.*
electric-light, *denki-tō.*
employ (hire), to, *yatou.*
employee, *yatoi-nin.*
empty, *kara* (*na*).
end, *owari ; shimai.*
endorse, to, *uragaki wo suru.*
endorsement, *uragaki.*
engage, to, *tanomu ;* (less polite), *yatou.*
England, *Igirisu ; Eikoku.*
English (language), *Igirisu no kotoba ; Eigo.*
enough, to be, *tariru.*
envelope, *jō-bukuro.*
Europe, *Yōroppa ; Seiyō.*
even (*adv.*), *sura ; sae ; de mo*
even (smooth), *taira* (*na*).
evening, *yūgata ; ban.*
everybody, *dare de mo.*
every day, *mainichi.*
every time, *maido.*
everywhere, *doko de mo ; hōbō.*
examine (enquire into), *tadasu* ; *aratameru ; shiraberu.*
except, *no hoka ni.*
exchange, to, *tori-kaeru.*
exchange money, to, *ryōgae suru.*
expense, *nyūhi.*
expense, *uyūyō ; nyūhi.*
expenses, petty, *zappi.*
expenses, travelling, *ryokō-hi.*
explain, to, *toki-akasu.*
export (*n.*), *yushutsu.*
export form (blank), *yushutsu shoshiki.*
export permit, *yushutsu menjō.*
export, to, *yushutsu suru.*
express office (parcels), *unsō-ten.*
express (train), *kyūkō resha.*
eye (organ of sight), *me.*
eye (of needle), *medo.*

Face, *kao.*
fail, to, *sokonau ; hazureru.*
fail, without, *kitto ; machigai naku.* [*kizetzu suru.*
faint, to, *me wo mawasu ;*
fair, a, *ichi ; ennichi.*
fall, to, *ochiru.*
false, *hontō de nai ; uso* (*no*).
famous, *nadakai.*
far, *tōi ; empō* (*na*).
fare (charge), *chinsen.*
farmer, *hyakŭshō.*
fashion, *hayari ; ryōkō.*
fast (speedy), *hayai.*
fat, to be, *fŭtotte iru.*
feast, *gochisō.*
feather, *hane.*
February, *ni-gwatsu.*
feel, to, *kanjiru ; oboeru.*
female, *mesu.*
festival, *matsuri.*
fetch, to, *totte kuru.*
fever, *netsubyo.*
figure (number), *kazu-ji.*
figure (form), *katachi.*
fill, to, *ippai ni suru.*
find, to, *mi-ataru ; mi-dasu ; mi-tsŭkeru.* [*na*).
fine (in quality), *yoi ; rippa*
fine (slender), *hosoi.*
fine (minute), *komaki.*
fine (beautiful, etc.), *kirei na.*
finger, *yubi.*
finger (fore-), *hito-sashi-yubi.*
finger (middle-), *naka-yubi.*
finger (ring-), *kusuri-yubi.*
finger (little-), *ko-yubi.*
finish, to, *shimau.*
fire (flame), *hi.*
fire (conflagration), *kwaji.*
fire insurance, *kwa-sai hoken.*
firewood, *maki.*
first-rate, *ichiban yoi.*
fish [for food (dead)], *sakana.*
fish (alive), *uwo.*
fish-hook, *tsuri-bari.*
fishing-line, *tsuri-ito.*
fishing-rod, *tsuri-zao.*
fishmonger, *sakana-ya.*
fish, to, *uwo wo tsuru ;* (with net), *ami wo utsu.*
flame, *hi ; honō.*
flat, *taira* (*na*) ; *hirattai.*
flesh, *niku.*
floor, *yuka.*
floor (first-), *ni-kai.*
floor (second-), *san-kai.*
floor (ground-), *shita.*
flour, *kona ; udonko.*
flow, to, *nagareru.*
flower, *hana.*
flower-pot, *ueki-bachi.*
flower-vase, *hana-ike.*
fly, to, *tobu.*
fly (insect), *hai.*
follow, to, *tsuite iku.*
food, *tabemono ; shokumotsu.*
foolish, *bakarashii.*
foolishness, *bakageta koto.*
foot, *ashi.*
for, *no tame ni.*
forbid, to, *kinjiru.*
forehead, *hĭtai.*
foreign, *gwaikoku* (*no*).
foreigner, *ijin ; gwaikokujin.*
forget, to, *wasureru.*
forgive, to, *yurusu.*
fork (for eating), *nikŭ-sashi.*
fowl, *tori.*
France, *Fŭransu ; Futsŭkoku.*
free, *jiyū* (*na*).
freight (goods), *nimotsŭ.*

Frenchman, *Furansu-jin.*
frequently, *tabi-tabi.*
fresh (of eggs), *umi-tate.* [*na.*
fresh (new), *atarashii; shinki*
fresh (cool), *suzushii.*
Friday, *kin-yobi.*
friend, *hōyū; tomodachi.*
frightful, *osoroshii.*
from, *yori; kara.*
front, *omote.*
fruit (growing), (*ki no*) *mi.*
fruit (for eating), *mizu-gwashi.*
fry, to, *ageru.*
full, *ippai* (*na*)
funny, *omoshiroi; okashii.*
furniture, *kazai; dōgu.*

Gain, to, *mōkeru.*
gain (*noun*), *mōke.*
game, a, *asobi.*
garden, *niwa.*
gardener, *ueki-ya.*
gate, *mon.*
gateway, *kado-guchi.*
general (customary), *ippan no; futsū no.*
Germany, *Doitsu.*
get (receive), to, *morau.*
get in, to, *hairu.*
get out, to, *deru.*
get up, to, (rise), *okiru.*
girl, *mŭsume; onna no ko.*
give, to, *yaru.*
give away, to, *yatte shimau.*
give back, to, *kaesu.*
give in, to, *makeru.*
give up, to, (cease), *yosu.*
glad, *ureshii.*
glass (the substance), *giyaman.*
glass (a), *koppu.*
glove, *te-bukuro.*
go, to, *iku.*
go away, to, *itte shimau; kaeru.*
go down, to, *kudaru; oriru.*
go in, to, *hairu.*
go out, to, *deru.*
go up, to, *noboru.*
gold, *kin.*
good, *yoroshii; ii; yoi.*
good (to eat), *ŭmai.*
goodbye, *sayōnara.*
goods, *shina-mono.*
gradually, *dan-dan.*
grand (splendid), *rippa* (*na*).
grandchild, *mago.*
grandfather, *ojiisan.*
grandmother, *obāsan.*
grass (turf), *shiba.*
gravy, *niku no shiru.*
grease, *abura.*
Great Britain, *Dai-Buritania.*
green, *midori; aoi; moegi.*
green-grocer, *yaoya.*
greens (vegetables), *aomono.*
grey, *hai-iro* (*no*); *nezumi-iro* (*no*).
grocer, *tōbutsu-ya.*
groom, *bettō.*
gross amount, *sō-kei.*
gross-weight, *sō-mekata.*
guarantee (person), *hoshō-nin.*
guarantee (money), *hoshō-ryō.*
guard, to, *mamoru.*
guard (of train), *sha-chō.*
guest, *kyaku.*
guide, *annai* (*no nono*).
gun, *teppō.*
gunpowder, *kwayaku.*
gunsmith, *teppō-kaji.*

Hair, *ke ;* (of the head), *kami ; kami no ke.*
hairdresser, *hami-yui.*
hairpin, *kanzashi.*
half, *han ; hambun.*
hammer, *kanadzuchi.* [*utsu.*
hammer, to, *kanadzuchi de*
hand, *te.*
handkerchief, *hankechi ; hanafŭki.*
handle (of tool), *e.* [&c.), *te.*
handle, (of teapot, basket,
handle (of a drawer), *totte.*
hang, to (*tr.*), *tsuru ; kakeru ; tsuri-ageru.*
hang, to (*intr.*), *kakaru.*
hard (solid), *katai.*
hard (difficult), *mudzukashii.*
hardware, *kanamono.*
hat, *bōshi ; shappo.*
have, to, *motsu ; motte iru.*
he, *ano otoko ; ano hĭto.*
head, *atama.*
head (manager of a Company), *shihai-nin.*
head (principal of firm), *kwanshu.*
headache, *zutsū.*
healthy, *tassha na.*
hear, to, *kiku.*
heart, *kokoro.*
heat, *danki ; atsŭsa.*
heat, to, *atatameru.*
heavy, *omoi, omotai.*
heel, *kakato.* [*tetsudau.*
help, to, *sewa wo suru ;*
hemp, *asa.*
hen, *mendori.*
here, *koko ; kochi* (*ra*).
herring, *nishin.*
hesitate, to, *chū-chū suru.*
hiccough, *shakuri.*
hide, to, *kakusu.*
hide, to, one's-self, *kakureru.*
hide (skin), *kawa.*
hide (raw-), *nama-gawa.*
hide (tanned-), *nameshi-gawa.*
high (of both height and price), *takai.*
high, *takai.* [*saka.*
hill, *yama ;* (rise in road),
hinge, *chō-tsugai.*
hire, to (a servant), *yatou.*
hire, to (a house, &c.), *kariru.*
hit, to, *butsŭ.*
hitherto, *kore made ; ima made.*
hold, to, (retain, possess) *motsu ; te ni motsu.*
hold, to, (contain), *hairu.*
hole, *ana.*
holiday, *kyūjitsu ; yasumi-bi.*
home, *uchi* (dwelling) ; *kuni,*
honest, *shōjiki* (*na*). [country.
horse, *ŭma* (pron., *'m-ma*).
hospital, *byōin.*
host (master), *aruji.*
hot (as mustard), *karai.*
hot (not cold), *atsui.*
hotel, *yadoya.*
hotel-keeper, *yadoya no teishu.*
hour, *jikan ; toki.*
house-rent, *ya-chin.*
house, *uchi ; ie ; taku.*
how ? *ikaga ? dō ? dō shĭte ?*
how long ? *itsu made ?*
how many ? *iku mai ? ikutsu ?*
how often ? *iku tabi ?*
hungry, to be, *haraga heru ; o naka ga sŭku.*
hurry, to be in a, *isogu.*
hurt, to (*intr.*), *itamu.* [*suru.*
hurt one's-self, to, *kega wo*

Ice, *kōri.*
idle, to be, *namakete iru.*
ignorant of (unacquainted with), *fu-annai.*
ignorant (not learned), *mugaku na.*
ill (in bad health), *byōki (na).*
illness, *yamai; byōki.*
immediately, *sassoku; sugu*
impertinence, *burei; shitsurei.*
import, to, *yunyū suru.*
import forms, *yunyū shoshiki.*
impossible, *dekinai.*
in, *ni.*
included, to be, *haitte iru.*
income, *sainyū.*
income-tax, *shotoku-zei.*
inconvenient, *futsugō (na.); fuben (na.); tsugō no.*
incorrect, *machigatta.*
indemnity, *shōkin.*
India, *Indo; Tenjiku.*
indeed, *jitsu ni.*
indeed! *naruhodo!*
indoors, *ie no uchi.*
infringe (regulations), to, *jōrei ni hansoku suru.*
ink (Indian), *sumi.*
ink-stand, *inki-tsubo.*
inn, *yadoya.*
insect, *mushi.*
inside, *ni; no naka.*
inside-out, *uragaeshi.*
inspect, to, *kensu suru; kem-*
inspector, *kensa-nin.* [*bun suru.*
instalment, *wari-barai.*
instalment (yearly), *nempu.*
instalment (monthly), *geppu.*
instead, *no kawari ni.*
interest (on money), *ri-soku.*
interesting, *omoshiroi.*
interfere, to, *jama suru.*
interpret, to, *tsūben wo suru.*
interpreter, *tsūben; tsūji.*
into, *ni; no naka ye.*
introduction, letter of, *shōkwai-jō.*
invalid, *byōnin.*
inventory, *tana-oroshi-hyō.*
investigate, to, *tori-shiraberu.*
invite, to, *maneku.*
invoice, *okuri-jō.*
I.O.U., *shakuyō-oboe.*
iron, *tetsu.*
iron (bar-), *sao-tetsu.*
iron (cast-), *nabe-gane.*
iron (rod-), *bōtetsu.*
iron (sheet-), *nobe-tetsu.*
iron (smoothing-), *hinoshi.*
iron (wrought), *juku tetsŭ.*
iron-foundry, *sei-tetsu-jo.*

Jam (preserves), *jami.*
January, *shō-gwatsu.*
Japan, *Nippon*; *Nihon*
jar, a, *tsubo.* [*(politer).*
jealousy, *netami; yakimochi.*
jeweller, *kazariya.*
jinrikisha-apron, *mae-kake.*
jinrikisha-hood, *horo.*
jinrikisha-seat, *kekomi.*
join, to (*tr.*), *tsugu; awaseru.*
joiner, *sashimono-ya.*
Jointstock Bank, *gōhon-ginkō.*
Jointstock Company, *gōhon-kwaisha.*
joke, *jōdan.*
journal (office account book), *shiwaketchō.*
journal (diary), *nikki.*
journey, *ryokō.*
journey, to, *ryokō suru.*

jug, *mizu-tsugi.*
July, *shĭchi-gwatsu.*
junction (railway), *tetsudō no ren-raku-eki.*
June, *roku-gwatsu.*
just (exactly), *chōdo.*
just (equitable), *tadashii ; kōhei na.*

Keep, to, (things), *tamotsu ; motte iru.* [*katte oku.*
keep, to (animals as pets),
kettle, *tetsubin.*
key, *kagi.*
key-hole, *kagi-hana.*
kick, to, *keru.*
kill, to, *korosu.*
kind (species), *yō ; shurui.* [*na*).
kind (good-natured), *shinsetsu*
kitchen, *dai-dokoro ; katte.*
knee, *hiza.*
knife, *hōchō.*
knock, to, *tataku.*
knock down, to, *buchi-taosu.*
know, to, *shiru ; shitte iru.*

Label (tag), *efu.*
label, to, *fuda wo tsukeru.*
lace (of boot), *himo.*
lace (needlework), *reisŭ.*
lacquer, *urushi.*
lacquer-ware, *nuri-mono.*
lady, *okŭsan.*
lame, *chimba ; bikko.*
lamp, *rampu.*
lamp-wick, *rampu no shin.*
land, *riku ; oka.*
land, to (*tr.*), *riku-age suru.*
land, to (*intr.*), *jōriku suru.*
landlord (of ground), *ji-nushi.*
landlord (of hotel, inn), *teishiŭ*
landlord (of house), *iye-nushi.*
language, *kotoba.*
lantern, *chōchin.*
last, at, *yōyaku ; tsui ni.*
last, the, *ato-no ; sue no.**
last, to, *motsu.*
late, *osoi.*
laugh, to, *warau.*
law, *hōritsu ; kisoku.*
lawyer, *daigen-nin.*
lazy, to be, *namakeru.*
lead, to, *hĭku ; annai suru.*
lead (metal), *namari.*
lead-pencil, *empitsu.*
leaf (of plant), *ha.*
learn, to, *manabu ; narau.*
lease, *tana-ukesho.*
least, at, *sŭkunakute mo.*
leather, *kawa.*
leave off, to, (cease), *yosu ; yameru.*
leave (departure), *tatsu.*
leave (of absence), *hima.*
leave out, to, *habuku ; yosu.*
ledger, *dai-chō.*
lecture, *enzetsu.*
left (-hand), *hidari.*
leg, *ashi.*
legible, *yomi-yasui.*
lemon, *yuzu.*
lemonade, *ramune.*
lend, to, *kasu.*
length, *take ; nagasa.*
let, to, (house), *kasu.*
let, to, (permit), *saseru ; yurusu.*
letter (missive), *tegami.*
letter (of alphabet), *moji.*
letter of credit, *ginkō no shinyō-hoshō-jō.*

* Both approximate only.

letter-paper, *tegami-no-kami.*
lettuce, *rettasŭ.*
liability, *sekinin.*
license (permit), *menjo.*
lid, *fŭta.*
lie down, to, *neru.* [*wo iu.*
lie, to (tell falsehoods), *uso*
life, *inochi.*
lift, to, *mochi-ageru.*
light, a, *hĭkari; akari.*
light (colour), *usui-iro.*
light (in weight), *karui.*
light (not dark), *akarui.*
lightning, *inabikari.*
light, to, (a fire), *hi wo taku.*
light, to, (a lamp), *rampu wo tsŭkeru.*
like, to, *konomu; sŭki.*
lilac, *murasaki (no).*
lily, *yuri.*
lime, *ishi-bai.*
Limited Company, *yūgen-sekinin-kwaisha.*
line, *suji.*
lion, *shishi.*
lips, *kuchibiru.*
list, *mokuroku.*
list (catalogue), *shina-gaki.*
little, a, *sŭkoshi.* [*chiisai.*
little (small), *chiisa (na);*
live, to, (reside), *sumau.*
lively, *nigiyaka (na).*
loan, a, *kashi-kin.*
lobster, *kuruma-ebi.*
lock, to, *jō wo orosu.*
lock (on box, door, &c.), *jōmae.*
locksmith, *jōmae-ya.*
lonely, *sabishii.*
long, *nagai.*
look at, to, *miru.*
look for, to, *sagasu.*
looking-glass, *kagami.*
loose, *yurui.*
lose, to, (an article), *nakusu; ushinau.*
lose, to (not to win), *makeru.*
loss (money), *son; sonshitsu.*
loud, *takai; ōki (na).*
low, *hĭkui.*
lucky, *un no yoi.*
luggage, *nimotsu.*
luggage-van (on railway), *kisha no ni-guruma.*
luncheon, *hiru-gozen.*

Mackerel, *saba.*
maid-servant, *gejo;* (more polite), *jochū.*
make, to, *koshiraeru.*
male, *osu.*
man, *otoko.*
manage, to, *tori-atsŭkau.*
manager (chief clerk), *bantō.*
manager (of an establishment), *shihai-nin.*
manufactory, *seizo-ba.*
manufacture, to, *seizō-suru.*
manufacturer, *seizō-nin.*
many, *ōku no; ōi.*
marble (*noun*), *rōseki.*
March, *san-gwatsu.*
mark, *shirushi; ato.*
market, *ichiba.*
market-price, *sōba.*
marine (*adj.*), *kaijō-no.*
marine insurance, *kaijō-hoken.*
master (of the house), *aruji.*
mat, *tatami.*
match (for striking), *haya-tsŭkegi.*
May (the month), *go-gwatsu.*
meaning, *imi.*

meanwhile, *sono uchi.*
measure, to, *sumpō wo toru.*
meat, *niku.*
mechanic, *shoku-nin.*
medicine, *kŭsuri.*
meet, to, *au.*
meeting, a, *kwai*; *shūkwai.*
member (of an association), *kwai-in.*
memorandum, *oboe gaki.*
mend, to, *naosu*; *tsŭkurou.*
merchant, *akindo*; *shōnin.*
message, *kotozuke.*
messenger, *tsŭkai no mono.*
middle, *mannaka.*
midnight, *yonaka.*
milk, *chichi.*
mirror, *kagami.*
mist, *moya*; *kiri.*
mistake, *machigai.*
mix, to (*tr.*), *mazeru.*
mix, to (*intr.*), *mazaru.*
Monday, *getsuyōbi.*
money, *kane*; *kinsu.*
money (paper-), *shihei.*
money-changer, *ryō-gae-ya.*
month, *tsŭki.*
moon, *tsŭki.*
more, *motto.*
morning, *asa.*
mountain, *yama.*
mouth, *kŭchi.*
move, to (*tr.*), *ugokasu.*
move, to (*intr.*), *ugoku.*
much, *takŭsan.*
mud, *doro.*
muslin (*noun*), *men-sha.*
mustard, *karashi.*
mutton, *hitsuji-no-niku.*
mutton-chop, *hitsuji-no-choppu.*

Nail (of metal, &c.), *kugi.*
nail (finger-), *tsume.*
naked, *hadaka.*
napkin (serviette), *kŭchi-fuki.*
narrow, *semai.*
nasty (to taste), *mazui.*
near, *chikai.*
nearly, *mo sŭkoshi de.*
necessary, *hitsuyō na.*
neck, *nodo.*
needle, *hari*; *nui-bari.*
needlework, *nuimono.*
neighbour, *kinjo no hŭto.*
neighbourhood, *kimpen*; *kinjo.*
nephew, *oi.*
new, *atarashii*; *shinki* (*na*).
news, *shimbun.*
newspaper, *shimbunshi.*
next, *tsugi no.*
niece, *mei.*
night, *ban*; *yoru.*
noise, *oto.*
noisy, *sōzōshii.*
noon, *hiru.*
north, *kita.*
nose, *hana.* [*wazu.*
notwithstanding, *ni kama-*
November, *jū-ichi-gwatsu.*
number, *kazu.*
numerous, *ōi.*

Oak, *kashiwa*; *nara.*
object (aim), *mokuteki.*
object, to, *koshō wo iŭ.*
oblige (compel), to, *shiite saseru.*
obscure, *bon-yari shŭto.*
observe, to, *mi-ukeru*; *ki ga*
October, *jū-gwatsu.* [*tsŭku.*
of, *no.*
offer, to, *susumeru.*
office, *jimusho*; *yakŭsho.*

official, *shikwan; yakunin*
often, *tabi-tabi.*
oil, *abura.*
old (of things), *furui.*
old (of persons), *toshiyori (no).*
omit, to, *otosu.*
omnibus, *nori-ai basha.*
onion, *negi.*
only (*adv.*), *tada; bakari.*
open, to (*tr.*), *akeru*
open, to be, *aite iru.*
opinion, *ryōken; zonjiyori.*
opposite, *no mukō ni.* [*junjo.*
order (arrangement), *jun;*
order, to, *ii-tsŭkeru; meijiru.*
other, *ato no; hoka no.*
out, to go, *deru.* [*soto.*
out-of-doors; outside, *omote;*
over, *no ue ni.*
overcoat, *gwaitō.*
owner, *mochi-nushi.*

Pack, to, *ni-zukuri wo suru.*
package, *tsutsumi.*
pain, *itami.*
painful, *itai.*
paint, *penki.*
paint, to, (pictures), *egaku.*
painter, *ekaki.*
pale, *ao-zameta.*
paper, *kami.*
parasol, *higasa.*
parcel, *ko-zutsumi.*
parent, *oya.*
parsley, *seri.*
particulars, *kuwashii.*
partner (in a firm), *shain.*
party (pleasure), *kyakurai.*
passage (corridor), *rōka.*
passenger, *noi-kyaku.*
passport (*ryokō-*), *menjō.*

patient (invalid), *byōnin.*
patient, to be, *gaman suru.*
pattern, *moyō.*
pay, to, *harau.*
pay-day, *kanjō-bi.*
payee, *uketori-kata.*
payer, *harai-nin.*
payment, *harai.*
pear, *nashi.*
peas, *endō-mame.*
pen, *fude.*
pencil, *empitsu.*
penknife, *ko-gatana.*
pepper, *koshō.*
permit, to, *shōchi suru.*
person, *hŭto; jin.*
perspiration, *ase.*
photograph, *shashin.*
photographic instruments, *shashin-kyō.*
photographer, *sha-shin-ya.*
physician, *isha.*
pick, to, *tsumu.*
pick up, to, *hirou.*
pickles, *tsŭke-mono.*
piece-goods, *tam-mono.*
pierce, to, *tsūki-tōsu.*
pig, *buta.*
pigeon, *hato.*
pill, *gwan-yaku.*
pillow, *makura.*
pin, *tome-bari; hari.*
pink, *momo-iro no.*
pipe (for smoking), *kŭseru.*
place, *basho; tokoro.*
plaice (fish), *karei.*
plank, *ita.*
plant, to, *ueru.*
plant (in general), *kŭsa.*
plant (in garden), *ueki.*
plate (dish), *sara.*

play, to, *asobu.*
play-bill, *bandzuke.*
pleasure, *tanoshimi.*
plenty, *jūbun.*
pocket, *kakŭshi ; fŭtokoro.*
pocket-book, *kami-ire.*
pointed (sharp), *togatta.*
policeman, *junsa.*
police-station, *keisatsŭ-sho.*
polish, to, *migaku.*
polite, *teinei* (*na*).
poor, *bimbō* (*na*).
pork, *buta no niku.*
porter (railway-), *eki-fu.*
porter (light), *karuko.*
portmanteau, *kaban.*
post (letter), *yūbin.*
postage, *yūbin-zei.*
postage-stamp, *yūbin-gitte ;*
post-card, *hagaki.* [*inshi.*
postman, *haitatsu-nin.*
post-office, *yūbin-kyoku.*
post-office-order, *yūbin-kawase.*
potato, *imo ;* (sweet), *Satsuma-*
pour, to, *tsugu.* [*imo.*
powder, *ko ; kona.*
praise, to, *homeru.*
premium (of insurance), *hōken-ryō.* [*wo suru.*
prepare, to, *koshiraeru ; shĭtaku*
present (gift), *shinjō-mono ; okuri-mono ; miyage.*
pretty, *kirei* (*na*) ; *utsŭkushii.*
prevent, to, *samatageru ; sasenai.* [*atai ; ne.*
price (cost, value), *nedan ;*
prison, *rōya.*
probably, *tabun.*
profit, *rieki ; mōke.*
programme (concert, &c.), *ban-dzuke.*

promise, a, *yakusoku.*
promise, to, *yakŭsoku suru.*
proper, *sōtō* (*na*) ; *sōō* (*na*).
property, *mochimono ; fudōsan.*
proportion, *wari-ai.*
provide, to, *sonaeru.*
pudding, (*o*)*kwashi.*
pull, to, *hĭku.* [*suru.*
punish, to, *bassuru ; tsumi*
pupil, *deshi.*
purchase, *motomeru.*
pure (clear), *sumi-kitta.* [*na.*
pure (unadulterated), *junsui*
purple, *murasaki.*
purpose, on, *waza-waza.*
purse, *kane-ire ; kinchaku.*
push, to, *osu.*
put, to, *oku ; sueru.*
put away, to, *katazukeru.*
put in, to, *ireru.*
put off, to, *nobasu.*
put on, to (don), *kiru.*
put out, to (extinguish), *kesu.*
put up with, to, *koraeru.*

Quality (of goods), *hin-shitsŭ.*
quantity, *taka ; kasa.*
quarrel, *kenkwa.*
queer, *kitai* (*na*).
question, *gimon ; toi.*
quick, *hayai.*
quiet, *shizuka* (*na*).
quilt, *futon.*
quire (of paper), *jō.*
quite, *jūbun ; mattaku.*

Rabbit, *usagi.*
radish, *aka-daiko.*
railroad, *tetsŭdō.*
railway carriage, *kisha.*
rain, *ame.*

raise, to, *ageru.*
rare, *mare* (*na*).
rascal, *berabō; waru-mono.*
rat, *nezumi.*
rather (otherwise), *kaette;* (somewhat), *zuibun.*
raw, *nama* (*na*).
razor, *kamisuri.*
razor-strop, *togi-kawa.*
reach, to (*intr.*), *oyobu;*
read, to, *yomu.* [*todoku.*
ready, to be, *shǐtaku shǐte oru.*
ready money, *genkin.*
real, *hontō* (*no*); *makoto* (*no*).
reason (explanation), *wake;*
receipt, *uke-tori.* [*dōri.*
receipt-book, *uketori-chō.*
receive, to, *uke-toru.*
recently, *konaida.*
recommend, to, *susumeru.*
red, *akai.*
reduce in price, to, *makeru.*
reduction (in price), *ne-biki.*
refuse, to, *kotowaru.*
register (a letter), to, *kaki-tomeru.*
registered letter, *kaki-tomi tegami.*
relations (kinsmen), *shinrui.*
remain, to, *nokoru; amaru.*
remainder, *nokori.*
remember, to, *oboeru.*
remittance, *okuri-kin.*
repay, to, *henkyaku suru.*
rest, to, *yasumu.*
retail, *ko-uri.*
restaurant, *ryōri-ya.*
return, to (*tr.*), *kaesu.*
return, to (*intr.*), *kaeru.*
rice (boiled), *gozen; meshi; o mamma; gohan.*
rice (growing), *ine.*
rich, *kane-mochi* (*no*).
ride, to, *noru.*
ridiculous, *okashii.*
right (proper), *honto* (*no*); *ii.*
right (hand), *migi.*
ring, to (*tr.*), *narasu.*
ring, to (*intr.*), *naru.*
ring (finger), *yubi-wa.*
ripe (of fruit), *juku shita.*
river, *kawa.*
road, *michi.*
roast, to, *yaku.*
rock, *iwa.*
roll, to (*tr.*), *korobasu.*
roll, to (*intr.*), *korobu.*
roof, *yane.*
room, a, *heya; zashǐki.*
root (*ki no*), *ne.*
rope, *nawa.*
rough, *arai.*
round, *marui.*
rub, to, *kosuru.*
rub out, to, *kesu.* [(*na*).
rude, *shitsurei* (*na*); *shikkei*
rug, *ketto.* [*fūsetsu.*
rumour, *hyōban; uwasa;*
run, to, *kakeru; hashiru.*
run away, to, *nigeru.*
rust, to, *sabiru.*

Sad, to be, *kanashimu.*
saddle, *kura.*
saddlegirth, *hara-obi.*
saddler, *bagu-ya.*
safe, *daijōbu* (*na*). [*bako.*
safe (for money, &c.), *kane-*
salad, *saradō.*
salary, *gekkyū.*
salt, *shio.*
salt-cellar, *shiwo-ire.*

same, *onaji.*
sample, *mihon*
sand, *sŭna.*
sardine, *iwashi.*
sash (girdle), *obi.*
satin, *shusu.*
Saturday, *Doyōbi.*
sauce, *shōyu.*
saucepan, *nabe.*
saucer, *shĭta-zara.*
save, to, *tasŭkeru.*
say, to, *hanasu; iu.*
school, *gakkō.*
scissors, *hasami.*
screw, *neji.*
screw-driver, *neji-mawashi.*
sea, *umi.*
second-hand, *furute.* [*(no).*
secret, *himitsu (na); naisho*
see, to, *miru.*
seed, *tane.*
seem, to, *mieru.*
seldom, *mare ni.*
self, *onore; jibun; jishin.*
sell, to, *uru.*
send, to, *yaru; tsŭkawasu.*
separately, *hanarete; betsu-betsu-ni.*
September, *ku-gwatsu.*
servant, *hōkōnin; meshi-*
sew, to, *nuu.* [*tsŭkai.*
shade (shadow), *kage.*
shape, *katachi.* [*suru.*
share, to, *wakeru; bumpai*
shave, to, *hige wo suru; hige wo soru.*
she, *ano hĭto; ano onna.*
shelf, *tana.*
shine, to, *teru.*
ship, *fune.*
ship (merchant-), *shōsen.*
ship (sailing-), *homae-sen.*
ship (screw-), *uchi-guruma no*
ship (steam-), *jōkisen.* [*jokisen.*
shirt, *shatsu.*
shirt (flannel), *furaneru shatsŭ.*
shirt (under-), *shita-jiban.*
shirt (white), *shiroi jiban.*
shoe, *kutsu; han-gutsu.*
shoe-brush, *kutsŭ-bake.*
shoemaker, *kutsu-ya.*
shoot, to (with firearm), *teppō*
shop, *mise.* [*wo utsu.*
shopkeeper, *akindo.* [*hĭkŭi.*
short (of stature), *sei no*
short (in length), *mijikai.*
shoulder, *kata.*
show, to, *miseru.*
shower (of rain), *yūdachi.*
shrimps, *shiba-ebi.*
shut, to (*tr.*), *shimeru.*
sick, to feel, *mune ga warui.*
side, *hō; kata.*
sign, *shirushi.*
sign, to, *namae wo kaku.*
sign (board), *kamban.*
silent, to be, *damaru.*
silk, *kinu.*
silk (raw), *kiito.*
silk-thread, *kinu-ito.*
silly, *baka (ni).*
silver, *gin.*
silver-ware, *gin-zaiku.*
simple, *wakari-yasui; tegarui.*
since, *kara.* [birds), *naku.*
sing, to (of persons), *utau;* (of
sister (elder), *ane.*
sister (younger), *imōto.*
sit, to, (as Europeans), *koshi wo kakeru.*
sit, to, (as Japanese), *suwaru.*

size, *ōkisa.*
skin, *kawa.*
sky, *sora.*
sleep, to, *neru.*
sleepy, *nemui.*
sleeve, *sode.*
slide, to, *suberu.*
slipper, *uwa-gutsu.*
slow, *osoi.*
slowly, *shidzuka ni.*
small, *chiisai; chiisa (na).*
smell, a, *nioi.*
smoke, to, *tabako wo nomu.*
smoke, *kemuri.*
sneeze, to, *kŭshami wo suru.*
snow, *yuki.*
so, *sonna ni; sō.*
soap, *shabon.*
soda-water, *sōda-mizu.* [*ni*).
soft, *yawarakai; yawaraka*
soil (earth), *tsuchi.* [*su.*
soldier, *heitai; heishi; heisot-*
solid (*adj.*), *katai.*
somebody, *dare ka.*
something, *nani ka.*
sometimes, *toki-ori; ori-fŭshi.*
somewhere, *doko ka.*
son, *musŭko.*
son-in-law, *muko.*
song, *uta.*
soon, *jiki ni.* [*zannen.*
sorry (for one's own sake),
sorry (for another), *kinodoku.*
sound (*noun*), *oto.*
soup, *soppu.*
sour, *suppai.*
south, *minami.*
sow, to, *maku.*
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spectacles, *megane.* [*tōki suru.*
speculate, to (in stocks, &c.),
speech, to make a, *enzetsŭ suru.*
spend, to, *tsuiyasu; tsŭkau.*
spider, *kumo.*
spirits (liquor), *shōchū.*
spoil, to, *sonjiru.*
spoon, *saji.*
spoon (tea-), *cha-saji.*
spring, to (leap), *tobu.*
spring (-time), *haru.*
spring (water), *izumi.*
springs (of a vehicle), *bane.*
square, *shŭkaku (na).*
stable, *ŭmaya.*
stable (livery-), *shakuba-ya.*
staircase, *hashigo-dan.*
stale, *furukusai.*
stamp (postage-), *yūbin-kiite.*
stamp (revenue), *shōken-inshi.*
stand, to (*intr.*), *tatsu.*
star, *hoshi.*
starch, *nori.* [*suru; tatsu.*
start, to (set out), *shuttatsu*
state (condition), *yōsu; ari-*
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station-master, *eki-chō.*
steal, to, *nusumu.*
steam, *yuge; jōki.*
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steel, *hagane.* [*kata.*
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stick, to (adhere), *kuttsŭku.*
stiff, *katai.*
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still (yet), *nao; mada.*
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stop, to (*intr.*), *tomaru.*
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story (tale), *hanashi.*
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strange, *fŭshigi (na).*
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string, *ito.*
strong, *tsuyoi.*
student, *shosei.* [*ji.*
stuff (for garments, &c.), *kire-*
stumble, to, *tsumazuku; fumi-*
stupid, *baka (ni).* [*hazusu.*
suck, to, *suu.*
sugar, *satō.*
suit, to, *kanau; ki ni iru.*
sum (total), *shime-daka.*
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tailor, *shĭtate-ya.*
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talk, to, *hanasu; hanashi wo*
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tax, *nengu; zei.*
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tea-cup, *cha-nomi-jawan.*
tea-dealer, *cha-shōnin.*
tea-grower, *chashi.*
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tea-kettle, *tetsŭ-bin.*
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tea-pot, *kibisho.*
tea-spoon, *cha-saji.*
teach, to, *oshieru.*
teacher, *kyōshi; sensei; shishō.*
tear, to (*tr.*), *saku; yabuku.*
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telegram, *dempō.*
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telegraph-office, *denshin-*
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telescope, *bōenkyō; tō-megane.*
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tenant, *shakuya-nin.*
than, *yori.*
thank, to, *rei wo iu.*
then, *sono toki.*
there, *asŭko; soko; achira.*
therefore, *da kara; desŭ kara* (politer).
they, *ano hĭto-tachi; kare-ra.*
thick (in consistency), *koi.*
thick (dimension), *atsui.*
thief, *dorobō.*
thigh, *momo.*
thimble, *yubi-nuki.*
thin, to be, *yasete iru.*
think, to, *omou; zonjiru.*
thirsty, to be, *nodo ga*
throat, *nodo.* [*kawaku.*
through, *tōshĭte; tōtte.*
throw, to, *nageru, hōru.*
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ticket, *kippu.*

ticket (return), *ōfuku-gippu.*
tie, to, *shibaru.*
tight, *katai.*
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time, *toki.*
time-table, *jikan-hyō.*
time, to take, *tema-doru*
tin, a, *burikki.*
tin (metal), *suzu.*
tip (fee), *sakate.*
tired, to get, *kŭtabireru.*
to, *ni; ye.*
toast (bread), *yaki-pan.*
tobacco, *tabako.*
tobacco-pipe, *kiseru.*
tobacco-pouch, *tabako-ire.*
to-day, *konnichi; kyō* (less
toe (*ashi no*) *yubi.* [polite).
together, *issho ni.*
tomato, *aka-nasu.* [(less polite).
to-morrow, *myōnichi; ashĭta*
tongs (fire), *hibashi.*
tongue, *shita.*
to-night, *komban; kon-ya.*
too (excess), *amari.*
too (as well), *mo; yahari.*
tool, *dōgu.*
tooth, *ha.* [*itai.*
toothache (to have), *ha ga*
tooth-brush, *yōji.*
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top, *ue* (*no hō*).
touch, to, *sawaru; fureru.*
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town (capital), *miyako.*
town (port), *minato.*
town (post), *shūku.*
trade, *bōeki; akinai.*
trade-mark, *shōhyō.*
tradesman, *akindo.*
train (railway), *kisha; ressha.*
tram, *tetsŭdō-basha.*
translate, to, *hon-yaku suru.*
travel, to, *ryokō suru.*
traveller, *tabi-bito.*
tray, *bon.*
tread, to, *fumu.*
treat, to, *tori-atsŭkau.*
tree, *ki.*
tremble, to, *furueru.*
trick (manner), *kŭse.*
trouble, to be in, *komaru.*
trouble, *tekazu.* [(*na*).
troublesome, *urusai*; *mendō*
trousers, *zubon.*
true, *hōnto* (*no*); *makoto* (*no*).
trunk (receptacle), *kaban.*
trust, to, *shin-yō suru*; *shin-jiru.*
try, to, *yatte miru; tamesu.*
Tuesday, *kwayōbi.* [*goppu.*
tumbler (glass), *mizu-nomi-*
tunnel, *ana.*
turn, to (*tr.*), *mawasu.*
turn, to (*intr.*) *mawaru.*
turnip, *kabu.*
twilight, *kure-gata.*
twine, to (*intr.*), *karamu*
twist, to, *hineru; nejiru*

Ugly (to the sight), *migu-*
umbrella, *kōmori-gasa.* [*rushii.*
unable, to be, *dekinai.*
unavoidable, *yondokoronai.*
uncle, *oji.*
uncomfortable, *fujiyū* (*na*).
under, *no shĭta ni.*
understand, to, *wakaru; shōchi suru.*
undress, to, *kimono wo nugu.*
unfortunately, *ai-niku.*

unhappy, *fu-shiawase.* [*na*).
unkind, *funinjō; fŭshinsetsu*
unwell, *ambai ga warui.*
unwholesome, to be, *doku ni*
upon, *no ue ni.* [*naru.*
upright (erect), *massugu* (*na*).
upset, to (*tr.*), *hikkuri-kaesu.*
upside down, *sakasama.*
upstairs, *nikai.*
urgent, *kyū na.*
use, to, *mochiiru; tsŭkau.*
useful, *chōhō* (*na*); *yaku ni tatsu.*
useless, *yaku ni tatanai.*
usual, *tsune* (*no*); *heizei* (*no*).

Vain, *nama-iki* (*na*); *kōman*
value, *atai*; *ne-uchi.* [(*na*).
various, *iro-iro* (*no*); *ironna.*
veal, *ko-ushi-no-niku.*
vegetables, *yasai* (*mono*).
vegetable-marrow, *shiro-uri.*
velvet, *birōdo.*
vice, *fu-mimochi; akuhei.*
view, (prospect), *mi-harashi;*
village, *sato; mura.* [*keshĭki.*
vinegar, *su.*
violent, *te-arai.*
virtue (goodness), *zen.*
visit, to pay a, *tazunete kuru.*
visitor, *kyaku.*
voice, *koe.*
volume (book), *satsu.*
vulgar, *gehin* (*na*).

Wages, *kyūkin.*
waistcoat, *chokki.*
wait, to, *matsu.*
waiter, *kyūji.*
waiting-room, *machi-ai-ba.*
walk, to, *aruku.*

wall (stone), *ishibei;* (mud),
want, to, *hoshii.* [*kabe.*
warehouse, *dozō; kura.*
warm, *atatakai; atataka* (*na*).
warn, to, *imashimeru.*
wash, to, *arau.*
wash-hand bowl, *chōzu-darai.*
waste, to (*tr.*), *tsuiyasu muda ni tsŭkau.* [*ban wo suru.*
watch, to, *ki wo tsŭkeru;*
watch (timepiece), *tokei.*
watch-maker, *tokeiya.* [*yu.*
water (cold), *mizu;* (hot), (*o*)
way (road), *michi.* [*ambai.*
way (manner), *shĭkata*; *yō;*
weak, *yowai.*
wear, to (*tr.*), *kiru.*
wear, to (*intr.*), *motsu.*
weather, *yōki; tenki.*
Wednesday, *suiyōbi.*
week, *shūkan.*
weigh, to (*tr.*), *hakaru.*
weight, *mekata.*
well (in health), *jōbu* (*na*).
well, to get, *naoru.*
west, *nishi.*
wet, to be, *nurete iru.*
wheel, *kuruma; wa.*
when? *itsu?*
where, *tokoro;* where? *doko?*
which? *dore?*
white, *shiroi.*
who? *dare? donata?*
whole, *mina; sōtai* (*no*).
wholesale, *oroshi.*
wholesale-dealer, *oroshi-ya.*
wholesome, to be, *kŭsuri ni naru.*
why? *naze? dō iu wake de.*
wide (*haba no*), *hiroi.*
width, *haba.*

win, to, *katsu.*
wind, to, *kuru; maku.*
wind, the, *kaze.*
window, *mado.*
window-shutters, *mado no to.*
wine, *sake; budōshu.*
wine-glass, *sakazuki.*
wing, *hane.*
winter, *fuyu.*
wipe, to, *nuguu; fŭku.*
wire, *harigane.*
wish, to, *hoshii* (*adj.*).
with (together), *to issho ni.*
with (by means of), *de; de motte.*
withdraw, to (*intr.*), *shirizoku.*
witness, *shōko-nin.* [polite).
woman, *onna; fujin* (more
wonderful, *mezurashii; myō* (*na*); *fŭshiyi* (*na*).
wood (trees), *mori.*
wood (fire-), *ki.*
wool, *rasha; ke.*
woollen-cloth, *rasha.*
word, *kotoba.*

work, to, *hataraku.*
work (*noun*), *shigoto.*
workman, *shokunin.*
world, *sekai.*
worth, *atai; ne-uchi.*
worthless, *tsumaranai.*
wound, *kizu; kega.*
wrap up, to, *tsutsumu.*
wrist, *te-kubi.*
write, to, *kaku.* [*gatta.*
wrong (*adj.*), *warui; machi-*

Yawn, to, *akubi suru.*
year, *toshi.*
year, this, *kotoshi.*
year, last, *saku-nen.*
year, next, *myō-nen.*
yearly, *mai-nen.*
yellow, *ki-iroi.* [(more polite).
yesterday, *kinō; sakujitsu*
yolk (of egg), *ki-mi.*
young, *wakai.*

Zeal, *nesshin.*
zinc, *totan.*

Money, Weights and Measures.

NOTE.—With the exception of the *hiro* and the *tsubo*, all the names of the measures, weights, &c., given in the following tables are of Chinese origin, and are accompanied by the Chinese numerals only.

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1. MONEY.

The CURRENCY IS DECIMAL; the unit is the *yen*, a silver coin equivalent to about two English shillings (50 cents. American), which has taken the place of the Mexican dollar, formerly used in Japan but now obsolete. One yen = 100 sen; one sen = 10 rin.

GOLD PIECES of 2, 5, 10 and 20 yen are also coined.

COPPER COINS vary from $\frac{1}{10}$ of a sen (1 rin) to 2 sen.

There is also a PAPER CURRENCY, consisting of notes of from 5 *sen* up to 10 and 20 *yen*. Not only in the towns, but throughout Japan generally, paper money, and especially that of the Bank of Japan, is regarded with more favour than gold or silver coin.

BANKING TRANSACTIONS, and indeed commercial transactions in general are framed on English models. Thus, ordinary and telegraphic money orders are issued; there is a Post Office Savings Bank; and Letters of Credit, Bills of Exchange and Bankers' Orders are all in constant use.

---

2. WEIGHTS.

10 rin	= 1 fun	=	5.8 grs.
10 fun	= 1 momme	=	58 ,,
100 momme	= 1 hyaku-me	=	about $\frac{3}{4}$ lb. (av.)
160 ,,	= 1 kin	=	1.325 lbs.*
1000 ,,	= 1 kamme	=	8.28 ,,

* Usually reckoned $1\frac{1}{3}$ lb. avoirdupois in transacting business with foreigners.

3. Long Measure.

10 rin	= 1 bu ...	=	.1193 in. ($\frac{1}{8}$ in.)
10 bu	= 1 sun ...	=	1.193 ,, ($1\frac{1}{8}$ in.)
10 sun	= { 1 shaku *or* kaneshaku }	=	11.93 in. (nearly 1 foot)
6 shaku	= 1 ken ...	=	71.58 ,, (nearly 2 yds.)
10 ,,	= 1 jō ...	=	119.3 ,, (nearly 10 ft.)
60 ken	= 1 chō (*nearly*)	=	119.3 yds. (about 120 yds.)
36 chō	= 1 ri ...	=	2.44 miles.

For nautical measurements the *kai-ri* which equals the European geographical mile, is now in general use; whilst for indicating the depth of water, the *hiro* (about 5 feet) is employed.

4. Superficial or Land Measure.

30 tsubo	= 1 se	=	118.6 sq. yds.
10 se	= 1 tan	=	1186 ,, (over $\frac{1}{4}$ acre)
10 tan	= 1 chō	=	2.45 acres (2 a. 1 r. 32 p.)

The *tsubo*, the common unit of measurement, is 6 *kaneshaku* square, i.e., about 3.95 square yards.

5. Dry Goods Measure.

In measuring dry goods a *shaku* (termed *kujiraku*) of 14.913 inches is employed. Silk and cotton goods are generally made up into pieces measuring a little more than $10\frac{3}{4}$ yards (*tan*) and also into pieces of double that length (*hiki*).

The English yard is now becoming generally known in the towns.

6. Measure of Capacity.

10 sai	= 1 shaku	=	$\frac{1}{81}$ pint
10 shaku	= 1 gō	=	about $\frac{1}{8}$ pint
10 gō	= 1 shō	=	,, $3\frac{1}{8}$ pints
10 shō	= 1 to	=	,, 4 gals.
10 to	= 1 koku	=	,, 39.7 ,,

This measure is employed for grain and liquids. The *shō* equals .397 (about two-fifths) of a gallon. The *koku* is employed for measuring junks, and is equal to about 4-27ths of a ton (nearly 3 cwt.), or $2\frac{1}{2}$ piculs. (1 picul = 100 kin.)

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KYO BUN KWAN
TŌKYŌ

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PREFACE.

Some years ago the present writer discovered a small Chinese-Japanese dictionary containing five thousand characters. It was fairly well printed, was portable,—in fact just what he wanted,—but it was nearly out of print. He was fortunate enough to obtain a dozen copies in an obscure book-shop, and made it a practice to present a copy to young missionaries of special linguistic promise.

One of these books was given to Rev. J. Ira Jones, a student missionary at Fukuoka. When Mr. Jones took up the study of the Chinese characters in earnest, he applied the index principle to the little dictionary. There was nothing original in indexing the side margin with numbers for the sets of radicals from one stroke to seventeen. But the indexing of the lower margin for the radicals themselves, thus subdividing the side indexes, deserves the credit of a new invention. By the first, the time required for finding a character was cut one fourth; by the second, it was reduced an additional two fourths.

Calling upon him in September, 1913, the writer saw the ingenious arrangement, and learned that Mr. Jones had conceived the idea of a re-print of the dictionary in question, with the index feature added. Conversation developed a plan for an entirely new dictionary of something over five thousand characters, with *Rōmaji* and English features, of pocket size, and indexed. In the end the five thousand characters grew to six thousand. However, it is hoped that the disadvantage of a somewhat thicker book will be fully offset by the greater certainty of finding the character sought.

Mr. Jones at once began the task of selecting characters and preparing copy. Laboring for several months quite alone, he had blocked out the work and accomplished a good deal, when circumstances connected with the health of his family necessitated his return to the United States, leaving to his associate the completion and revision of the copy, and the carrying of the book through the press.

It is at least unusual that this collaboration has, of necessity,

been carried on with the minimum of mutual consultation. However, there may perhaps be appropriateness in the fact that the younger collaborator has furnished largely the initiative, ingenuity and energy requisite for launching the enterprise, while it has been reserved for the older, and necessarily more experienced member, to furnish the caution and care necessary to carry the project to completion.

The compilers have proceeded on the assumption that if they successfully completed their task, they would have rendered an unusual service to missionary and other students of the Japanese language, and it is to be hoped that, in a measure at least, they have attained their purpose.

Careful examination has been made of existing dictionaries prepared by Europeans in recent years, and of the dictionary which primarily suggested this book, although special confidence has been reposed in the *Kan-wa Dai Jirin*, of the Ikubunkwan. Acknowledgement is due, also, to Mr. S. Tanaka, of the Saga Chū Gakkō, and Mr. T. Sasaki, of the Kyūshū Gakuin, for very considerable assistance. It can hardly be expected that the work is mechanically correct, or that the judgment of the editors as shown in their renderings will be approved by all, but it is hoped that inaccuracies are few and not such as seriously to impair the usefulness of the book. It must be remembered that a *pocket* dictionary of such a language as the Chinese, with renderings in Japanese and in English, has its necessary limitations.

An especially kind judgment is bespoken for the index feature. It is the first time that an index of this peculiar kind has been attempted, and granting even that its printing and cutting is mechanically correct, only experience can show whether the best form has been chosen, and whether the kind of paper selected, or indeed, whether any paper, will, without curling or tearing, stand the strain to which it will be subjected. But even though only partial success in this direction crowns our efforts, the benefits, we feel sure, will not be small.

H. V. S. PEEKE.

Saga, January, 1915.

INTRODUCTION.

Since the purpose of the compilers of this dictionary has from the first been that of assisting fellow students, it will not be amiss to offer a few words of suggestion as to its use, having in mind especially the needs of those who are beginning the study of Chinese characters.

The book is meant to be suggestive rather than exhaustive, so its purpose will not have been achieved if many are not helped by it to pursue inquiries far beyond what is offered here. The six thousand odd characters given will be found, however, to cover quite thoroughly the ground traversed by most writers. It is claimed that anyone mastering the four thousand characters given in Mr. Lay's excellent dictionary will be able to read the columns of the Japanese press with ease. Naturally much more can be said for a carefully made collection of six thousand characters. Prof. B. H. Chamberlain tells us that 9,500 is the maximum number of characters employed in this country; of which 3,000 are exceedingly rare. Of the Tokyo printing offices, he says, "The number of characters kept on hand in all the usual varieties of size and 'face' is 6,100; but this again must be regarded as a maximum, an abundantly liberal limit." (See Moji no Shirube, p. 6.)

The Chinese characters are called ideographs, and such they eminently are. But the exact form and limitations of the "idea" pictured are often left very vague, and the student will not find it easy to accustom himself to this vagueness. The same character may be used to represent the idea in a verbal form, either active or passive, as a noun, singular or plural, as an adjective or an adverb. It could hardly be expected that all this would be brought out in a pocket dictionary, so the student will often be obliged to work his imagination hard. Some characters are more frequently used to express a transitive action, some a name, some a modifying idea, but that does not preclude other uses on occasion.

In order to make use of even an indexed dictionary like this, it is most desirable that the student should master the radicals, giving especial attention to those under which the most characters are found. The preface to Dr. Gring's Eclectic Chinese-Japanese-English Dictionary gives excellent suggestions, and Chamberlain's Moji no Shirube is, of course, a classic. No less essential is it to become thoroughly familiar with the number of strokes in the radicals, their order, and the method of writing. Time spent in the beginning on this latter task will be well spent. The writer ventures to recommend his own brochure, Suggestions for the Study of the Chinese Characters, in which special attention is given to the method of writing the radicals, and to the order of strokes.

In this dictionary the contractions of the radicals are noted, not only alongside the radical contracted, but separately in the list of radicals. For example, 氵(*san-sui*) is a contraction of a four-stroke radical, 水, and properly has no place in the list of three-stroke radicals, but for convenience this and other contractions written with three strokes, are listed in that place. Similarly, contractions written with four strokes are listed after the four-stroke radicals.

It may be well to call attention to a number of irregularities that are confusing, but must be borne with. The contraction 艹, of 艸 (*kusa-kammuri*), is evidently written with three strokes of the brush, but as a matter of fact it is always counted as four strokes when characters with it are classified in the dictionary. The contraction 阝of 邑 (*ōzato-hen*), and 阝of 阜 (*kozato-hen*), are undoubtedly written with two strokes of the brush, but they are nevertheless counted as having three strokes. The four-stroke contraction 夂 (of 夊) is often written and printed in such a way as to suggest but three strokes. In the character 長, at the lower left-hand corner is a hook that seems surely to require two strokes of the brush, but that particular hook is always counted as a single stroke wherever found.

It will not do to think that there is anything hit or miss about writing the characters and counting the strokes. It is true that there is much faulty writing and there are many so-called vulgar characters, but the best dictionaries discriminate very carefully,

and note exactly what is the correct and what the common usage, and there is a proper method of counting strokes that can be implicitly relied on.

It is sometimes annoying to find a character classified under a certain radical when apparently there is as much reason for classifying it under another, and it was suggested that in this book an attempt be made to list the characters under all possible radicals, but that would have been taking a liberty with the scholarship of the ages alongside which the most extreme English spelling reform would be a mere nothing, and the attempt was not made.

A number of abbreviations have been introduced. *Ab. f.*=Abbreviated for; *Alt. f.*=Alternative for; *Com. f.*=Common or vulgar for; *Com.*=Common or vulgar (俗) form; *Equiv.*=Equivalent to; *Inc.*=Incorrect form; *Cor,*=Correct form. The mark "‖" before a radical in the margin indicates that the list of characters under it begins on the reverse of the page.

The mark "O" found before certain characters indicates that they are among those that Prof. Chamberlain has referred to as "Just these 2,450 indispensable characters." The endeavour has been made to group these at the beginning of each set having a primitive of the same number of strokes under a given radical.

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イウ=yū	キウ=kyū	シウ=shū	チウ=chū	ニウ=nyū
イフ=yū	キフ=kyū	シフ=shū	チフ=chū	ニフ=nyū
エウ=yō	クウ=kyō	セウ=shō	テウ=chō	子ウ=nyō
エフ=yō	クフ=kyō	セフ=shō	テフ=chō	*子フ=nyō
オウ=ō	コウ=kō	ソウ=sō	トウ=tō	ノウ=nō
オフ=ō	*コフ=kō	*ソフ=sō	*トフ=tō	*ノフ=nō
ハウ=hō	マウ=mō	ヤウ=yō	ラウ=rō	ヲウ=ō
ハフ=hō	マフ=mō		ラフ=rō	
ヒウ=hyū	ミウ=myū		リウ=ryū	
ヒフ=hyū	ミフ=myū		リフ=ryū	
		ユウ=yū		
ヘウ=hyō	メウ=myō	エウ=yō	レウ=ryō	
ヘフ=hyō	メフ=myō	エフ=yō	レフ=ryō	
ホウ=hō	モウ=mō	ヨウ=yō	ロウ=rō	
*ホフ=hō	*モフ=mō		*ロフ=rō	

キヤ=kya	シヤ=sha	チヤ=cha	ニヤ=nya
キユ=kyu	シユ=shu	チユ=chu	ニユ=nyu
	シエ=she	チエ=che	
キヨ=kyo	シヨ=sho	チヨ=cho	ニヨ=nyo
クヮ=kwa (ka)			
ヒヤ=hya	ミヤ=mya	リヤ=rya	
ヒユ=hyu	ミユ=myu	リユ=ryu	
ヒヨ=hyo	ミヨ=myo	リヨ=ryo	

キヤウ=kyō	シヤウ=shō	チヤウ=chō	ニヤウ=nyō
キユウ=kyū	シユウ=shū	チユウ=chū	ニユウ=nyū
キヨウ=kyō	シヨウ=shō	チヨウ=chō	ニヨウ=nyō
ヒヤウ=hyō	ミヤウ=myō	リヤウ=ryō	
ヒユウ=hyū	ミユウ=myū	リユウ=ryū	
ヒヨウ=hyō*	ミヨウ=myō	リヨウ=ryō	

LIST OF THE

214 RADICALS CLASSIFIED ACCORDING TO THE NUMBER OF STROKES.

一	*Itsu, ichi.*	1
丨	*Kon, shi.*	2
丶	*Chu, to.*	3
丿	*Hetsu, etsu.*	4
乙	*Itsu, otsu.* (*Otsu-nyū*).	5
亅	*Ketsu, gochi.*	6
二	*Ji, ni.*	7
亠	*Tō, zu.* (*Nabe-buta*).	8
人	*Jin, nin.* (*Hito-gashira*). 亻 (*Nim-ben*).	9
儿	*Jin, nin.* (*Nin-nyū*).	10
入	*Jū, nyū.* (*Iri-gashira*).	11
八	*Hatsu, hachi.* (*Hachi-gashira*).	12
冂	*Kei, kyō.* (*Kei-gamae*).	13
冖	*Beki, myaku.* (*Wa-kammuri*).	14
冫	*Hyō, lō.* (*Ni-sui*).	15
几	*Ki.* (*Ki-nyū*).	16
凵	*Kan, kon.* (*Kan-gamae*).	17
刀	*Tō.* 刂 (*Rit:ō*).	18
力	*Ryoku, riki.*	19
勹	*Hō, hyō.* (*Hō-gamae, tsutsumi-gamae*).	20
匕	*Hi.*	21
匚	*Hō, bō.* (*Hako-gamae*).	22
匸	*Kei, gai.* (*Kei-gamae, kakushi-gamae*).	23
十	*Shū, jū.*	24

卜	*Boku.*	25
卩	*Setsu, sechi.* (*Setsu-zukuri*).	26
厂	*Kan.* (*Gan-dare*).	27
厶	*Shi.*	28
又	*Yū, u.*	29

Contracted Radicals.

(Written with two strokes).

亻-人
刂-刀
巳-已

口	*Kō, ku.* (*Kuchi-hen*).	30
口	*I.* (*Kuni-gamae*).	31
土	*To, tsu.* (*Tsuchi-hen*).	32
士	*Shi, ji.*	33
夂	*Chi.* (*Sui-nyū*).	34
夂	*Sui, shi.*	35
夕	*Seki, jaku.*	36
大	*Tai, dai.* (*Dai-gashira*).	37
女	*Jo, nyo.* (*Onna-ken*).	38
子	*Shi.* (*Ko-hen*).	39
宀	*Ben, men.* (*U-kammuri*).	40
寸	*Sun, sun.* (*Sun-zukuri*).	41
小	*Shō.*	42
尢	*Ō.* 允, 兀, 尢.	43
尸	*Shi.* (*Shikabane-dare*).	44
屮	*Tetsu, techi.*	45
山	*San, sen.* (*Yama-hen*).	46
巛	*Sen.* 川.	47
工	*Kō, ku.* (*Takumi-hen*).	48
己	*Ki, ko.*	49
巾	*Kin, kon.* (*Kim-ben*).	50
干	*Kan.*	51

三

幺	*Yō.* (*Yō-hen*).	52
广	*Gen, gon.* (*Ma-dare*).	53
廴	*In.* (*In-nyū*).	54
廾	*Kyō, ku.*	55
弋	*Yoku, eki.*	56
弓	*Kyū, ku.* (*Yumi-hen*).	57
彐	*Kei, kai.* 彑 ⺕ (*Kei-gashira*).	58
彡	*San, sen.* (*San-zukuri*).	59
彳	*Teki.* (*Gyō-nimben*).	60

Contracted Radicals.

兀–尢	
尢–尢	
川–巛	
⺕–彐	
忄–心	
扌–手	

氵–水		
犭–犬		
⺾–艸 (Four strokes).		
阝–邑		
阝–阜		
心	*Shin.* (*Shita-gokoro*). 小, 忄 (*Risshim-ben*).	61
戈	*Kwa.* (*Hoko-zukuri*).	62
戶	*Ko.* (*To-gashira*).	63
手	*Shū, shu.* 扌 (*Te-hen*).	64
支	*Shi.* (*Shi-nyū*).	65
攴	*Ho.* 攵 (*Boku-zukuri*).	66
文	*Bun, mon.* (*Bun-nyū*).	67
斗	*Tō, to.* (*To-zukuri*).	68
斤	*Kin, kon.* (*Ono-zukuri*).	69
方	*Hō.* (*Kata-ken*).	70

三

四

四

无	*Bu, mu.* 无	71
日	*Jitsu, nichi.* (*Hi-hen*).	72
曰	*Etsu, echi.* (*Hirabi*).	73
月	*Getsu, gwatsu.* (*Tsuki-hen*).	74
木	*Boku, moku.* (*Ki-hen*).	75
欠	*Ken, ketsu.* (*Fuku-zukuri*).	76
止	*Shi.*	77
歹	*Gatsu, gachi.* 歺 (*Katsu-hen*).	78
殳	*Shu, su.* (*Ru-mata*).	79
毋	*Bu, mu.*	80
比	*Hi, bi.*	81
毛	*Bō, mō.*	82
氏	*Shi, ji.*	83
气	*Ki, ke.*	84
水	*Sui.* (*Shita-mizu*). 氵 (*San-zui*).	85
火	*Kwa.* (*Hi-hen*). 灬 (*Rekkwa*).	86
爪	*Sō, shō.* 爫 (*Tsume-gashira*).	87
父	*Fu, ko.*	88
爻	*Kō, gyō.*	89
爿	*Shō, zō.* (*Shō-hen, hidari-kata*).	90
片	*Hen.* (*Kata-hen, migi-kata*).	91
牙	*Ga, ge.* (*Kiba-hen*).	92
牛	*Gyū, go.* 牜 (*Ushi-hen*).	93
犬	*Ken.* 犭 (*Kemono-hen*).	94

Contracted Radicals.

兊–亢

彑–彐

小–心

夂–攴

灬–火

爫–爪

四

牜－牛
王－玉
罒－网
冗－网
冈－网
耂－老
月－肉
艹－艸
艹－艸
辶－辵

五 玄 *Ken, gen.* 95

玉 *Gyoku, goku.* 96
王 (*Tama-hen*).

瓜 *Kwa, ke.* 97

瓦 *Gwa, ge.* 98

甘 *Kan, kon.* 99

生 *Sei, shō.* 100

用 *Yō, yu.* 101

田 *Den, ten.* 102
(*Ta-hen*).

疋 *Sho, so.* 103
(*Sho-nyū*).

疒 *Daku, nyaku.* 104
(*Yamai-dare*).

癶 *Hatsu, hachi.* 105
(*Hatsu-gashira*).

白 *Haku, byaku.* 106
(*Haku-hen*).

皮 *Hi, bi.* 107
(*Kegawa, kawa-hen*).

皿 *Bei, myō.* 108
(*Sara*).

目 *Boku, moku.* 109
(*Me-hen*).

矛 *Bō, mu.* 110
(*Hoko-hen*).

矢 *Shi.* 111
(*Ya-hen*).

石 *Seki, jaku.* 112
(*Ishi-hen*).

示 *Ki, shi.* 113
礻 (*Shimesu-hen*).

内 *Jū, nyū.* 114

五

五

禾 *Kwa.* (*Nogi-hen*). 115

穴 *Ketsu, kechi.* (*Ana-kammuri*). 116

立 *Ryū, ritsu.* (*Tatsu-hen*). 117

Contracted Radicals.

旡－无

歹－歹

氷－水

罒－网

衤－衣

六

竹 *Chiku, toku.* 竹 (*Take-kammuri*). 118

米 *Bei, mai.* (*Kome-hen*). 119

糸 *Beki, myaku.* (*Ito-hen*). 120

缶 *Fū, fu.* (*Hotogi*). 121

网 *Bō, mō.* (*Ami-gashira*). 122

罒, 冗, 冈. 罒, (*Me-gashira*).

羊 *Yō.* (*Hitsuji-hen*). 123

羽 *U, o.* (*Hane-kammuri*). 124

六

老 *Rō.* 耂 (*Oi-kammuri*). 125

而 *Ji, ni.* 126

耒 *Rai, re.* (*Suki-hen*). 127

耳 *Ji, ni.* (*Mimi-hen*). 128

聿 *Itsu, ichi.* 129

肉 *Jiku, niku.* 月 (*Niku-zuki*). 130

臣 *Shin, jin.* 131

自 *Shi, ji.* 132

至 *Shi.* 133

臼 *Kyū, gu.* 134

舌 *Zetsu, zechi.* 135

舛 *Sen.* 136

舟 *Shū, shu.* 137

艮 *Kon, gon.* 138

六

色 *Shoku, shiki.* 139

艸 *Sō.* 140
艹, 艸 (*Sōkō, Kusa-kammuri*).

虍 *Ko, ku.* 141
(*Tora-gashira*).

虫 *Ki.* 142
(*Mushi-hen*).

血 *Ketsu, kechi.* 143

行 *Kō, gyō.* 144
(*Yuki-gamae*).

衣 *I, e.* 145
衤 (*Koromo-hen*).

襾 *A, e.* 146
西 (*Ka-kammuri*).

Contracted Radical.

襾－西

七

見 *Ken, gen.* 147

角 *Kaku, koku.* 148
(*Tsuno-hen*).

言 *Gen, gon.* 149
(*Gom-ben*).

谷 *Koku.* 150
(*Tani-hen*).

豆 *Tō, zu.* 151
(*Mame-hen*).

豕 *Shi.* 152
(*Inoko-hen*).

七

豸 *Chi.* 153
(*Mujina-hen*).

貝 *Bai.* 154
(*Kai-hen*).

赤 *Seki, shaku.* 155

走 *Sō, su.* 156
(*Sō-nyū*).

足 *Shoku, soku.* 157
(*Ashi-hen*).

身 *Shin.* 158
(*Mi-hen*).

車 *Sha, se.* 159
(*Kuruma-hen*).

辛 *Shin.* 160

辰 *Shin, jin.* 161

辵 *Chaku.* 162
辶 (*Shin-nyū*).

邑 *Yū, ō.* 163
阝 (*Ōzato-hen*).

酉 *Yū, yu.* 164
(*Hiyomi-no-tori, koyomi-no-tori*).

釆 *Hen, ben.* 165
(*Nogome-hen*).

里 *Ri.* 166
(*Sato-hen*).

Contracted Radical.

長－長

八

金 *Kin, kon.* (*Kane-hen*). 167

長 *Chō, jō.* 長. 168

門 *Bon, mon.* (*Mon-gamae, kado-gamae*). 169

阜 *Fū, fu.* 阝 (*Kozato-hen*). 170

隶 *Tai, te.* 171

隹 *Sui.* (*Furu-tori*). 172

雨 *U, o.* (*Ame-kammuri*). 173

靑 *Sei, shō.* 174

非 *Hi.* 175

九

面 *Ben, men.* 176

革 *Kaku, kyaku.* (*Kawa-hen, tsukuri-gawa*). 177

韋 *I.* (*Nameshi-gawa*). 178

韭 *Kyū, ku.* (*Nira-hen*). 179

音 *In, on.* (*Oto-hen*). 180

頁 *Ketsu, geci.* (*Ōgai*). 181

風 *Fū, fu.* (*Fū-nyū*). 182 九

飛 *Hi.* 183

食 *Shoku, jiki.* 食 (*Shoku-hen*). 184

首 *Shū, shu.* 185

香 *Kyō, kō.* 186

馬 *Ba, me.* (*Uma-hen*). 187 十

骨 *Kotsu, kochi.* (*Hone-hen*). 188

高 *Kō.* 189

髟 *Hyō, fū.* (*Kami-gashira*). 190

鬥 *Tō, tsu.* (*Tatakai-gamae*). 191

鬯 *Chō.* 192

鬲 *Reki, ryaku.* 193

鬼 *Ki.* (*Ki-nyū*). 194

魚 *Gyo, go.* (*Uo-hen*). 195 十一

鳥 *Chō.* (*Tori-hen*). 196

十一

十二

十三

鹵	*Ro, ru.*	197
鹿	*Roku.* (*Shika hen*).	198
麥	*Baku, myaku.* (*Mugi-ken, Baku-nyū*).	199
麻	*Ba, ma.*	200
黃	*Kwō, ō.*	201
黍	*Sho, so.*	202
黑	*Koku.*	203
黹	*Chi.*	204
黽	*Bō, bin, myō.*	205
鼎	*Tei, ckō.*	206
鼓	*Ko, ku.*	207
鼠	*Sko, so.*	208
鼻	*Hi, bi.* (*Hana-ken*).	209
齊	*Sei, sai.*	210
齒	*Shi.* (*Ha-ken*).	211
龍	*Ryō, ryu.*	212
龜	*Ki.*	213
龠	*Yaku.*	214

十三

十四

十五十六

十七

6000

CHINESE CHARACTERS

CHINESE-JAPANESE-ENGLISH RADICAL ORDER.

一部 1 Stroke radical. 21 Characters.

一 イチ イツ *Hitotsu, hajime.* One, the beginning.

丁 チャウ テイ *Hinoto, tsuyoi, ataru, sakan.* The fourth calendar sign, fourth in order, D, $\frac{1}{30}$ of one *ri*, flourishing.

七 シチ シツ *Nanatsu.* Seven.

万 マン バン *Yorozu.* *ab. f.* 萬 Ten thousand, all.

丈 ヂャウ チャウ *Take, Jisshaku.* Ten *Shaku*, about 10 ft. Eng. measure, stature, quantity.

三 サン *Mitsu.* Three.

上 ジャウ シャウ *Kami, ue, noboru, agaru.* Above, high, superior, first, to ascend, send up.

下 ゲ カ *Shimo, shita, moto, kudaru.* Below, inferior, low, under, to descend, send down.

与 ヨ *Ataeru.* To give. *ab. f.* 與

不 フ *Zu, ina, sezu, arazu.* Not, negative verbal suffix.

丐 カツ カイ *Kou, ataeru.* To beg, bestow.

丑 チウ *Ushi.* The second zodiacal sign, [the ox.

且 シヨ シヤ *Katsu, karisome, mata, masa ni.* Again, moreover.

世 セ セイ *Yo.* The world, age, times.

丘 キウ *Oka.* A mound.

丙 ヘイ *Hinoe, akiraka.* The third calendar sign, third in order, C.

丕 ヒ *Ōinaru, hajime.* Large, the beginning.

両 リヤウ *Futatsu.* Two, both. *ab. f.* 兩

丞 ジヨウ *Tasukeru, tsugu, ukeru.* To help, join, receive.

所 ショ *Tokoro.* A place. *ab. f.* 所

並 ヘイ ヒヤウ *Narabu, awaseru.* To be arranged in a row, together with, to join. *ab. f.* 竝

二

丨部 1 Stroke radical. 7 Characters.

シ 丨 コン *Susumu, shirizoku.* To advance, retreat.

2 ○ コ 个 カ *Kazu.* An auxiliary numeral.

3 ○ 中 チウ *Naka, uchi, ataru.* Inside, center, to hit.

フウ 丰 ボウ *Kusashigeru, kaoyoi.* Bushy, a fair appearance.

4 丱 クワン *Agemaki, binzura.* The tufts of hair on the heads of children.

6 ○ 串 クワン *Tsuranuku, kushi.* To string together, a skewer.

7 丳 サン *Sashigushi.* A spit for roasting.

三

丶部 1 Stroke radical. 6 Characters.

ト 丶 チユ *Shirusu, tomoshibi no shin.* To mark, a point, wick.

2 ○ 丸 *Alt. f.* 丸

グワン 凡 クワン *Tama, marui, maru.* Round, a disc, a pill, used in the names of ships.

3 ○ 丹 タン *Akai, makoto.* Red, a pill, truth.

4 ○ ス 主 シユ *Nushi, aruji, omonaru, tsukasadoru.* A master, owner, principal, to rule.

丼 セイ *Domburi.* A bowl, the sound of falling into a well.

四

ノ部 1 Stroke radical. 12 Characters.

エツ ノ ヘツ *Migi ni modoru, hiku.* A stroke from right to left, to trail.

ヘ フツ *Hidari ni modoru, hiku.* A stroke from left to right, to trail.

ナイ 乃 ダイ *Sunawachi, nanji.* Namely, that is to say, you. ○

乂 カイ *Osamaru, kusakaru.* To be tranquilized, to cut grass.

ク 久 キウ *Hisashii, tōi.* A long time, lasting, far. 2 ○

之 シ *Kore, no, yuku.* This, of (genitive particle), to go. 3 ○

サク 乍 サ *Nagara, hajime, tachimachi ni.* While, the begining, suddenly. 4 ○

ウ 乎 コ *Ka, ya.* An interrogative particle. ○

ボフ 乏 *Toboshii, nai.* Poor, deficient, lacking. ○

ハン 豕 ギン *Narabitatsu, yojiru.* To stand in a row, to climb. 5

乖 クワイ *Somuku, tagau.* To oppose, disobey, differ.

ジヨウ 乘 *Noru, noboru, kakeru.* To ride, to get upon, to multiply. 9 ○

五

乙部 1 Stroke radical. *Otsu-nyū.* 8 Characters.

○ 乙 オツ イツ *Kinoto.* The second calendar sign, second in order, B.

○ 九 ク キウ *Kokonotsu.* Nine.

2 ○ 乞 コツ キツ *Kou.* To beg, request.

○ 也 ヤ *Nari.* Is, a verbal form used to complete a declaration.

6 ○ 乱 ラン *Midareru.* *ab. f.* 亂 To be thrown into confusion, to be in disorder.

7 ○ 乳 ニユ ニウ *Chichi.* Milk.

10 ○ 乾 ケン カン *Inui, kawaku, sora.* The north-west, to dry, the heavens.

12 ○ 亂 ラン *Midareru.* To be thrown into confusion, to be in disorder.

六 丿部 1 Stroke radical. 4 Characters.

丿 ゴチ ケツ *Kagi.* A hook.

○ 了 レウ *Satoru, owaru.* To understand, finish.

3 ○ 予 ヨ *Ware, ataeru.* I, one's self, to give.

7 ○ 事 ジ *Koto, tsukaeru, shiwaza.* A thing, deed, work, to manage, serve.

七 二部 2 Stroke radical. 12 Characters.

○ 二 ニ ジ *Futatsu.* Two.

○ 于 ウ *Oite, koko ni.* At, here, in.

2 ○ 云 ウン *Iu, iwaku.* To say, speak.

○ 互 ゴ *Tagai ni, kawarugawaru.* Mutually, alternately.

○ 五 ゴ *Itsutsu.* Five.

○ 井 セイ *I, ido.* A well.

4 ○ 亘 セン *Motomeru, shiku.* To seek, spread.

亙 コウ *Wataru, amaneku.* To cross over, universally.

5 ○ 况 キヤウ *Iwanya, koko ni.* Much more, here.

○ サ 些 シヤ *Sukoshi, sukunai, isasaka.* A little, a trifle.

6 ○ 亞 ア *Tsugi, tsugu, warui.* The next, to follow, bad, a mild degree (chem.).

亟 キヨク *Sumiyaka, shibashiba.* Quick, frequently.

八 亠部 2 Stroke radical. *Nabe-buta.* 15 Characters.

ツ 亠 トウ *Futa.* A cover.

○ マウ 亡 バウ *Horobiru, ushinau, nigeru, shinu.* To be destroyed, lose, flee away, die.

2 亢 カウ *Tsuyoi, takaburu, ataru.* Strong, to be proud, to contend against.

卩 厂 ム 又

ト

勹 匕 匚 匸 十

力

儿 凵 刀

冖 冫

儿 入 八 冂

人

二 亠

4 0 交 カウ *Majiwaru, tagai ni.* To associate with, mutually.

0 亥 ガイ カイ *I.* The hog, the twelfth zodiacal sign.

0 亦 エキ *Mata.* Again, moreover.

5 0 亨 キャウ カウ ハウ *Tōru, niru.* To pass through, boil.

亢 クワウ *Equiv.* 兢

6 0 享 キャウ *Ukeru, matsuru.* To receive, to worship.

0 京 キャウ ケイ *Miyako.* A capital city.

7 0 亮 リャウ *Makoto, akiraka.* True, distinct, clear.

亭 テイ *Chin, hatagoya, todomaru.* An arbor, a small dwelling, to stop, lodge.

京 キャウ ケイ *Miyako.* A capital. *Equiv.* 京

11 亹 ダン *Makoto, ōinaru.* True, large.

19 亹 ビ *Tsutomeru, uruwashii.* To labor, beautiful.

九 **人部** 2 Stroke radical. *Hito-gashira.* 亻 *Nim-ben.* 227 Characters.

---

0 人 ニン ジン *Hito, tami.* A man, person, the people.

2 0 仁 ニン ジン *Itsukushimu, awaremu, nasake.* To love, pity, humanity.

2 0 仄 ソク *Katamuku, iyashii, honoka ni.* To lean to one side, mean, low, faintly.

0 仇 キウ *Ada, kataki.* An enemy.

0 今 ヨン キン *Ima.* Now.

0 介 カイ *Tasukeru, hasamaru.* To help, to be in straits, a shell, to introduce.

0 仍 ジョウ *Nao, yoru.* Therefore, yet, to depend upon.

0 仏 ボチ ブツ *Hotoke.* Buddha. *Equiv.* 佛

仕 ジフ シ *Tō, tsukau.* Ten, to use (a household utensil).

仂 リョク *Amari, tsutomeru.* Too much, to labor.

仆 フ *Taoru, fusu.* To roll over, lie down.

3 0 仕 シ *Tsukaeru, tsukamatsuru.* To serve (respectfully), do.

0 他 タ *Hoka.* Other, another.

0 付 フ *Tsuku, tsukeru, ataeru.* To adhere to, apply, give.

0 仙 セン *Yamabito.* A hermit, one cent (U.S.)

0 仝 ドウ *Onaji.* The same. *Equiv.* 同

0 代 ダイ タイ *Yo, kawaru, kawari.* Generation, age, to substitute, a representative.

3 ○ リヤウ 令 レイ *Nori, okite, ōse.*
A rule, law, command.

○ 以 イ *Motte, mochiiru.*
By, on account of, with, to use.

仔 シ *Taeru, katsu.*
To endure, conquer.

ギヤウ 仗 *Yoru, tsue.*
To depend on, a cane.

仞 ジン *Hiro.*
A fathom (about 5 feet).

仟 セン *Osa.*
A chief (of one thousand).

仡 キツ *Isamashii, takeshii, takai.*
Bold, brave, high.

ボン 仉 ハン *Karui, karogaroshii.*
Light, trifling, rash.

4 ○ ガウ 仰 ギヤウ *Aogu, miageru, ōse.*
To respect, to look up to, a command.

○ 仲 チウ *Naka, tsugi, dai ni.*
The middle, the next, the second.

○ 件 ケン *Wakatsu, kudan.*
To divide, above mentioned, affair.

○ ニン 任 ジン *Tsutome, seme, makaseru. taeru.*
Duty, responsibility, to entrust, endure.

○ 企 キ *Kuwadateru, nozomu.*
To plan, plot, expect.

○ 伊 イ *Kare, kore, tada.*
That, this, only.

○ ギ 伎 キ *Waza, hataraki, takumi.*
Deed, work, skillful.

4 ○ 休 キウ *Yasumu, yoi.*
To rest, good.

○ 伏 フク *Fusu, kakureru.*
To lie down, to be concealed.

○ 伐 バツ *Utsu, kiru.*
To strike, cut, wage war.

伏 ケン *Akubi.*
A yawn.

伜 エウ *Yowai.*
Weak, frail.

ボウ 仿 ハウ *Tatazumu, samayou.*
To stand still, wander about, to go astray.

伃 ヨ *Uruwashii, utsukushii.*
Beautiful, lovely.

伉 カウ *Tagui, aite, naraberu.*
A class, a partner, to arrange in a row.

伍 ゴ *Itsutsu, kumi, nakama, narabu.*
Five, a class, a companion, coterie, to stand in a row.

伋 キフ *Itsuwaru.*
To tell a lie.

セウ 沙 サウ、ベウ *Odoroku, sukunai, chiisai.*
To fear, few, small.

仳 ヒ *Wakareru, minikui, oyobu.*
To separate, ugly, to reach.

伶 カイ *Ōinaru, yoi.*
Large, good.

优 タン *Todomaru, sagegami.*
To stop, long hair.

タイ 体 テイ *Karada, katachi.*
Body, person, appearance. *ab. f.* 體 5 ○

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伯 ハク *Osa, kashira, oji.* A chief, the head, a parent's elder brother, a count.

伴 バン ハン *Tomo, tomonau.* A companion, to accompany.

伸 シン *Noberu, nobiru.* To stretch.

伺 シ *Ukagau* To visit, enquire, spy.

似 ジ *Niru, shimesu, maneru.* To resemble, show, to mimic.

伽 カ *Togi, nasubi.* A nurse, attendant, eggplant. *Equiv.* 茄

佃 デン *Tsukuda, tsukurida, tagayasu, karu* A rice field, to till, hunt.

但 タン ダン *Tada, tadashi.* But, however, only.

佇 チョ *Tatazumu.* To stand still.

位 イ *Kurai.* Rank, grade, position, degree.

低 テイ *Hikui.* Low.

住 ジュウ *Sumu, todomaru.* To dwell, stay.

佐 サ *Tasukeru.* To save, assist.

何 カ *Nani, izure.* What, now, why, where.

余 ヨ *Ware, amari.* I, my, the remainder, too, more than. *Equiv.* 餘

佛 ブツ ボチ *Hotoke.* Buddha, France.

作 サク サ *Nasu, tsukuru.* To perform, make, build.

佈 フ *Amaneku, shiku.* Everywhere, to spread.

佞 ネイ *Omoneru, hetsurau.* To flatter, artful.

俶 シュク *Tsuyoi, chikara wo awaseru.* Strong, to unite strength.

俔 ケン *Ōi, moromoro, tsuyoi.* Many, all, strong.

估 コ *Mitsugi, atai, uru, kau.* Tax, price, to sell, buy.

伶 レイ リョウ *Nagusameru, moteasobu.* To comfort, play with.

俾 ヒ ヘイ *Seshimeru, shitagau.* To cause to do, follow.

佁 イ *Susumazu, shirizoku, todokōru.* To stand still, withdraw, to be impeded.

征 セイ ショウ *Osoreru, awatadashii.* To respectfully fear, flurried.

侏 シュ チュ *Koetaru katachi.* Fleshy, stout.

佑 ユウ *Tasukeru, saiwai.* To save, help, blessing.

佚 イツ *Tanoshimu, yasuraka.* To delight in, enjoy, tranquil.

佗 タ *Hoka, yokoshima.* Other, wayward.

6 ○ 佩 ハイ *Obiru, haku.* To wear, gird on.

○ 佯 ヤウ *Itsuwaru, azamukeru.* To lie, deceive.

○ 佳 カ *Yoi, uruwashii.* Good, beautiful, delicious.

○ ヒヤウ 併 ヘイ *Equiv.* 倂

○ 使 シ *Tsukai, tsukau,-seshimeru.* A messenger, to employ, to cause to do.

○ 來 ヲイ *Kitaru, kuru.* To come, arrive, next.

○ 例 レイ *Tameshi, tatoe, narawashi.* A precedent, example, kind, custom.

○ ジ 侍 *Haberu, saburau, samurai.* To attend upon, serve, a knight.

○ ク 供 キヨウ *Sonaeru, tomo.* To offer, supply, a companion.

○ ヱ 依 イ *Yoru.* To depend upon, according to, by.

○ 佞 ネイ *Omoneru, hetsurau.* To flatter, artful. *Com. f.* 佞

佻 テウ *Nusumu, sonemu, karugarushii.* To steal, envy, trifling.

佼 カウ *Uruwashii, midarigawashii.* Beautiful, obscene.

侏 シユ *Hikui hito, issumbōshi.* A short man, dwarf.

ム 侔 ボウ *Sorou, onaji, tsuyoi.* To agree, the same, strong.

6 佶 キツ *Tadashii, sukoyaka, sakan.* Just, healthy, vigorous.

佾 イツ *Mai no gyōretsu.* A procession of dancers.

ソク 佩 シク *Kagamaru, chijimaru.* To be bent, shrunken.

佸 クワツ *Au, atsumaru.* To meet, assemble.

侃 カン *Tadashii, tsuyoi.* Just, strong.

侇 イ *Tomogara, hitoshii.* Fellows, equal.

侑 イウ *Tasukeru, mukuiru.* To help, to reward.

侗 トウ *Oroka.* Stupid, ignorant.

侈 シ *Ogoru.* To be extravagant, profuse.

ジユン 侚 *Shitagau.* To follow, be in order.

7 ○ 侮 ブ *Anadoru.* To despise, mock.

○ 侯 コウ *Kimi, ukagau.* A lord, marquis, to enquire after.

○ 侵 シン *Okasu, sokonau.* To violate.

○ ヒン 便 ベン *Tayori, tsugō no yoi.* Good tidings, news, convenient.

○ 係 ケイ *Kakawaru, tsunagu.* To concern, relate to, bind.

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促 ソク *Unagasu, semaru.* To urge, dun, press upon.

俄 ガ *Niwaka ni.* Suddenly.

俊 シュン *Sugureru, toshi.* To excel, eminent, smart.

俗 ゾク *Narawashi, iyashii.* A custom, mean, vulgar, secular.

俘 フ *Toriko.* A captive.

保 ホ ホウ *Tamotsu, yasunzuru.* To protect, preserve, to be contented.

俟 シ *Matsu.* To wait.

俠 キョウ *Otokodate.* A helper of the oppressed.

信 シン *Makoto, otozure, noberu.* Truth, faith, tidings, to tell.

俑 ヨウ *Hitokata, ningyō, hajime.* A statue, image, the first instance.

俛 ベン メン *Fusu, utsumuku, tsutomeru.* To lie down, face down, labor, exert one's self.

俔 ケン *Warabe, kodomo, yoi.* A child, good.

俅 キュウ *Tsutsushimu.* To reverence.

俥 *Jinrikisha.*

俎 ソ *Manaita.* A chopping board.

侶 リョ *Tomogara, tsure.* A coterie, companions, fellows.

俔 ケン *Tatoe, ukagau.* Illustration, example, to spy.

俚 リ *Iyashii.* Common, rustic.

俤 *Omokage, kaotsuki.* Face, figure.

修 シュウ シュ *Osameru, tsukurou, totonou.* To practice, repair, be arranged.

俯 フ *Fusu, utsumuku.* To look down, to bow the head.

俱 グ *Mina, tomo ni.* All, together.

俳 ハイ *Tawamure.* Sport, play.

俵 ヒョウ *Tawara.* A straw bag.

俸 ホウ ブ *Tamamono, fuchi.* Salary, rations.

倉 ソウ *Kura.* A godown, storehouse.

個 カ コ *Kazu.* *Com. f.* 箇 An auxiliary numeral.

倍 バイ *Masu* To increase, multiply.

倒 トウ *Taoreru, sakashima.* To fall over, upside down.

借 シャク *Karu, kari ni.* To borrow, rent, temporarily.

8 ○ 倦 ケン *Umu, akiru.* To be tired of.

○ 倫 リン *Nori, sujimichi, tomogara.* A rule, regulation, principle, coterie.

○ 候 コウ *Sōrō, ukagau, shirushi.* To be (an auxiliary verb), to spy, enquire, a sign.

俾 ヒヽヘイ *Masu,-seshimeru, niramu.* To increase, cause to do, glare at.

倏 シユク *Tachimachi, sumiyaka.* Immediately, quickly.

倡 シヤウ *Yūgei, yawaragu.* Light accomplishments, to harmonize.

ク 倥 コウ *Oroka, isogashii.* Foolish, busy.

倨 キヨ *Ogoru.* To be proud.

倩 セン *Utsukushii, yatou, tsuratsu-ra,* Beautiful, to hire, thoroly.

倅 サイ *Segare, soeru.* A son (one's own), to add to.

俺 エン *Ware, ōinaru.* I, great.

倔 クツ *Kowai, tsuyoi.* Stiff, strong.

俶 シユク *Hajime, nasu, sugureru.* The beginning, to do, excellent.

倀 チヤウ *Kuruu, taoreru.* To be insane, to fall over.

モン 們 ボン *Futoru, koeru, tomogara.* To be fat, plump, a sign of the plural.

倖 カウ *Saiwai, magure-zaiwai.* Blessed, happy, luck. 8

ビヤウ 併 ヘイ *Naraberu, awaseru.* To be arranged in order, to join.

倆 リヤウ *Takumi, waza.* Skill, ability, a deed.

倚 イ *Yoru, katayoru.* To incline, rely on.

バウ 倣 ハウ *Narau.* To imitate, study.

値 チ *Au, ataru, atai.* To meet, value price.

チヤク 倜 テキ *Ōkii, hanayaka.* Grand, gay.

ワ 倭 井 *Yamato.* Japan.

ケ 假 カ *Kari.* Temporary. 9 ○

偉 井 *Ōinaru.* Large, admirable. ○

偏 ヘン *Katayoru, hitoe ni.* To incline, be partial, earnestly. ○

偖 シヤ *Sate.* Well, so then, now. ○

做 サ *Nasu, tsukuru.* To perform, do, make. ○

停 テイ *Todomaru.* To stop, stay. ○

健 ケン *Takeshii, sukoyaka, tsuyoi.* Brave, healthy, strong. ○

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9 ○ 側 ソク *Soba, katawara.* The side, one side.

○ 偶 グウ *Tamatama, au.* Occasionally, to agree, even (number).

惚 ソウ *Kurushimu, isogashii.* To suffer, busy.

偸 トウ *Nusumu, karogaroshii, tyashikumo.* To steal, trifling, at all.

偃 エン *Fusu, nabiku.* To lie down, bend over.

ヒキ 偪 ヒョク *Semaru.* To press on.

偲 シ *Hagemu, tsutomeru.* To strive, to be diligent.

ゲ 偈 ケツ *Takeshii.* Valiant, brave.

偕 カイ *Tomo ni.* With, together.

偵 テイ *Ukagau, saguru.* To enquire after, spy, search.

10 ○ ホ 傅 フ *Kashizuku, tasukeru, mori.* To wait on, assist, a nurse.

○ ボウ 傍 ハウ *Katawara, tsukuri.* The side, the phonetic.

○ 傑 ケツ *Sugureru, hiideru.* To excel.

○ 傘 サン *Karakasa.* An umbrella (Japanese).

○ ビ 備 *Sonaeru.* To prepare, offer.

傲 ガウ *Anadoru, ogoru.* To disdain, be proud. 10

傀 クワイ *Ōinaru, sakan.* Large, flourishing.

倣 カウ *Katadoru, narau.* To model after, imitate.

催 サイ *Moyōsu, unagasu.* To organize, prepare, urge. 11 ○

傭 ヨウ *Yatou, tsukau.* To employ. ○

傳 デン *Tsutaeru, ichidaiki.* To transmit, hand on, a biography. ○

債 サイ *Oime, kariru.* A debt, loan, to borrow. ○

傷 シャウ *Itamu, kizutsuku, kizu.* To hurt, injure, a wound. ○

傾 ケイ *Katamuku.* To incline to one side. ○

僅 キン *Wazuka, hotondo.* A little, almost. ○

働 ドウ *Hataraku.* To work, labor. ○

僂 ロウ *Semushi, kagamu.* A hunch-back, to crouch.

僉 セン *Mina, kotogotoku.* All, entirely.

傴 ウ *Kagamu, semushi.* To bend, a hunch-back.

僞 ギ *Itsuwari, nise.* A lie, counterfeit. 12 ○

12 ○ 像 ザウ *Katachi, katadoru.* An image, to shape like.

○ 僕 ボク *Shimobe, ware.* A servant, I.

○ 僧 ソウ *Bōzu.* A Buddhist priest.

僑 ケウ *Yadori, takai.* A stopping place, high.

僦 シウ *Yatou.* To hire.

僮 ドウ *Warawa, shimobe.* A child, servant.

僖 キ *Yorokobu, tanoshimu.* To rejoice, be glad.

僥 ゲウ *Motomeru, saiwai.* To seek, desire, lucky.

僚 レウ *Tomo.* A companion, colleague.

13 ○ 價 カ *Atai, neuchi, nedan.* Value, price.

○ 僻 ヘキ *Katayoru, higamu, kuse.* To be prejudiced, a bad habit.

○ 億 オク *Hakaru.* One hundred million, to measure.

○ 儀 ギ *Nori, yoi, katachi.* A rule, ceremony, good, appearance.

○ 儉 ケン *Tsuzumayaka.* Economical.

僵 キヤウ *Taoreru, fusu.* To fall over, lie down.

13 儆 ケイ *Imashimeru.* To admonish.

儂 ノウ *Ware, kare, hito.* I, he, others.

14 ○ 儒 ジユ *Monoshiri.* A scholar, Confucianist.

○ 儘 ジン *Mina, mama.* All, condition.

僭 セン *Norikoeru, midasu.* To usurp, confuse.

儔 チウ *Tomogara, nakama.* A coterie, fellowship.

儕 セイ サイ *Nakama, tagui, shitoshii.* A company, sort, alike.

15 ○ 優 イウ *Yasashii, masaru, sugureru, yutaka.* Mild, to be superior, abundant.

○ 償 シヤウ *Tsukunou.* To compensate, redeem.

儡 ライ *Ayatsuri-ningyō.* A puppet.

16 ○ 儲 チヨ *Takuwaeru, mōkeru.* To lay up, earn (money).

19 儷 レイ *Narabu, fūfu.* To be aligned, man and wife.

ナ 儺 ダ *Utsukushii, oni-yarai.* Beautiful, driving out devils.

20 儼 ゲン *Ogosoka, tsutsushimu.* Solemn, to reverence.

儻 タウ *Sugureru, moshi, iyashikumo.* Excellent, if, at all.

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儿部 2 Stroke radical. *Nin-nyū.* 17 Characters.

ニン ジン 儿 *Hito.* Man.

ボツ 兀 *Hagetaru.* Bald.

2 ゲン ガン 元 *Moto, hajime, kashira.* Origin, beginning, head.

イン 允 *Makoto, yurusu, ataru.* True, to grant, conform.

3 キョウ ケイ 兄 *Ani.* An elder brother.

4 ジュウ 充 *Michiru, ategau.* To fill, complete, apportion.

テツ 兆 *Kizashi.* A sign, omen, a billion.

セン 先 *Saki, mazu, sakinzuru.* Front, before, well, past, to go first.

コウ 光 *Hikari, terasu.* Light, to shine.

キョウ 兇 *Ashii, wazawai, arai.* Evil, misfortune, wild.

5 コク 克 *Katsu, yokusuru.* To conquer, be able.

メン ベン 免 *Manukareru, yurusu.* To escape, exempt, permit.

ダツ ダイ 兌 *Yorokobu, kaeru.* To rejoice, exchange.

ト 兎 *Usagi.* A rabbit, hare. *Com. f.* 兔

ジ =兒 *Ko, chigo.* Child, infant. *Com.* 児 6

トウ 兜 *Kabuto.* A helmet. 9

キョウ 兢 *Kisou, osoreru, tsuyoi.* To compete, fear, strong. 12

入部 2 Stroke radical. *Iri-gashira.* 5 Characters.

ニュウ ジュ 入 *Iru, ireru.* To enter, put in.

ナイ ダイ 内 *Uchi, iru, ireru.* Inside, among, to enter, put in. 2

セン 全 *Mattai, mattaku.* Whole, complete, perfect. 4

リョウ 兩 *Futatsu.* Two, both, a *tael.* 6

ニュウ 兪 *Shikari, iyoiyo.* Yes, more and more. 7

八部 2 Stroke radical. *Hachi-gashira.* 10 Characters.

ハチ ハツ 八 *Yatsu.* Eight.

コウ 公 *Ōyake, kimi.* The public, a prince. 2

ロク リク 六 *Mutsu.* Six.

キョウ 共 *Tomo ni, mina, awaseru.* Together, all, to unite. 4

ヒョウ ヘイ 兵 *Tsuwamono.* A soldier, troops. 5

6 ○ 具 ゲ *Sonaeru, utsuwa, tsubusa ni.* To provide, offer, utensils, minutely.

○ 其 キ *Sono, sore.* That, yonder.

○ 典 テン *Tsukasadoru, nori.* To manage, rule, records

8 ○ 兼 ケン *Kaneru, kanete.* To discharge two functions simultaneously, previously.

14 ○ 冀 キ *Koinegau.* To entreat.

一三 冂部 2 Stroke radical. *Kei-gamae.* 7 Characters.

キヤウ 冂 ケイ *Tōi, ōu, sakai.* Far, to cover, a border.

3 ○ サツ 册 サク *Fumi, kakitsuke.* A volume, ticket, check.

4 ○ 再 サイ *Mata, futatabi.* Again, moreover, twice.

5 冏 ケイ *Hikaru, akiraka.* To shine, clear.

7 ○ モウ 冒 バウ *Okasu, ōu, musaboru.* To dare, cover, transgress, covet. *Inc.* 冒

冑 チウ *Kabuto.* A helmet.

9 メン 冕 ベン *Kammuri.* A crown.

一四 冖部 2 Stroke radical. *Wa-kammuri.* 7 Characters.

ミヤク 冖 ベキ *Ōu, tsutsumu.* To cover, wrap up.

2 冗 ジヨウ *Muda, amaru.* *Cor.* 冗 In vain, to be superfluous.

7 ○ 冠 クワン *Kammuri, kaburu.* A head covering, crown, to cover over.

8 ○ ミヤウ 冥 メイ *Kurai, fukai, yomi, kasuka.* Dark, deep, the under world.

チユ 冢 チヨウ *Tsuka, ōinaru.* A mound, great.

チン 冤 エン *Mageru, kagamu, mujitsu no tsumi.* To bend, stoop, a false accusation.

9 ○ フ 冨 フウ *Tomi, tomu.* *Equiv.* 富 Riches, to be rich.

一五 冫部 2 Stroke radical. *Ni-sui.* 17 Characters.

ホウ 冫 ヒヨウ *Kōru, kōri.* To freeze, ice.

3 ○ 冬 トウ *Fuyu.* Winter.

4 ○ 冲 チウ *Itokenai, noboru.* Young, to rise.

ゴ 冱 *Hieru, kōru, samui.* To chill, freeze, cold.

冰 ヒヨウ *Kōri, kōru.* Ice, to freeze. *Ab.* 氷

決 *com. f.* 決, 況 *com. f.* 況, 凉 *com. f.* 涼, 減 *com. f.* 減. 凄=淒.

5 ○ リヤウ 冷 レイ *Hiyayaka, suzushii, tsumetai.* Cold, cool.

冶 ヤ *Kitau, iru.* To forge, cast.

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6 **冽** レツ *Hiyayaka, hageshii, samui.* Chilly, severe, cold.

8 **涼** リヤウ *Suzushii.* Cool, refreshing.

准 ジユン *Nori, hitoshiku suru.* A rule, to make like, imitate. *Com. f.* 準

凍 トウ *Suzushii, kōru.* Cool, refreshing, to freeze.

凌 リヤウ *Shinogu, kōri.* To face, endure, supersede, iec.

凋 テウ *Shibomu, karu, kajikeru.* To wilt, be benumbed.

凅 コ *Tojiru, kōru.* To close, freeze.

13 **凜** リン *Hageshii, samui.* Severe, awesome, cold.

14 **凝** ギヨウ *Koru, katamaru.* To be absorbed in, to harden, congeal.

凞 キ *Yawaragu.* To be harmonious.

几部 2 Stroke radical. *Ki-nyū.* 10 Characters.

几 キ *Tsukue.* A low table, bench.

凡 ハン *Oyoso, subete, mina.* Mostly, about, all, common.

3 **凧** *Tako.* A kite.

4 **凩** *Kogarashi.* An autumn wind.

4 **凪** *Nagi, nagu.* Calmness, calm, to calm down.

6 **凭** ヒヨウ *Yoru, motareru.* To depend on, lean on.

9 **凰** クワウ ワウ *Tori no na.* A fabulous bird.

10 **凱** ガイ *Yoi, tanoshimu, kachidoki.* Good, to rejoice, a shout of victory.

12 **凳** トウ *Koshikake.* A bench, stool.

凴 ヒヨウ *Yoru, motareru.* To lean or depend on.

凵部 2 Stroke radical, *Kan-gamae.* 6 Characters.

ヨン **凵** カン *Akubi, iremono.* A yawn, to open the mouth, a receptacle.

2 **凶** キヨウ *Warui, wazawai.* Evil, misfortune.

3 **出** シユツ スイ *Deru, dasu.* To go out, send out, put out.

凸 トツ *Nakadaka.* Convex.

凹 アフ *Nakabiku.* Concave.

6 **函** カン *Hako.* A box.

刀部 2 Stroke radical. 刂 *Rittō.* 60 Characters.

刀 タウ *Katana.* A sword.

ニン 刃 ジン *Yaiba, ha.* *Com.* 又
A sword, weapon, blade.

2 0 サイ 切 セツ *Kiru, saku, shikiri ni.*
To cut, divide, constantly.

0 ブン 分 フン *Wakatsu, wakaru.*
To part, share, divide, understand, a minute.

0 刈 カイ *Karu.*
To reap, cut.

3 0 刊 カン *Kezuru, kiru, kizamu.*
To cut, carve, engrave, print, publish.

4 0 ギャウ 刑 ケイ *Nori, shioki, tsumisuru.*
A rule, punishment, to condemn.

0 列 レツ *Tsuranaru, narabu.*
Rank, order, to be arranged in a row.

刎 フン *Kiru, kubihaneru.*
To cut, behead.

刔 ケツ *Horu, eguru, kujiru.*
To dig, scoop out, gouge.

5 0 初 シヨ *Hajime, mot o.*
The beginning, origin.

0 メン 判 ハン *Wakatsu, sadameru.*
A seal, stamp, to divide, judge, determine.

0 利 リ *Tsugō yoi, mōkeru.*
Interest, profit, to gain.

0 別 ベツ *Wakareru, hanareru.*
Another, to separate, differ, divide, distinguish.

コフ 刦 ケフ *Obiyakasu, kasumeru.*
To threaten, plunder.

刪 サン *Kezuru, nozoku.*
To scrape off, revise.

6 0 セキ 刺 シ *Sasu, korosu, nafuda.*
To stick, stab, kill, slander, a visiting card.

到 タウ *Itaru, todoku.*
To reach, arrive.

制 セイ *Nori, tomeru, sadameru, osameru.*
A rule, uniform, fixed, to govern, stop.

券 ケン *Tegata, warifu.*
A deed, note, certificate, tally, ticket.

刷 サツ *Harau, suru.*
To clear away, print, rub.

刻 コク *Kizamu, kiru, mugoi.*
To carve, engrave, a period of time, cruel.

刮 クワツ *Kezuru, suru.*
To scrape, rub.

セチ 刹 サツ *Hashira, tera.*
A pillar, Buddhist temple.

刳 コ、コウ *Eguru, saku, wakatsu.*
To scoop out, split.

7 0 剃 テイ *Soru.*
To shave.

0 則 ソク *Nori, sunawachi.*
A rule, that is to say, namely.

0 セウ 削 サク *Kezuru.*
To scrape, cut off, take away.

0 ゼン 前 セン *Mae, saki, susumu.*
Before, the front, former, to advance.

キャウ 剄 ケイ *Kubihaneru, kubikiru.*
To behead.

剉 ザ *Kizamu, kiru.*
To carve, cut.

7 **剋** コク *Korosu, katsu.* To kill, conquer.

刺 ラツ *Modoru.* To return, the sound of splashing.

8 **剖** ホウ *Wakatsu, saku.* To tear asunder, divide, dissect.

0 **剛** カウ、ガウ *Kowai, katai, tsuyoi.* Hard, strong, valiant.

0 **剝** ハク *Hagu, muku, kezuru.* To flay, skin, peel, deprive of.

剔 テキ、テイ *Kiru, hone wo toku.* To cut, dissect, scoop out.

剞 キ *Horimono wo suru kogata-* A curved chisel. [*na.*

剛 テウ *Chiribamu.* To carve.

剋 ソン、メイ、リヤク *Kezuru, eguru.* To shave, gouge.

剋 *Irezumi.* Tatooing.

9 0 **剩** ジヨウ *Amaru, amatusae.* To exceed, be left over, in addition.

0 **副** フク *Sou, tasukeru.* To go along with, assist, vice-(in official titles).

剪 セン *Kiru.* To cut.

10 0 **割** カツ *Saku, waru, sokonau, wari.* To tear, divide, injure, share, percentage.

苅 ガフ、サツ *Kama, todomaru.* A sickle, to halt, to be stationed.

創 サウ *Kizutsukeru, kizu, hajime.* To wound, a wound, the beginning. 10

剴 ガイ *Suru, kiru, kama.* To rub, cut, a sickle.

剸 ドン、セン *Kiru, kizamu.* To cut, carve. 11

剿 セウ、サウ *Korosu, toru.* To kill, take.

剽 ヘウ *Hagu, kiru, obiyakasu.* To flay, cut, threaten.

劃 クワク *Kagiru, wakeru, kizamu.* To limit, divide, mince. 12

劇 ゲキ *Hanahadashii, hageshii.* Exceeding, extreme, violent. 13 0

劍 ケン *Tsurugi.* A sword. *Equiv.* 劒 0

劈 ヘキ *Yaburu, saku.* To break, tear.

劉 リウ *Masakari, korosu.* A broad axe, to kill.

ザイ **劑** セイ *Mazeawaseru, totonoeru, kusuri.* To compound, to adjust, medicine. 14 0

劓 ギ *Hanagiru.* To slash the nose.

劘 サン *Kiru, kezuru.* To cut, scrape. 17

劗 サン、セン *Kiru.* To cut. 19

力部 2 Stroke radical. 34 Characters.

○ リキ 力 リヨク *Chikara, tsutomeru.* Strength, power, force, to exert one's powers.

3 ○ 加 カ *Kuwaeru, masu.* To increase.

○ ク 功 コウ *Isaoshi, waza.* Merit, ability, efficiency, [work.

4 ○ 劦 ケフ *Awaseru, tsutomeru.* To unite, endeavor.

○ 劣 レツ *Otoru.* To be inferior.

5 ○ ジヨ 助 *Tasukeru, suke.* To rescue, assistance.

○ 努 ド *Tsutomeru.* To exert one's self, labor.

劬 ク *Tsutomeru, tsukareru.* To labor, be weary.

ゴフ 劫 ケフ *Obiyakasu, kasumeru.* To threaten, take by force.

6 ○ 効 カウ *Shirushi, isao, narau.* Effect, result, merit, to imitate. *Equiv.* 效

ガイ 劾 *Tsumi wo kiwameru, tsutomeru.* To investigate crime, to labor.

7 ○ 勉 ベン *Tsutomeru, hagemu.* To labor, exert one's self, exhort.

○ 勇 ユウ *Isamu, isamashii.* To be emboldened, brave.

○ 勅 チヨク *Mikotonori.* An imperial decree.

勃 ボツ *Niwaka ni, okoru.* Suddenly, to rise.

勁 ケイ *Tsuyoi, katai.* Strong, hard. 7

勑 ライ *Itawaru, negirau.* To sympathize with, entertain, return thanks for. 8

ドウ 動 *Ugoku, hataraku.* To move, work. 9 ○

ム 務 *Tsutome, tsutomeru.* Service, business, to labor. ○

勘 カン *Kangaeru, shiraberu, sadameru.* To consider, examine, [settle. ○

勒 ロク *Kutsuwa, osaeru, kizamu.* A bridle, to restrain, carve.

勗 キヨク *Tsutomeru.* To strive, toil.

勞 ラウ *Hataraku, itawaru, tsukareru.* To work, pity, care for, to be weary. 10 ○

勝 シヨウ *Katsu, taeru, masaru, sugureru,* To conquer, endure, excel, surpass. ○

募 ボ *Tsunoru, motomeru.* To raise, levy, collect. 11 ○

ゴン 勤 キン *Tsutomeru, hataraku, nengoro.* To work, labor, kind. ○

セ 勢 セイ *Ikioi, arisama.* Power, strength, force, condition. ○

勠 リク *Awaseru.* To unite, co-operate.

勲 ヘウ *Obiyakasu, kasumeru.* To threaten, plunder.

シヤク 勣 セキ *Isaoshi, waza, tsutomeru.* Merit, a deed, to labor.

卩 厂 ム 又

ト

勹 匕 匚 匸 十

力

11 勤 サン ヒツ *Itawaru, tsukareru.* To pity, be weary.

14 動 ○ クヮン *Isaoshi.* Merit, order of merit.

15 勵 ○ レイ *Hagemu, tsutomeru, susumeru.* To strive, work diligently, encourage, urge.

17 勸 クヮン *Susumeru, tasukeru.* To recommend, encourage, help, labor.

勹部 二〇

2 Stroke radical. *Hō-gamae.* 10 Characters.

ヘン ハウ 勹 *Tsutsumu.* To wrap up.

○ シャク 勺 *Shaku.* A measure of capacity.

2 ○ 匁 *Momme.* A measure of weight, $\frac{1}{8}$ of one ounce.

○ モチ ブツ 勿 *Nakare.* Do not, not.

イン キン 匀 *Hitoshii, amaneku, sukunai.* Equal, everywhere, few.

3 ○ ヘン ハウ 包 *Tsutsumu.* To wrap up, envelope.

4 キョウ 匈 *Mune, sawagu.* The breast, to be agitated.

7 ○ ホ 匍 *Hau.* To crawl.

8 ホクフク 匐 *Harabau.* To lie, or crawl, on the belly.

ヘン ハウ 匏 *Hisago, yugao.* A gourd, the calabash.

匕部 二一

2 Stroke radical. 4 Characters.

ヒ 匕 *Saji, yajiri, narabu.* A spoon, arrow-point, to be arranged in a row. ○

ケ 化 クヮ *Kawaru, bakeru.* To change, be transformed, a ghost. 2 ○

北 ホク *Kita, somuku, nigeru.* The north, to disobey, run away. 3 ○

ジ 匙 シ *Saji.* A spoon. 9

匚部 二二

2 Stroke radical. *Hako-gamae.* 11 Characters.

ベン ハウ 匚 *Iremono, hako.* A receptacle, box.

匙 タイ イ *Hishaku.* A dipper. 3

匝 サフ *Meguru, amaneku.* To surround, universally.

匠 シャウ *Takumi, daiku.* A carpenter, an expert, a master, a design. 4 ○

カウ 匡 キャウ *Tadasu, sukuu, hako.* To correct, save, a box.

匣 カフ *Hako.* A box. 5

匪 ヒ *Hako, arazu, warui.* A box, not, vagabonds, bad. 8

エ 匯 クヮイ *Uzumaki.* A whirlpool. 11

匳 レン *Cor.* 奩 12

13 匳 レン *Kagamibako, kushige.* A mirror-case, toilet-box *Com.* 奩

匱 キ *Hako, toboshii.* A box, poor.

二三 **匸部** 2 Stroke radical. *Kei-gamae.* *Kakushi-gamae.* 6 Characters.

ガイ 匸 ケイ *Kakusu, ōu.* To hide, cover.

2 ○ 匹 ヒツ *Tagui, tomogara, hiki.* Auxiliary numeral for animals and cloth, a pair.

5 ○ 医 エイ *Yatate.* A quiver. *Com. f.* 醫

9 ○ 匿 トク *Kakureru, nigeru.* To hide, run away.

○ 區 ク *Wakachi, machi-machi.* A district, various. *Ab.* 区

匾 ヘン *Hiratai, usui.* Flat, thin.

二四 **十部** 2 Stroke radical. 14 Characters.

○ ジフ 十 シフ *Tō.* Ten.

○ 千 セン *Chi.* A thousand.

○ ニフ 廿 ジフ *Hatachi.* Twenty. *Com.* 廿

2 ○ 卅 サフ *Sanjū.* Thirty.

○ 升 シヨウ *Masu, noboru.* A measure of capacity, to ascend.

午 ゴ *Uma, majiwaru.* The seventh zodiacal sign, the horse, the south. 2 ○

半 ハン *Wakatsu, nakaba.* To divide, the half, middle. 3 ○

卉 キ *Kusa.* Grass, a plant. 4

卑 ヒ *Iyashii, hikui.* Mean, low, base. 6 ○

協 ケフ *Kanau, awaseru.* To suit, agree with, together, to unite. ○

卓 タク *Takai.* High, eminent, a desk. ○

卒 ソツ *Shimobe, owaru, niwaka ni, shinu.* A servant, soldier, to finish, suddenly, to die. ○

ナン 南 *Minami.* The south. 7 ○

博 ハク バク *Hiroi, amaneku.* Wide, everywhere. 10 ○

—sirui: to gain, win.

卜部 2 Stroke radical. 5 Characters. 二五

卜 ボク *Uranau.* To divine. ○

ベン 卞 ヘン *Sawagashii, tanoshimu.* Noisy, to rejoice. 2

占 セン *Shimeru, uranau.* To take possession of, to divine. 3 ○

ユ 卣 イウ *Sakadaru.* A liquor cask. 5

ケ 卦 クワイ *Urakata.* The signs of divination. 6

卩 厂 ム 又

卜

勹 匕 匚 匸 十

卩部 2 Stroke radical. *Setsu-zukuri. Fushi-zukuri.* 14 Characters.

卩 ヒチ セツ *Fushi, warifu.* A joint, knot, split seal.

卯 ボウ *U, higashi.* The fourth zodiacal sign, the hare, the east. 3 00

印 イン *Shirushi.* A sign, stamp, seal. 4 00

危 キ *Ayaui, takai.* Dangerous, high. 0

却 キャク *Com. f.* 卻 5 00

卵 ラン *Tamago.* An egg. 0

卲 セウ *Takai.* High.

卸 シヤ *Orosu.* To let down, to unload, sell at wholesale. 6 00

卷 クワン ケン *Maku, makimono.* To roll up, the numeral for books, a scroll. 0

卹 ジュツ *Megumu, awaremu.* To bless, pity.

巹 キン *Konrei no toki no sakazuki.* The nuptial wine-cup.

卽 ソク *Sunawachi, tadachi ni, tsuku.* That is, at once, to succeed to (a throne). *Com.* 即 7 00

卻 キャク *Shirizokeru, kaette.* To refuse, send away, dismiss, on the contrary.

卿 キャウ ケイ *Kimi, nanji.* A lord, you. 9 00

厂部 2 Stroke radical. *Gan-dare.* 12 Characters.

厂 ガン シ *Iwa, kishi.* A rock, cliff. 0

厄 ヤク *Wazawai, ayaui.* Calamity, misfortune, dangerous. 2 00

厓 ガイ *Kirigishi, kagiri.* A cliff, limit. 6

厚 コウ *Atsui, mutsumashii.* Thick, kind. 7 00

厖 ボウ *Ōinaru, majiru.* Large, to mingle.

原 ゲン *Hara, moto.* A field, origin, source. 8 00

厠 シ *Kawaya, majiru, iyashii.* A privy, to mingle, mean. 9

厥 ケツ *Sono, sore, mijikai.* That, short. 10 00

厩 キウ *Umaya.* A stable. 11

厭 エン *Akiru, itou.* To be tired of, sated, to dislike. 12 00

厮 シ *Shimobe, meshitsukai.* A servant.

厲 レイ *Togu, hagemasu, eyami.* To sharpen, incite, a pestilence. 13

厶部 2 Stroke radical. 3 Characters.

厶 シ *Watakushi, soregashi.* I, private, that party.

3 ○ 去 コ キヨ *Saru, suteru.* To leave, abandon, last.

9 ○ 參 サン、シン *Mitsu, mairu, majiwaru.* Three, to visit at a shrine, to go, come.

二九 **又部** 2 Stroke radical. 14 Characters.

○ 又 イウ *Mata.* Again.

○ 叉 シヤ サ *Komanuku, futamata.* To fold the hands, forked, crossed.

2 ○ 友 イウ *Tomo, mutsumajii.* A friend, friendly.

○ 及 キフ *Oyobu, tomo ni.* To reach, arrive at, together with.

○ 双 サウ *Futatsu.* *Com. f.* 雙 Two, a pair, both.

○ 反 ハン ヘン *Kaeru, somuku.* To go back, disobey, rebel.

6 ○ 受 ジユ *Ukeru.* To receive.

○ 取 シユ *Toru,* To take.

○ 叔 シユク *Oji.* A parent's younger brother or sister.

7 ○ 叛 ハン *Somuku.* To disobey, rebel.

○ 叙 ジヨ *Tsuide, noberu.* To arrange in order, tell, confer rank upon.

8 ○ 叟 ソウ *Okina, toshiyori.* An old man, sir.

14 叡 エイ *Kashikoi, akiraka, satoi.* Intelligent, clear, wise.

16 ○ 叢 ソウ *Atsumaru, muragaru, kusamura.* To be collected, crowded together, a glade.

三〇 **口部** 3 Stroke radical. 208 Characters.

○ ク 口 コウ *Kuchi.* The mouth, an opening, entrance.

2 ○ 古 コ *Inishie, furui.* Old, ancient, old times.

○ 句 ク *Kugiri, magaru.* A verse, sentence, punctuation, to bend.

○ 叱 シツ *Shikaru.* To scold.

○ 叩 コウ *Tataku, utsu.* To beat, knock.

○ 只 シ *Tada.* Only.

○ 史 シ *Fumi, fubito.* Annals, history, a scribe.

○ 台 イ、タイ *Ware, yorokobu.* I, to rejoice.

○ 可 カ *Beshi, yoi, yurusu.* An auxiliary verb, good, right, to allow.

○ 叫 ケウ *Sakebu, yobu.* To cry out, call.

○ 司 シ *Tsukasadoru, tsukasa.* To rule, administer, direct, a governor.

○ 号 ガウ *Sakebu, shirushi, okurina.* To cry out, a sign, a posthumous name. *Equiv.* 號

ヨ彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸
子宀
女
士夂夊夕大
囗土
口

2 O

叶 ケフ *Kanau.* To suit, agree with, united. *Equiv.* 協

O

右 イウ *Migi, tasukeru.* The right-hand, to help.

O

叨 タウ *Musaboru, midari ni.* To covet, without permission.

O

召 テウ ヒウ *Mesu, yobu.* To call.

叭 ハツ *Kuchiakeru.* To open the mouth, a sound.

叮 テイ *Nengoro ni.* Kindly.

叭 *Kamasu.* A straw bag.

3 O

各 カク *Ono-ono, sorezore.* Each, respectively.

O

后 コウ *Nochi, kimi, kisaki.* After, lord, an empress. *Ab. f.* 後

O

名 メイ ミヤウ *Na.* A name, to name, celebrate.

O

同 トウ ドウ *Onaji.* The same.

O

吊 テウ *Tomurau, itamu.* To lament, condole with, a funeral. *Com. f.* 弔

O

吉 キツ キチ *Yoi, saiwai.* Good, lucky.

O

合 カフ ゴフ *Au.* To agree with, unite, a measure of capacity.

O

吏 リ *Tsukasa, osameru.* An officer, to rule.

吐 ト *Haku.* To vomit, spit, utter

3 O

向 キヤウ カウ *Mukau, saki ni.* To face, opposite to, to point to, the past.

O

吁 クウ *Ā.* Ah.

吋 タウ *Shikaru, inchi.* To scold, an English inch.

吃 キツ *Domoru, todomaru.* To stammer, stop.

君 クン *Kimi.* A lord, gentleman, you.

4 O

吝 リン *Oshimu, yabusaka.* To grudge, miserly.

O

吞 トン ドン *Nomu.* To drink, swallow.

O

吟 ギン *Nageku, utau.* To mourn, hum, sing.

O

否 ヒ フ *Ina, inamu.* Not so, not, to decline.

O

吳 ゴ *Tanoshimu, kureru.* To enjoy, give, please.

O

呈 テイ *Arawasu, shimesu.* To present (to a superior), show.

O

含 カン ゴン *Fukumu.* To hold in the mouth, contain.

O

呂 リヨ ロ *Sebone, tsuranaru.* The backbone, to be arranged in a row.

O

告 コク カウ *Tsugeru, mōsu.* To tell, inform.

4 ○ 吾ゴ *Ware, waga.* I, my.

○ 吹スヰ *Fuku.* To blow.

○ 吸キフ *Suu, nomu.* To suck, inhale, smoke.

咿イ *Nageku, umeku.* To weep, groan.

フン吩 *Shikaru, haku, fuku.* To scold, spit, blow.

吪クワ *Kawaru, namaru.* To change, to use provincial idioms.

听キン、キ *Warau, hajiru.* To laugh, be ashamed, open the mouth wide.

吮セン *Suu, neburu.* To suck, lick.

吷ケツ *Sasayaku, susuru.* To whisper, sip, sniff.

呆ハウ *Baka.* A fool.

吭カウ *Nodobue, koe.* The wind-pipe, voice.

吻フン *Kuchisaki.* The lips.

ク吼コウ *Hoeru.* To roar, bark.

メイ吠ハイ *Hoeru.* To bark.

呎 *Fūto.* A foot (English measure).

吶トツ *Domoru, wameku.* To stammer, scream. 4

周シウ *Meguru, amaneku, mawari.* To go round, all, everywhere, circumference. 5 ○

ジユ呪シウ *Norou, majinau.* To curse, charm, enchant, a spell. ○

ミ味 *Ajiwai, ajiwau.* Taste, flavor, to taste, examine. ○

ク呼コ *Iki wo haku, yobu.* To breath out, call. ○

ク咎キウ *Togameru, toga.* To blame, a crime. ○

咏エイ *Utau, uta.* To compose poetry, a poem. ○

ワ和クワ *Yawaragu, Yamato, uraraka.* To be reconciled with, Japan, mild. ○

咄トツ *Shikaru, hanashi.* To scold, a story. ○

ミヤウ命メイ *Inochi, ~~mikotonori.~~* Life, decree, fate, an Imperial command. ○

呵カ *Shikaru, warau.* To scold, laugh.

呤レイ *Kataru, sasayaku.* To speak, whisper.

呧テイ *Shikaru, soshiru.* To scold, revile.

呰シ *Ikaru, soshiru.* To be angry, to revile.

呱コ *Naku.* To wail, weep.

彐彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸
子宀
女
士夂夃夕大
口土

5

吻 フン *Fuku, yorokobu, hoeru.* To blow, rejoice, bark.

喧 ケン ゲン *Yakamashii, kamabisushii.* Noisy, vociferous.

咆 ホウ *Ikaru, hoeru.* To be angry, to bark.

咐 フ *Fuku.* To blow.

呻 シン *Unaru, umeku.* To moan, groan.

ソ 咀 シ ショ *Kamu.* To chew.

呿 キョ *Akubi, ibiki.* A yawn, a snore.

6 0 咫 シ *Hassun no nagasa.* A distance of about 10 in., close to, short.

0 哀 アイ *Kanashimu, awaremu.* To grieve, pity.

0 ホン 品 ヒン シナ *Shina.* A thing, sort, circumstance, quality.

0 哉 サイ *Hajime, kana, ya.* The beginning, an interjection, interrogative.

0 唉 セツ *Saku.* To open (as a flower), blossom.

咨 シ *Tazuneru, nageku.* To enquire, sigh.

咯 カク *Haku.* To spit out.

イン 咽 エン *Nodo, musebu.* The throat, to be choked.

咬 カウ *Kamu.* To bite. 6

ガイ 咳 カイ *Seki.* A cough.

咸 カン *Mina, amanecku.* All, everywhere.

哂 シン *Warau, azakeru.* To laugh, ridicule.

哄 コウ *Kamabisushii.* Noisy.

哃 コウ *Ikaru, nonoshiru.* To be angry, to revile.

咺 ケン *Kanashimu, naku.* To grieve, weep.

咻 キウ *Itamu, nageku, atatamaru.* To feel pain, grieve, to become warm.

咿 イ *Warau, kataru.* To laugh, speak.

員 イン *Kazu.* An auxiliary numeral, man, official, member. 7 0

哩 リ *Mairu.* An English mile. 0

哲 テツ *Akiraka, satoi.* To be wise, a philosopher, intelligent. 0

メイ 唄 ハイ *Uta.* A song, hymn. 0

唇 シン *Kuchibiru.* The lips. 0

唐 タウ *Hiroi, Kara.* Wide, China, foreign. 0

7 哢 ロウ *Saezuru.* To chirp, sing.

哽 カウ *Musebu, fusagaru.* To be choked, blocked up.

唆 サ *Kotaeru, sosonokasu.* To reply, tempt, entice.

唉 アイ *Ā, akubi.* Ah, belching.

哥 カ *Uta, ani.* A song, elder brother.

哮 カウ *Ikaru, sakebu.* To be angry, to cry out.

哭 コク *Naku, sakebu.* To cry out.

フ 哺 ホ *Kurau, yashinau.* To eat, feed.

哨 セウ *Monomi.* A sentinel.

8 ○ ス井 唯 井、ユイ *Tada, hitori, ukegau.* Only, alone, to consent.

○ 唱 シヤウ *Tonaeru, utau.* To say, sing, recite.

○ 啓 ケイ *Hiraku, mōsu, oshieru.* To open, say, instruct.

○ モン 問 *Tou, tazuneru.* To enquire, examine into, visit.

○ 商 シヤウ *Akinau, akinai, hakaru.* To trade, commerce, to measure.

啖 タン *Kurau.* To eat.

啄 タク *Tsuibamu, tsutsuku.* To peck at, pick. 8

啞 ア、アク *Oshi.* A dumb person.

ジユ 售 シウ *Uru, akinau.* To sell, engage in trade.

ダ 唾 タ *Tsubaki.* The saliva.

啜 セツ、テツ *Susuru, naku.* To sup, sip, weep.

唫 キン *Domoru.* To stammer.

唳 レイ *Naku.* To cry (as a bird).

唸 テン *Unaru.* To groan.

啀 ガイ *Kami-au.* To bite each-other.

テウ 啁 タウ *Naku, kamabisushii.* To cry (as a bird), clamorous.

啗 タン *Nomu.* To drink.

9 ○ 啻 シ *Tada, tada ni.* Only.

○ 啼 テイ *Naku.* To cry, weep.

○ ゼン 善 セン *Yoi.* Goodness, virtue, right.

○ 喋 テフ *Shaberu, kamabisushii.* To babble, noisy.

喘 セン *Aegu.* To pant.

喜 キ *Yorokobu.* To rejoice.

喧 ケン *Yakamashii.* Noisy, troublesome.

喪 サウ *Ushinau, mo.* To lose, mourning, to be destroyed.

單 タン *Hitotsu, hitoe.* One, single, singular.

喫 キツ *Kuu, nomu.* To eat, drink, chew, smoke.

喩 ユ *Satosu, tatoe.* To instruct, announce, warn, an example.

啾 シウ *Naku, nageku, sasayaku.* To cry, grieve, whisper.

喃 ナン タン *Kudokudoshii.* Prolix, verbose.

喈 カイ *Saezuru, yawaragu.* To twitter, be harmonious.

喑 イン *Naku, oshi, damaru.* To cry, a dumb person, to be silent.

喟 キ *Nageku, tameiki.* To grieve, a sigh.

煦 ク *Ikifuku, atatameru.* To breathe, warm.

喝 カツ *Shikaru, ikaru koe.* To scold, an angry cry.

喬 キヤウ *Takai.* High.

喇 ラツ *Hayakuchi.* Talking fast.

喉 コウ *Nodo.* The throat.

喊 カン *Tokinokoe.* A cry, call, war-cry.

喙 カイ *Kuchibashi.* The bill, beak.

喚 クワン *Yobu, sakebu.* To call, cry out.

喞 シヨク *Naku, kakotsu.* To cry, to lament.

嗜 シ *Tashinamu, konomu.* To be fond of, like.

嗚 ヲ *A, nageku.* Ah, to grieve.

嗅 キウ *Kagu.* To smell.

嗤 イ *Ikaru koe.* An angry voice.

嗣 シ *Tsugu.* To inherit, succeed, next.

嗟 サ *A, itamu, nageku.* Ah, to sigh, grieve.

嘯 シヨウ *Warau, azakeru.* To laugh, ridicule.

嗄 サ *Shiwagare.* Hoarseness.

嗇 シヨク *Yabusaka, kechi, oshimu.* Miserly, to begrudge.

11 ○ 嘆 タン *Nageku.* To grieve, mourn.

○ 嘉 カ *Yoi, yomisuru.* Good, happy, to regard as good, esteem.

○ 嘔 オウ *Haku.* To vomit.

○ 嘗 シヤウ *Nameru, katsute.* To lick, previously.

ゾク 嗾 ソク *Keshikakeru, sosonokasu.* To set on a dog, instigate.

嗽 ソク *Shiwabuki, seki.* Clearing the throat, a cough.

コ 嘘 キヨ *Uso, nageku.* A lie, to sigh.

セキ 嘖 サク *Naku, saezuru.* To cry, twitter.

12 ○ 嘯 セウ *Usobuku.* To roar (as a tiger), whistle.

○ テウ 嘲 *Azakeru.* To laugh at, make a fool of.

○ 嘸 ブ *Sazo.* Very, how, much, truly.

嘩 クワ *Kamabisushii.* Noisy. *Equiv.* 譁

噂 ソン *Kataru, uwasa.* To relate, rumor, gossip.

シ 嘴 *Kuchibashi.* A bill, beak.

嘶 セイ *Inanaku.* To neigh.

嘻 キ *Ā, tanoshimu.* Ah, to be happy. 12

イツ 噎 エツ *Musebu.* To be choked.

器 キ *Utsuwa.* A vessel, utensil. 13 ○

フン 噴 *Shikaru, haku.* To scold, blow out, spout out, vomit. ○

噸 トン *Ton.* An English ton. ○

噺 シン *Hanashi.* A story. ○

噭 ケウ *Yobu, naku.* To call, cry out.

噪 サウ *Sawagu.* To be noisy.

噤 キン *Kuchifusagu.* To be silent.

噫 イ *Ā, nageku, akubi.* Ah, to grieve, belching.

噬 ゼイ *Kamu.* To bite, eat.

噯 アイ *Akubi.* A yawn.

子イ 嚀 *Nengoro, te-atsui.* Kind. 14

嚆 カウ *Sakebu, yobu.* To call out, summon.

嚇 カク *Odosu, shikaru.* To threaten, scold.

15 噛 カウ *Kamu.* To bite.

噦 テイ *Kusame, kushami.* A sneeze.

16 嚮 キャウ カウ *Saki ni, mukau, hibiku.* Before, the past, to face, opposite, echo. *Equiv.* 響

嚥 エン *Nomu, nodo.* To gulp down, swallow, the throat.

嚚 ヒ *Ōinaru.* Large.

17 ○ 嚴 ゲン ゴン *Ogosoka, kibishii.* Strict, severe, solemn, to frighten.

嚬 ヒン *Hisomeru.* To scowl.

嚶 アウ *Naku, saezuru.* To cry, twitter.

18 ○ 囂 ガウ *Kamabisushii.* Noisy.

囀 テン *Saezuru.* To twitter, chatter.

嚼 シャク *Kamu.* To chew.

囁 セフ *Sasayaku.* To whisper.

囃 サフ *Hayasu.* To play music.

19 ○ 囊 ナウ *Fukuro.* A bag.

20 囑 ゾク シヨク *Tanomu, yoseru.* To engage, entrust to, order.

嚙 ケツ *Kamu.* To bite.

口部 三一

5 Stroke radical. *Kuni-gamae.* 25 Characters.

口 ヰ *Meguru, kakomi.* To surround, an enclosure.

2 ○ 四 シ *Yotsu.* Four.

○ 囚 シウ *Meshiudo, toraeru.* A prisoner, criminal, convict, to arrest.

ヰ 囘 クワイ *Meguru, kaeru.* To revolve, return, a time, chapter. *Equiv.* 回

3 ○ ヰ 回 クワイ *Meguru, kaeru.* To revolve, return, a time, chapter. *Cor.* 囘

○ 因 イン *Yoru, chinami ni, moto.* To depend on, by the way, because of, a cause.

4 ○ ヰ 田 クワイ *Meguru, kaeru.* To revolve, return, a time, chapter. *Com. f.* 回

○ 困 コン *Kurushimu, komaru, tsukareru.* To be in distress or in extremity, to be tired.

囮 クワ *Otori.* A decoy.

5 ○ 固 コ *Katai, motoyori.* Hard, firm, obstinate, from the first.

囹 レイ *Hitoya.* A prison.

囷 キン *Komegura, meguru.* A granary, to revolve.

6 囿 イウ *Sono, kagiru.* A garden, to bound.

7 ゴ 圄 *Hitoya, fusegu.* A prison, to defend, ward off.

圃 ホ *Hatake, niwa.* A field, vegetable garden.

8 ○ 國 コク *Kuni, furusato.* A country, state. *Com.* 国

圈 ケン *Ori, meguru.* A cell, cage, circle, to surround.

圉 ギヨ *Umakai, umakau, hitoya.* A hostler, to keep a horse, a prison.

圊 セイ *Kawaya, majiru.* A privy, to mix.

9 ○ 圍 井 *Kakomu, kakou, kakoi.* To surround, preserve, an enclosure.

10 ○ 圓 エン *Marui.* Round, a Japanese dollar (*yen*). *Ab.* 円

○ 園 エン *Sono.* A park, garden.

11 ○ ヅ 圖 ト *Hakaru, egaku.* To plan, a picture, to draw a picture, a map.

○ ダン 團 *Marui, atsumaru.* Round, to assemble, a company.

13 圜 クワン *Marui, meguru, kakomu.* Round, to go around, encompass.

三二 土部 3 Stroke radical. *Tsuchi-hen.* 98 Characters.

○ 土 ト ド *Tsuchi.* Earth.

ザイ 在 *Aru, iru.* To be, to dwell, the country, now. 3 ○

ヂ 地 チ *Tsuchi.* The earth, land, a place. ○

圭 ケイ *Tama, isagiyoi.* A crystal, a jewel, pure.

坂 ハン *Saka.* An acclivity, a road up a hill. 4 ○

バウ 坊 *Chimata, tsutsumi, tera.* A cross-roads, a dike, a Buddhist temple. ○

均 キン *Hitoshii, amaneku.* Alike, level, equality, everywhere. ○

ザ 坐 *Suwaru.* To sit, squat. ○

坑 カウ *Ana.* A hole, pit. ○

址 シ *Motoi.* A foundation, base.

坎 カン *Ana, otoshiana.* A hole, pitfall.

圻 キ *Sakai, kagiri.* A boundary, limit.

坤 コン *Tsuchi, hitsuji-saru.* The earth, south-west. 5 ○

坦 タン *Tairaka, hiroi.* Level, smooth, plane, wide. ○

坪 ヘイ *Tsubo.* A land measure, 4 sq. yds. ○

垂 スヰ *Tareru, nannan to suru.* To droop down, hang down, about to. ○

ヨ彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸
子宀
女
士夂夊夕大
口土

5 坡ハ *Tsutsumi.* A dike, dam.

坷カ *Kewashii, nayamu.* Steep, to suffer pain.

坼タク *Saku, hiraku.* To tear, open.

ヂ坻チ、ジ *Shima, todomaru.* An island, to stop.

坩カン *Rutsubo, kawarake.* A crucible, unglazed earthen ware.

6 ○ 垣エン、クワン *Kaki.* A fence, wall.

型ケイ *Ikata.* A mould.

垤テツ *Arizuka.* An ant hill.

ク垢コウ *Aka, kegareru.* Filth, to be defiled.

7 ○ ジヤウ城 *Shiro, miyako, kizuku.* A castle, town, to build.

○ 埃アイ *Chiri, hokori.* Rubbish, dust.

○ マイ埋 *Uzumu.* To bury, fill up, hide.

ラチ埒 *Kakoi, hikui kaki.* An enclosure, a low fence

埆カク *Tairaka narazu, saka.* Uneven, a grade.

埏エン、セン *Chi no hate, koneru.* The ends of the earth, to knead.

8 ○ ヰキ域 *Sakai, kagiri.* A place, limit, boundary.

○ シツ執シフ *Toru, toraeru.* To take, take hold of, manage, transact.

○ 基キ *Motoi, motozuku.* Foundation, basis, origin, to be founded on.

○ クツ堀 *Horu, hori.* To dig, carve, dig open, a canal.

○ 堅ケン *Katai.* Hard, firm, strong, strict.

○ ドウ堂タウ *Takadono, sakan.* A public hall, chamber, mansion, flourishing.

埤ヒ *Tsuku, hikui kaki.* To adhere, a low fence.

埼キ *Kishi no saki.* The edge of a bank.

フ埠ホ *Hatoba.* A wharf.

埴シヨク *Hani, nebatsuchi.* Red clay.

堇キン *Nebatsuchi.* Sticky clay.

埵タ *Katai tsuchi.* Hard ground.

バイ培 *Tsuchikau.* To manure, tend the roots of plants.

堊アク *Shiratsuchi, shirakabe.* White earth, white wall.

堆タイ *Uzutakai.* Piled up in heaps.

9 ○ 堤 シ、テイ *Tsutsumi.* A bank, dike.

○ 堪 カン *Taeru.* To endure, be able.

○ 報 ボウ ハウ *Mukuiru, tsugeru.* To recompense, pay back report.

○ 場 ヂヤウ *Niwa, ba.* A place, field, circumstances. *Com.* 塲

○ 堺 カイ *Sakai.* A border, frontier, a boundary.

○ 堵 ト、シヤ *Kaki, takuwaeru.* A fence, wall, to store up.

堝 クワ *Rutsubo.* A crucible.

堡 ホウ *Kojiro, toride.* A small castle, an embankment.

堰 エン *Seki, fusagu.* A dam, to block up.

堙 イン *Uzumu, fusagu.* To fill up, stop up.

堠 コウ *Tsuka, ichirizuka.* A mound, grave, mile post.

堯 ゲウ *Takai, tōi.* High, far.

10 ○ 塔 タフ *Ochiru.* A tower, pagoda, to fall.

○ 塗 ト *Doro, nuru.* Mud, to besmear, paint, lacquer.

○ 塚 チヨウ *Tsuka.* A mound, grave.

塞 サイ、ソク *Fusagu, toride.* To stop up, cover, a fortress. 10 ○

塊 クワイ *Tsuchikure.* A clod of earth.

塘 タウ *Tsutsumi.* A dike.

ジ 塒 *Negura, toya.* A roost, cote.

塡 テン *Uzumeru, fusagu.* To bury, fill up.

塑 ソ *Deku.* A clay image, a puppet.

塏 ガイ *Takakute kawaita chi.* High and dry ground.

ヂン 塵 *Chiri, hokori.* Dirt, dust, rubbish. 11 ○

ジユク 塾 *Ie, heya.* A school, school-room. ○

キヤウ 境 ケイ *Sakai.* A limit, boundary, region, condition. ○

墓 ボ *Haka.* A mound, grave. ○

塀 ヘイ *Kaki, kakine.* A wall, fence. ○

墉 ヨウ *Kaki, mizo, kabe.* A fence, drain, mud-wall

ヂヤウ 塲 *Niwa, ba.* A place, field, circumstances. *Com. f.* 場

ソ 墅 シヨ *Shimoyashiki.* A country residence.

11 **塹** セン *Hori, mizo.* A moat, ditch.

12 ○ **墜** ツイ *Ochiru.* To fall down.

○ **增** ソウ *Masu.* To increase, add.

○ **墨** ボク *Sumi.* Ink, blacking.

墟 キョ *Ōinaru oka, furui ato.* A large hill, ruins.

墝 カウ *Yasechi, tairaka narazu.* Unfertile soil, hilly.

墮 ダ *Otosu, kowasu.* To throw down, break.

墳 フン *Haka, tsutsumi.* A mound, grave, dike.

13 ○ **壁** ヘキ *Kabe.* A wall, fence, cliff.

塢 アフ 俗 *Idokoro, mizu no kiwa.* Residence, a shore.

墾 コン *Hiraku.* To prepare new ground for cultivation.

壅 ヨウ *Fusagu, hedateru.* To shut up, shut out, separate.

壕 ゴウ *Hori.* A moat, ditch.

壇 ダン *Matsuri no tokoro.* A platform, an altar.

14 ○ **壓** アツ *Fusagu, osu, osaeru.* To stop up, press down, oppress.

壑 ガク *Tani, ana.* A valley, ravine. 14

壙 クワウ *Haka-ana.* A grave. 15

壘 ルイ 俗 *Kasanaru, toride.* To be piled up, fortifications.

壞 クワイ *Yaburu, kuzusu.* To break down, destroy, ruin. 16 ○

壟 ロウ *Takai tokoro, oka.* A high place, a hill.

壜 ドン *Sakagame.* A liquor cask.

壤 ジャウ *Koetsuchi, tsuchi.* Fertile ground, the earth. 17 ○

士部 三三

3 Stroke radical. 9 Characters.

士 シ *Samurai.* A man, an officer, a soldier. ○

壬 ニン ジン *Mizunoe.* The 9th calendar sign.

声 シャウ *Koe.* Voice, report, praise. *Com. f.* 聲 4 ○

壯 サウ シャウ *Sakan, sukoyaka, tsuyoi.* Strong, vigorous, flourishing. ○

壺 コ *Tsubo.* A jar, vessel. 9 ○

壹 イツ イチ *Hitotsu, moppara.* One, entirely. ○

9 婿 セイ *Muko.* A son-in-law.

11 ○ 壽 ジュ *Kotobuki, hisashii.* Long life, old age, long-continued.

12 儔 ソン *Yorokobu, mau.* To rejoice, dance.

三四 **夂部** 3 Stroke radical. *Sui-nyū.* 1 Characters.

夂 チ *Okureru.* To be late.

三五 **夂部** 3 Stroke radical. 3 Characters.

夂 スイ *Yukkuri aruku.* To walk slowly.

7 ○ 夏 カ *Natsu.* Summer.

11 夐 ケイ *Haruka, tōi.* Distant, far.

三六 **夕部** 3 Stroke radical. 8 Characters.

○ 夕 セキ *Yūbe, yū.* Evening.

2 ○ 外 ガイ *Hoka, soto.* Outside, beyond, besides, different, foreign.

3 ○ 多 タ *Ōi,* Numerous, many, much.

○ 夙 シュク *Hayai, tsuto ni.* Early, early-morning.

5 ○ 夜 ヤ *Yo, yoru.* Night.

11 ○ 夢 ボウ ム *Yume.* A dream.

夤 イン *Tsutsushimu, osoreru, tsuki-matou.* To follow about, reverence, fear.

夥 カ *Obitadashii, ōi.* Many, numerous, very.

三七 **大部** 3 Stroke radical. *Dai-gashira.* 31 Characters.

○ 大 ダイ タイ *Ōkii, ōinaru, ōi ni.* Great, big, chief, very.

○ 天 テン *Sora, ame, kami.* The sky, weather, nature heaven, a god or God.

○ 太 ダイ タイ *Futoi, ōkii, hanahada.* Large, great, very, thick.

○ 夫 フ *Otoko, otto, sore.* A man, husband, that.

夭 エツ *Wakai, wakajini, utsukushii.* Young, an early death, handsome.

2 ○ 央 アウ *Nakaba* The middle, center.

○ 失 シツ *Ushinau, ayamachi.* To lose, err, a mistake.

3 ○ 夷 イ *Ebisu, tairaka, horobosu.* A barbarian, peaceful, to destroy.

4 夸 コ *Hokoru, ogoru.* To be proud.

夾 ケフ カフ *Hasamu, sashihasamu.* To hold between two things.

5 ○ 奇 キ *Mezurashii.* Strange, wonderful, odd (number). *Inc.* 奇

ヨ彡彳
亠廾弋弓
干幺广
ㄴ工己巾
山
寸小尢尸
子屮
女
士夂夕大

5 ノ 奉 ホウ *Tatematsuru, ukeru, tsukaeru, tasukeru.* To present, to receive from (a superior), serve, help.

ナイ 奈 *Ikan, nanzo.* *Equiv.* 柰 How, what, why.

エン 奄 *Ōu, niwaka ni, kotogotoku.* To cover, suddenly, completely.

6 ソウ 奏 *Susumeru, mōsu, kanaderu.* To report to the Throne, play on a musical instrument.

ケイ 契 *Chigiru, warifu.* To make an agreement or alliance with, a check.

ホン 奔 *Hashiru.* To run.

クワン 奐 *Ōkii, azayaka.* Great, bright.

エキ 奕 *Ōkii, sakan.* Large, great, to gamble.

ケイ 奎 *Hoshi no yadori, bunshō no hoshi.* A constellation, the star favorable to literature.

7 ヂョウ 套 *Nagai.* Long.

サウ 奘 *Ōinaru, sakan.* Large, prosperous.

ケイ 奚 *Nanzo.* How, why.

ホン 奮 *Fugo.* A fish-basket.

9 テン 奠 *Sadameru, matsuru, oku.* To decide, worship, place.

シャ 奢 *Ogoru, yutaka.* To be extravagant, profuse.

アウ 奥 *Oku, okufukai.* Inside, the back, deep, a wife. 10

ダツ 奪 *Ubau.* To seize, take by force. 11

シャウ 奨 *Susumeru, tasukeru.* To exhort, encourage, assist, praise.

レン 奩 *Keshōbako, kagamibako.* Toilet-box, mirror-case.

フン 奮 *Furuu.* To be stirred up, excited. 13

女部 三八

2 Stroke radical. *Onna-hen.* 100 Characters.

ニョ ヂョ 女 *Onna, me.* A woman, girl, daughter, female.

ヌ ド 奴 *Yakko, yatsu.* A servant, slave, fellow, person (rude). 2

カウ 好 *Yoi, yoshimi, konomu.* Good, beautiful, friendship, to like. 3

シャク 妁 *Nakōdo.* A go-between.

ニョ ジョ 如 *Gotoshi, shiku, moshi, yuku.* Like, as good as, if, to go.

マツ メツ 妄 *Midari, itsuwaru.* Improper, disorderly, to lie.

カン 奸 *Okasu, midasu, itsuwaru.* To transgress, wicked adultery, to falsify.

ヒ 妃 *Kisaki, narabu.* An Imperial concubine, to be arranged in order.

ギ 妓 *Asobime.* A singing girl, a prostitute. 4

4 ○ メウ 妙 *Taenaru, wakai, utsukushii.* Admirable, wonderful, young, beautiful.

○ 妨 バウ *Samatageru, sokonou.* To hinder, object, injure.

シヤウ 妝 サウ *Kazaru, keshō suru.* To ornament, beautify.

妣 ヒ *Shinda haha.* A deceased mother.

妤 ヨ *Utsukushii onna.* A beautiful woman.

妖 エウ *Namamekashii, ayashii, wazawai.* Beautiful, suspicious, bewitching, calamity.

ダ 妥 *Yasui, tairaka, shizuka.* Gentle, smooth, quiet.

5 ○ 妬 ト *Netamu, sonemu.* To envy, be jealous of.

○ マイ 妹 *Imōto.* A younger sister.

○ 姑 コ *Shūtome, shibaraku, oba.* A mother-in-law, a short time, an aunt.

○ サイ 妻 *Tsuma.* A wife.

○ 妾 セウ *Mekake, warawa.* A concubine, I (by women).

○ 始 シ *Hajime.* The beginning.

○ 姉 シ *Ane.* An elder sister.

○ 姉 シ *Ane.* An elder sister.

姓 セイ *Uji, yakara.* A family or clan surname. 5 ○

委 ヰ *Yudaneru, makaseru, kuwashiku.* To entrust, commit, delegate, minutely. ○

ジ 姒 シ *Aniyome, ane.* An elder brother's wife, an elder sister.

妊 ニン *Haramu.* To be pregnant.

姐 シヤ *Ane.* An older sister.

姆 ボ *Kashizuki.* A governess, nurse.

姦 カン *Okasu, midarigawashii.* To transgress, depraved, disorderly, adultery. 6 ○

姫 キ *Hime.* A princess, daughter of a nobleman. ○

威 ヰ *Takeshii, ogosoka, odosu.* Stern, majestic, fierce, strong, to threaten. ○

姿 シ *Sugata.* Form, appearance, manner. ○

姙 ニン *Haramu.* To be pregnant.

姪 テツ *Mei.* A niece.

姣 カウ *Utsukushii.* Beautiful (woman).

姻 イン *Totsugu.* To marry (a husband).

姚 エウ *Kaoyoi, haruka.* Beautiful, far.

ヨ彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸
子宀
女

6

妹 シュ *Uruwashii, yawaraka.*
Beautiful, soft.

姤 コウ *Utsukushii.*
Handsome, beautiful.

姥 ボ、ボウ *Baba, uba.*
An old woman, a wet-nurse.

姨 イ *Oba, tsuma no shimai.*
An aunt, sister-in-law.

妍 ケン *Utsukushii, namamekashii.*
Beautiful, bewitching.

7 娘 ジョウ *Musume.*
O A girl, female.

娉 ヘイ *Utsukushii, yobu.*
Beautiful, to call.

娓 ビ *Shitagau, utsukushii, kudo-kudoshii.*
To follow, beautiful, prolix.

ナ娜 ダ *Utsukushii, shinayaka.*
Beautiful, graceful.

娣 テイ *Imōto, otōto-yome.*
A younger sister, sister-in-law.

娥 ガ *Utsukushii.*
Beautiful.

メ娯 *Tanoshimu.*
To rejoice.

娑 サ、シャ *Mau, hayai.*
To dance, quick.

ケ娟 エン *Uruwashii.*
Fair, beautiful.

娠 シン *Haramu.*
To conceive, be pregnant.

娩 ベン *Ko wo umu.*
To bear a child. 7

娶 シュ *Metoru.*
To marry (a wife). 8 O

メ婆 *Oitaru onna, baba.*
An old woman. O

フ婦 *Onna, yome.*
A woman, wife. O

婚 コン *Mukotori, yomeiri.*
Marriage. O

婪 ラン *Musaboru, midara.*
To covet, immodest.

婉 エン *Shitagau, shitoyaka.*
To obey, graceful.

婁 ル *Tsunagu, hikitomeru.*
To tie, hitch.

娼 ショウ *Tawamureru.*
To sport, a prostitute.

婬 イン *Tanoshimu, tawamureru.*
To play, sport lewdly

婢 ヒ *Hashitame.*
A maid-servant.

婿 セイ *Muko.*
A son-in-law. 9 O

媒 メイ *Nakadachi, nakōdo,*
A go-between, to consult. O

媛 エン *Hime.*
A lady.

トウ媮 ユ *Tanoshimu, shitagau, nusumu.*
To be glad, obey, steal.

9 媚ビ *Kobiru.* To flatter, curry favor.

婷テイ *Utsukushii.* Beautiful.

媟セツ *Kegasu, nareru, anadoru.* To defile, to be free and easy with, despise.

10 ○ 媼オウ *Baba.* An old woman.

○ 嫁カ *Totsugu, yuku.* To marry (a husband).

○ 嫌ケン *Kirau.* To hate, unsatisfied.

嫂サウ *Aniyome.* A sister-in-law.

嫋デウ *Yuruyaka, soyogu.* Lenient, to blow gently.

媾コウ *Engumi, yoshimi.* Marriage, intimacy.

媸シ *Minikui, oroka, midarigawashii.* Ugly, foolish, licentious.

嫉シツ *Netamu, nikumu.* To be jealous, hate.

11 嫦コウ *Tsuki.* The moon (*kō-ga* 嫦娥).

嫣エン *Nikkori warau.* To smile.

嫩ドン *Yowai, wakai.* Delicate, young.

嫠リ *Yamome.* A widow.

11 嫖ヘウ *Karui, midarigawashii.* Trifling, indecent.

嫡チヤク テキ *Yotsugi, tsuma.* An heir, a real wife.

嫗ウ *Uba, baba.* An old woman.

12 嫺カン *Narau, miyabiyaka.* To be accustomed, to study, elegant.

嬉キ *Ureshii, utsukushii.* Happy, beautiful.

嬋セン *Taoyaka, utsukushii.* Graceful, beautiful.

嬌ケウ *Utsukushii, namamekashii.* Beautiful, charming.

13 嬖ヘイ *Sobazukai, ki-ni-iri.* An attendant, a favorite.

14 嬪ヒン *Yome, tsuma.* A bride, wife.

嬰エイ *Osanai, kammuri no himo.* Juvenile, the cords of a head cover.

嬲ネウ デウ *Naburu, tawamureru.* To make sport of, to play.

嬴エイ *Michiru, amaru.* To be full, to remain over.

嬬ジユ *Yowai, tsuma.* Weak, a wife.

17 ○ 孃ジヤウ *Musume.* A girl, female, miss.

孀サウ *Yamome.* A widow.

彐彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸
子宀

17 纖 セン *Hosoi, yowai.* Slender, delicate.

三九

子部 3 Stroke radical. *Ko-hen..* 23 Characters.

0 子 シ *Ko, ne, nezumi, kita.* A child, son, a viscount, the first sign of the zodiac, the rat, north.

0 孔 コウ *Ana, hanahada.* Confucius, a hole, slot, very.

子 ケツ *Hitori, okureru, bōfura.* Alone, to be left behind, larvae.

2 孕 ヨウ *Haramu.* To be pregnant.

3 0 字 ジ *Azana, aza.* A character, nickname, a ward or hamlet.

0 存 ソン *Nagaraeru, kaerimiru.* To live long, remain, regard, take notice of.

4 0 孝 カウ *Tsukaeru, yashinau.* Filial piety, to serve, nourish.

孚 フ *Makoto, tamago, kaesu.* Truth, an egg, to hatch.

孜 シ *Tsutomeru, hagemu.* To be diligent, strive.

5 0 孟 マウ *Osa, hajime, ōkii.* The beginning, great, Mencius.

0 孤 コ *Hitori, minashigo.* Alone, an orphan.

0 季 キ *Sue, wakai, toki.* The end, young, a season.

孥 ド *Yakko, tsumako.* A slave, wife and child.

孩 ガイ *Osanago.* A child, an infant. 6

孫 ソン *Mago.* A grandchild. 7 0

孰 ジュク *Tsumabiraka, tare, izure.* Minute, detailed, who, what, which. 8 0

孱 セン *Yowai, otoru.* Weak, inferior. 9

孳 シ *Yashinau, fueru.* To rear, increase.

孵 フ *Kaesu, sodateru.* To hatch, bring up. 10

學 ガク *Manabu, satoru.* To learn, study, practice, know, a place of learning. 13 0

孺 ジュ *Osanago, shitagau.* An infant, to follow. 14

孼 エイ *Osanago, shitagau.* An infant, to follow. 17

孽 ゲツ *Hikobae, mekake no ko.* A sprout, an illegitimate child. 19

宀部 3 Stroke radical. *U-kammuri.* 58 Characters. 四〇

メン 宀 ベン *Kasane-fuku.* A roof, to double thatch.

宅 タク *Ie, sumai.* A house, dwelling. 3 0

安 アン *Yasui, izukunzo.* Ease, tranquility, where. 0

守 シュ *Mamoru, tsukasa.* To keep, guard, a governor. 0

3 ○ 宇ウ *Ōinaru, noki, ie.* The world, vast, eaves, a house.

4 ○ 完クワン *Mattai.* Whole, complete, perfect.

宏クワウ *Hiroi, ōinaru.* Great, large, wide.

宋ソウ *Iru, kuni no na.* To be, one of the Chinese dynasties.

5 ○ 宕タウ *Sugiru, hora-ana.* To pass by, a cave.

○ シユウ 宗ソウ *Moto, tattobu, mune.* The origin, fountain, head, sect, to honour.

○ 宙チウ *Sora.* The universe, space, eternity.

○ 官クワン *Tsukasa, ōyake.* Office, official, a thing pertaining to government, public.

○ ジヤウ 定テイ *Sadameru.* To fix, establish, decide.

○ 宜ギ *Yoroshii, ube.* Good, right, proper, fair, natural.

○ 宛エン *Adakamo, ate, zutsu.* Just, exactly, addressed to, each.

6 ○ キヤク 客カク *Tabibito, marōdo.* A guest, stranger, visitor, previous.

○ 室シツ *Heya, muro, tsuma.* A house, room, cellar, wife.

○ 宥イウ *Yurusu, nadameru.* To pardon, mitigate (a punishment), appease.

○ 宣セン *Noberu, amaneku, mikotonori.* To proclaim, tell, everywhere, an edict.

宦クワン *Tsukaeru, tsukasa.* To serve, an official. 6

ク 宮キウ *Miya.* A Shinto shrine, the Imperial household, a prince, princess. 7 ○

害ガイ *Sokonau, wazawai.* To injure, damage, a calamity. ○

宴エン *Tanoshimu, sakamori, yasumu.* To enjoy, a banquet, to rest, quiet. ○

容ヨウ *Ireru, katachi, nari.* To put into, put up with, form, appearance. ○

ケ 家カ *Ie, uchi.* A house, family. ○

宰サイ *Tsukasadoru, tsukasa.* To rule, an official.

宸シン *Ōzora, miya.* The heavens, an Imperial palace, Imperial.

宵セウ *Yoi.* Evening, night.

宿シユク *Yadoru, yado.* To stop, lodge, a lodging place, post-station. 8 ○

ジヤク 寂セキ *Sabishii, shizuka.* Lonely, quiet, calm. ○

ミツ 密 *Hisoka, chikai, tsumabiraka.* A secret, close, dense, minute. ○

寄キ *Yoru, yoseru.* To call in upon, lodge, rely upon, entrust to. ○

寇コウ *Ada, kasumeru.* An enemy, to rob.

寅イン *Tora.* The third zodiacal sign, the tiger.

ヨ彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸
子宀

9 ○ フ富 フ *Tomi, tomasu.* Wealth, riches, prosperity, to enrich. *Equiv.* 冨

○ 寓 グウ *Yoru, yadoru, yado.* To stop, lodge, a lodging-place.

○ 寒 カン *Samui.* Cold.

○ ミ寐 ビ *Neru, yasumu.* To sleep, rest.

寔 ショク *Makoto ni.* In fact, verily.

10 寘 シ *Oku, todomeru, suteru.* To put, stop, throw away.

窳 ユ *Okotaru, yugamu.* To be lazy, bent.

11 ○ マク寞 バク *Sabishii, shizuka.* Lonely, quiet.

○ セチ察 サツ *Shiraberu, kangaeru, tsumabiraka.* To examine, reflect, minute, plain.

○ 寡 クワ *Sukunai, yamome.* Few, a widow, alone.

○ 寢 シン *Yasumu, neru.* To sleep, rest.

○ 寧 ネイ *Mushiro, yasui, yasuraka.* Rather, easy.

○ 實 ジツ *Mi, michiru, makoto.* Fruit, deed, to be full, true, real, sincere.

寤 ゴ *Sameru, yumemiru.* To awake, dream.

寥 レウ *Sabishii, shizuka.* Lonely, quiet.

寠 ル *Yatsureru.* To look poorly. 11

寨 サイ *Toride, magaki.* A stockade, fence.

審 シン *Tsumabiraka, kiwameru, tadasu.* Clear, plain, to decide, investigate, judge. 12 ○

寫 シヤ *Utsusu.* To copy, draw, photograph. ○

寮 レウ *Tsukasa, nakama.* An official, colleague, companion.

寬 クワン *Yuruyaka, hiroi.* Not strict, easy, gentle, wide, liberal, merciful.

寰 クワン *Kimi no osameru tochi.* The Imperial domain, the world. 13

寵 チヨウ *Itsukushimu, megumu.* To love, show mercy. 16 ○

寶 ハウ *Takara, tama.* Precious, treasure, a jewel, wealth. 17 ○

寸部 3 Stroke radical. *Sun-zukuri.* 12 Characters. 四一

スン寸 *Hakaru.* An inch, to measure. ○

ジ寺 *Tera.* A Buddhist temple. 3 ○

フウ封 ホウ *Sakai, tsutsumu, tojiru.* A boundary, domain, to wrap up, seal, to give title to. 6 ○

射 シヤ、セキ *Iru.* To shoot, dart (as light). 7 ○

尅 コク *Katsu.* To conquer. *Equiv.* 剋

8 ○ 將 シヤウ *Masa ni, kashira, hikiiru.* Moreover, just about, an officer, to conduct.

○ 尉 ヰ、ウツ *Osaeru, yasunzuru, jō.* A company officer, to tranquilize, a rank.

○ 專 セン *Moppara, hoshiimama, hitori.* Specially, entirely, self-willed.

9 ○ 尊 ソン *Tattobu, mikoto.* To honor, honorable, a respectful title.

○ 尋 ジン *Tazuneru, hiro, nami.* To enquire, a fathom, ordinary.

11 ○ 對 ツヰ タイ *Kotaeru, mukau, tsuriai.* To answer, confront, a companion, a pair.

13 ○ 導 ダウ *Michibiku.* To lead.

四二 **小部** 3 Stroke radical. 6 Characters.

○ 小 セウ *Chiisai, ko, sukoshi.* Small, little, young, my (used depreciatingly).

○ 少 セウ *Sukunai, shibaraku, wakai.* Few, a short time, young.

3 尖 セン *Togaru, surudoi.* To be pointed, sharp.

5 ○ 尙 シヤウ *Nao, tattobu, hisashii.* Still more, to reverence, a long time.

8 尜 ゲキ *Kabe no ana.* *Equiv.* 𡨋 A hole in the wall.

10 尠 セン *Sukunai.* Few.

四三 **尢部** 3 Stroke radical. 尢 兀 尢 5 Characters.

尢 ワウ *Ashinae, semushi.* A cripple, hunchback.

尤 イウ *Mottomo, togameru, ayamachi.* Very, right, however, to blame, a mistake. ○

尨 バウ *Mukuinu, ōkii.* A shaggy dog, large. 4

尪 ワウ *Yowai, yaseru, semushi.* Weak, emaciated, a hunchback.

ジユ 就 シウ *Owaru, tsuku, naru.* To finish, take up (work or office), to become. 9 ○

尸部 3 Stroke radical. *Shikabane-dare.* 30 Characters. 四四

尸 シ *Shikabane,* A corpse. ○

シヤク 尺 セキ *Monosashi.* A Japanese foot, 12 inches, a rule. ○

尹 イン *Tsukasa, tadasu, makoto.* A ruler, to correct, truth.

尻 カウ *Shiri, soko.* The buttocks, bottom. 2 ○

ニ 尼 ヂ *Ama,* A Buddhist nun. ○

尾 ビ *O, sue.* A tail, the end. 4 ○

局 キヨク *Tsubone, magaru.* A room, government office, woman's appartment, to bend, be bent. ○

ネウ 尿 *Ibari.* Urine.

屈 クツ *Kagamu, herikudaru.* To bend down, to be humble. 5 ○

ヨ彡彳
廴廾弋弓
干幺广
巛工己巾
屮山
寸小尢尸

5 0 **居** キョ *Iru, oru, sumai.* To be, dwell, sit down, place, a residence.

0 **屈** カイ *Itaru, todokeru.* To reach, be efficacious, to forward (a petition).

屁 ヒ *He.* A result of flatulence, worthless.

6 0 **屋** オク *Ya, ie.* A house.

屎 キ *Kuso.* Dung, filth.

屍 シ *Shikabane.* A corpse.

7 0 **屑** セツ *Kuzu, isagiyoi.* Rubbish, scraps, pure.

0 **展** テン *Noberu, hiraku, korogaru, miru.* To spread out, open, exhibit, roll over, look at.

屐 ゲキ *Hakimono.* Foot-wear.

8 **屏** ヒャウ ヘイ *Kaki, ōu.* A wall, fence, to cover.

扉 ヒ *Waraji.* Straw sandals.

9 **屠** ト *Hofuru, korosu.* To slaughter, kill.

11 0 **屢** ル *Shibashiba.* Often.

屭 ケイ *Yasumu, ikou.* To rest.

屨 シ *Kutsu, zōri, waraji.* Shoes, straw foot-wear.

層 ソウ *Kasaneru, takadono.* To pile up, the upper stories of a building, strata. 12 0

履 リ *Fumu, kutsu, haku.* To tread on, boots, shoes, to put on (foot-wear).

屧 セフ *Shikigawa, shikiwara.* An insole, straw bedding.

屨 ク *Kutsu.* Shoes. 14

屬 キャク ゾク シヨク *Tsuku, tsuranaru, tomogara.* *Com.* 属 To belong to, be arranged in a row, a companion. 18 0

屮部 3 Stroke radical. 2 Characters. 四五

屯 テツ チ *Mebae, kusa.* A sprout, grass.

屯 トン *Tamuro, atsumaru.* An encampment, barracks, to assemble. 0

山部 3 Stroke radical. *Yama-ken.* 56 Characters. 四六

山 セン サン *Yama.* A mountain, hill. 0

屹 キツ *Takai, surudoi.* Lofty, pointed. 2

岐 キ *Takai, kewashii, hagetaru.* High, steep, bald. 3

岐 キ *Eda, wakareru, futamata.* Forks in a road, to diverge, high. 4 0

岑 シン *Mine, takai, kewashii.* A peak, high, steep.

4 岌 キフ *Takai, ayaui.* High, dangerous.

岧 テウ *Takai.* High.

岪 フツ *Takai, kewashii, yamamichi.* High, steep, a mountain path.

5 岡 カウ *Oka.* A hill, mound.

岩 ガン *Iwao, iwa.* A rock, high bank, rocky cliff, hazardous.

岸 ガン *Kishi.* A bank, cliff, shore.

岳 ガク *Take.* A lofty peak.

岬 カフ *Misaki.* A cape, the side of a hill.

岫 シウ *Mine, iwa-ana.* A peak, cave.

6 峠 *Tōge.* A mountain pass, ascent, climax.

ヂ 峙 *Sobadatsu, sonaeru.* To tower aloft, to supply.

峒 トウ *Hora-ana, katatagae.* A cave, uneven.

峞 キ *Takai.* High.

7 フ 峯 ホウ *Mine.* A mountain peak.

ゲフ 峽 カフ、ゲフ *Hazama, taniai.* A mountain gorge, chasm, strait.

峨 ガ *Kewashii.* Steep. 7

峻 シユン *Kewashii, takai.* Precipitous, high.

峭 セウ *Kewashii, takai, kibishii.* Steep, high, strict.

崎 キ *Saki, kewashii.* A cape, promontory, steep. 8

崩 ホウ *Kuzureru, kakureru.* To crumble to pieces, die (used of the Imperial Family).

崖 ガイ *Gake, kishi, kagiri.* A precipice, cliff, the end, limit.

崑 コン *Shina no yama no na, tattoi.* The name of a mountain in China, precious.

崒 シユツ、ソツ *Mine, takai, kewashii.* A peak, high, steep.

崢 サウ *Takai, kewashii.* High, steep.

スウ 崧 シユウ *Takai.* High.

崛 クツ *Sobadatsu, okoru.* To tower up, rise.

スウ 崇 シユウ *Agameru, takai.* To honor, exalt, adore, high.

崔 サイ *Takai.* High.

嵐 ラン *Arashi.* A storm. 9

嵒 ガン *Iwa, kewashii.* A rock, cliff, steep.

ヨ彡イ
廴廾弋弓
干幺广
巛工己巾
屮山

9 **崔**リツ *Takakute kewashii.* High and steep.

嵌カン *Fukai, kewashii, hameru.* Deep, steep, to fit in.

10 **嵩**スウシュウ *Takai.* High.

嵬クワイ *Takai, kewashii, iwayama.* High, steep, a rocky mountain.

嵯サ *Sakashii, kewashii.* Steep, precipitous.

11 **嶂**シャウ *Takakute kewashii.* High and steep.

嶇ク *Kewashii, ayaui.* Steep, dangerous.

嶄ザン *Kewashii, togatte iru.* Precipitous, pointed.

嶋トウ *Shima.* An island. *Equiv.* 島

13 **嶮**ケン *Kewashii.* Precipitous.

14 ○ **嶺**レイ *Mine, itadaki.* A mountain peak.

○ **嶽**ガク *Take, ikameshii.* A lofty peak, majestic.

嶸クワツ *Kewashii, sakashii.* Steep, precipitous.

嶷ギ *Takai, nukindetaru.* High, eminent.

嶼シヨ *Shima.* An island.

嶬ザン *Kewashii, sagashii.* 17 Steep, precipitous.

巍ギ *Takai, ōkii, hitoridachi.* 18 High, large, solitary.

巒ラン *Mine.* 19 A mountain peak.

巔テン *Itadaki.* The top of a mountain.

巉ザンサン *Surudoi yama, sagashii yama.* A steep, jagged mountain

巖ガン *Iwa, kishi, kewashii.* 20 ○ A rock, high bank, rocky cliff, steep.

巛部 3 Stroke radical. 5 Characters. 四七

巛セン *Kawa.* A river.

川セン *Kawa.* ○ A river.

ス **州**シウ *Shima, kuni.* 3 ○ A country, province, island, continent.

巡ジユンシ *Meguru, mawaru.* 4 ○ To go around, patrol, travel about.

巣サウ *Su.* 8 ○ A nest, den.

工部 3 Stroke radical. *Takumi-hen.* 6 Characters. 四八

ク **工**コウ *Takumi, waza, tsukasa.* ○ Art, work, skill, a workman, an officer.

左サ *Hidari, tasukeru, shirushi.* 2 ○ The left, to assist, evidence.

2 ○ 巧 カウ *Shiwaza, takumi.* Meritorious actions, skill, skillful.

○ 巨 キヨ *Ōinaru.* Great, large.

4 ○ 巫 フ *Miko.* A medium, fortune tell- [er (female).

7 ○ 差 サ シ *Tagau, sasu, wakatsu.* To differ, to thrust, divide, difference.

四九 己部 3 Stroke radical. 8 Characters.

○ コ 己 キ *Onore, tsuchinoto.* Personal, self, the sixth calendar sign.

○ 已 イ *Yamu, sude ni, nomi.* To end, stop, already, only.

ジ 巳 シ *Mi.* The snake, the sixth zodiacal sign.

○ 巴 ハ *Tomoe.* A comma-shaped figure [or sign.

4 巵 シ *Sakazuki.* A wine-cup.

5 巹 キン *Noberu, ukeru.* To relate, receive, the bridal wine-cup.

6 巷 カウ *Chimata.* A by-way, a village.

9 巽 ソン *Tatsumi, shitagau, yawaraka.* The south-east, to obey, gentle.

五〇 巾部 3 Stroke radical. *Kim-ben.* 40 Characters.

○ 巾 キン *Zukin, tenugui, haba.* A scarf, napkin, towel, cover, width.

巿 サフ *Meguru, amaneku.* To surround, universal.

市 シ *Ichi.* A market, town. 2 ○

フ 布 ホ *Nuno, shiku, fure.* Linen, cloth, to spread, a proclamation. ○

帆 ハン *Ho.* A sail. 3 ○

希 キ *Mare, koinegau.* Rare, to request, desire earnestly. 4 ○

帘 レン *Sakabata.* A sign before a sake shop.

ヌ 帑 ド *Takara, kanegura.* Treasure, a safe, treasury. 5

帕 バツハ *Hachimaki, haramaki.* A kind of turban, a cholera-band.

デフ 帖 テフ *Tarenuno, tegata.* A curtain, written notes, a document, a measure for paper.

帛 ハク *Kinu.* Silk.

帙 チツ *Fumibukuro.* A case for a book.

タイ 帝 テイ *Mikado, kimi.* A sovereign, emperor. 6 ○

帥 スヰ シユツ *Hikiiru, osa.* To lead, rule, control, a chief. ○

師 シ *Moromoro, ikusa, osa.* All, the people, war, an expert, a teacher. 7 ○

席 セキ *Mushiro, shikimono.* A mat, seat, place of meeting. ○

ヨ彡彳
廴廾弋弓
干幺广
巛工己巾

7

帨 セイ *Tenugui.* A towel.

帷 クン *Suso, hadagi.* The skirts, an under shirt.

8 0 **帳** チャウ *Tobari, tarenuno.* An account book, register, curtain.

0 **帶** タイ *Obi, obiru.* A girdle, to wear.

0 **常** ジャウ *Tsune.* Usual, ordinary, fixed.

帷 井 *Tobari, katabira.* An account book, register, curtain, a summer garment.

9 0 **帽** バウ モウ *Zukin.* A hat. *Cor.* 帽

0 **幅** フク *Haba, hirosa.* Breadth, a hanging picture, an auxiliary numeral.

幀 タウ *Haru, hari.* To paste, aux. num. for mounted pictures.

幝 コン *Shitaobi.* A loin cloth.

幄 アク *Tobari, maku.* A curtain.

10 **幌** クワウ *Horo.* A hood (carriage), awning.

幟 レン *Noren.* A curtain before a shop.

幎 ベキ ベン *Tobari, sudare.* A curtain, a screen.

11 0 **幕** マク *Tobari.* A curtain, tent, to cover.

幟 ヘウ *Nobori, hata.* A flag, banner. 11

幗 クワク *Kami kazari.* Head ornament.

幔 マン *Tobari, ōi.* A curtain, awning.

幣 ヘイ *Takara, nusa.* Coin, money, wealth, a religious symbol. 12 0

幡 ハン *Hata.* A flag, banner. 0

幢 ドウ タウ *Hata, tobari, horo.* A flag, curtain, hood.

幟 シ *Nobori, hatajirushi.* A flag.

幣 ベキ *Tobari, sudare, ōi.* A curtain, screen, shade. 13

幭 ベツ *Ōi, kachimaki.* A sun-shade, a kind of head-wear. 15

干部 3 Stroke radical. 6 Characters. 五一

干 カン *Tate, okasu, kawaku, azukaru.* A shield, to meddle with, dry, take part in. 0

平 ヒャウ ヘイ *Tairaka, hira, tairageru.* Level, equal, even, to quell, to quiet, 2 0

年 ネン *Toshi.* A year. 3 0

幷 ヒャウ ヘイ *Naraberu, au, narabi ni.* To arrange in a row, to meet, suit, and. *Com.* 并 5 0

幸 カウ *Saiwai, miyuki, koinegau.* Happiness, luck, to ask for, going out (of the Emperor). 0

10 ○ 幹カン *Miki, tsuyoi, hataraki.* A trunk, stalk, able, work, to manage, rule.

五二 幺部 3 Stroke radical. *Yō-hen.* 5 Characters.

幺エウ *Chiisai, osanai.* Small, young.

2 ○ 幻ゲン *Maboroshi, madowasu.* An optical illusion, magic, vision, to deceive.

○ 幼エウ *Osanai, itokenai.* Young.

6 幽イウ *Kurai, haruka, kakureru.* Dark, dim, to be hidden.

9 ○ 幾キ *Iku, hotondo, negau.* How many, few, near, to request.

五三 广部 3 Stroke radical. *Ma-dare.* 44 Characters.

ゴン 广ゲン *Iwaya, munagi.* A grotto, ridge-pole.

3 庄ハウ、シヤウ *Tairaka.* Level.

4 ○ 庇ヒ *Ōu, kage, hisashi.* To cover, a shelter.

○ 序ジヨ *Tsuide, noberu, hashigaki.* Order, arrangement, opportunity, the preface.

○ 床シヤウ *Yuka, toko, nedoko.* The floor, boards, a bed.

庋キ *Tana, oku.* A shelf, to put.

5 ○ 底テイ *Soko, itaru.* The bottom, to reach.

店テン *Mise, tana.* A store. 5 ○

府フ *Atsumaru, kura, miyako.* To assemble, a government department, storehouse, city, an urban prefecture. ○

庚カウ *Kanoe.* The seventh calendar sign. ○

庖ハウ *Kuriya.* A kitchen.

度ド、タク *Nori, tabi, hakaru.* A rule, times, to measure, a degree. 6 ○

庠シヤウ A school.

ザ 座サ *Idokoro, kurai, suwaru.* A seat, assembly, position, to be, to sit down. 7 ○

庭テイ *Niwa.* A garden, court-yard. ○

ク 庫コ *Kura.* A godown, store-house. ○

庬バウ *Ōinaru, yutaka.* Large, abundant.

庵アン *Iori, ie.* A small building for religious uses, a cottage. 8 ○

庶シヨ *Moromoro, koinegau, mekakebara.* All, numerous, the people, to request, a concubine's child. ○

康カウ *Yasui, tanoshimu.* Easy, peaceful, to enjoy. ○

庰ヘイ *Ōu, kakusu.* To cover, hide.

庸ヨウ *Tsune, mochiiru, oroka.* Ordinary, to use, stupid.

ヨ彡彳
廴廾弋弓
干幺广

8 庳 ヒ *Hikui ie, mijikai.* A low house, short.

9 庾 ユ *Kura, yutaka.* A store-house, abundant.

ザン 廂 シャウ *Hisashi.* The eaves.

廁 シ *Kawaya.* A privy.

10 ○ 廉 レン *Kado, kiyoi, yasui.* An article, item, cheap, pure.

廊 ラウ *Hosodono.* A corridor, porch, gallery.

廋 シウ・ソウ *Kakusu, motomeru.* To conceal, seek out.

廈 カ *Hisashi, ie.* Eaves, a house. *Com.* 厦

11 ○ 廓 クワク *Ōinaru, munashii.* Large, an enclosure, empty.

廐 キウ *Umaya.* A stable.

12 ○ 廣 クワウ *Hiroi.* Wide, broad.

○ 廢 ハイ *Sutaru, yamu.* To be thrown away, abolished, to cease.

廝 シ *Meshitsukai, iyashii, yashinau.* A servant, inferior, to nourish, rear.

廡 ブ *Hisashi, sakan.* A sun-shade, luxuriant.

廚 チユ・チユウ *Kuriya.* A kitchen.

廠 シャウ *Kabe no nai ie, abaraya.* A shed, shanty. 12

廟 ベウ *Mitamaya, yashiro.* A tomb, an ancestral temple, a government office.

廛 テン *Mise.* A shop, ware-house, market.

廩 リン *Kura, komegura, fuchi.* A warehouse, rations, a stipend. 13

ロ 廬 *Kariya, iori.* A shed, booth. 16

廱 ヨウ *Yawaragu, fusagu.* To be reconciled, to block up. 18

チャウ 廳 *Ie, mandokoro.* A building, government office. 22 ○

廴部 3 Stroke radical. *In-nyū.* 5 Characters. 五四

廴 イン *Hiku.* To draw.

延 エン *Hiku, noberu.* To extend, postpone, prolong. 4 ○

廷 テイ *Niwa, tairaka.* The Imperial Court, a court, level. ○

コン 建 ケン *Tateru.* To build, raise, establish. 6 ○

エ 廻 クワイ *Meguru, kaeru.* To revolve, return, a time, chapter. ○

廾部 3 Stroke radical. 7 Characters. 五五

ク 廾 キヨウ *Komaneku.* To fold the arms.

○ 廿 ジフ *Nijū, hatachi.* Twenty.

2 ○ 弁 ベン *Kammuri.* A crown.

4 ○ 弄 ロウ *Moteasobu, tawamureru.* To play with, to sport.

6 弇 エン *Ōu, futa.* To cover, a cover, jug.

ヤク 弈 エキ *Utsukushii, igo.* Beautiful, checkers.

12 ○ 弊 ヘイ *Yabureru, kuse.* Broken, poor, mean, bad, bad habits.

五六 弋部 3 Stroke radical. 6 Characters.

エキ 弋 ヨク *Igurumi.* Shooting birds with a cord-attached arrow.

イチ 弌 イツ *Hitotsu.* One.

2 ニ 弍 ジ *Futatsu.* Two.

3 ○ シキ 式 *Nori.* A law, custom, ceremony, form.

4 弑 サウ *Kui.* A stake.

9 弑 シ *Korosu, shiisuru.* To kill a superior.

五七 弓部 3 Stroke radical. *Yumi-hen.* 24 Characters.

○ 弓 キウ *Yumi.* A bow.

弔 テウ *Tomurau, itamu.* To lament for, condole with. ○

引 イン *Hiku.* To draw, conduct, quote. ○

弗 フツ *Arazu, doru.* Not so, the dollar sign. 2 ○

ク 弘 コウ *Hiroi, hiromaru.* Great, large, to expand, spread. ○

弛 シヽチ *Yurumeru, ochiru.* To loosen, unfasten, relax, fall. 3

ダイ 弟 テイ *Otōto.* A younger brother. 4 ○

弦 ケツ *Yugake.* A gauntlet.

弝 ハ *Yuzuka, nigiri.* The gripping place of a bow.

弢 タウ *Yumibukuro, hatabukuro.* A bow-case, a flag-case. 5

弦 ゲン *Yumizuru.* A bow-string, chord.

弧 コ *Yumi.* A bow, an arch.

弩 ド *Ishiyumi.* A large bow.

弭 ビ *Tsunoyumi.* A bow with horn or bone ends. 6

ニヤク 弱 ジヤク *Yowai.* Weak, young. 7 ○

セウ 弰 サウ *Yuhazu, tsugaeru.* The tip of a bow, to fix (as an arrow to a bow-string).

ヨ彡イ
廴廾弋弓

8 張 チャウ *Haru.* To spread, stretch, boast.

強 キャウ ガウ *Tsuyoi, tsutomeru, shiiru.* Strong, violent, to force, urge regardless of right.

9 弼 ヒツ *Tasukeru.* To help, assist.

10 彀 コウ *Yagoro.* A bow-shot.

12 彈 ダン *Hajiku, hiku.* To jerk, a spring, bullet, to play (a musical instrument).

13 彊 キャウ ガウ *Sukoyaka, tsuyoi.* Vigorous, strong.

14 彌 ミ ビ *Iyoiyo, habikoru, amaneku, tsukurou.* Still more, to spread out, everywhere, to mend,

19 彎 ワン *Hiku, magaru.* To draw, bend, arched.

五八 **彐部** 3 Stroke radical. 丑ヨ *Kei-gashira.* 7 Characters.

カイ 彑 ケイ *Hari nezumi no atama.* A hedgehog's head.

6 彖 タン *Urakata no kotoba, i no tagui.* A divination term, a kind of pig.

7 彔 ロク *Ki wo horu koto.* To carve wood.

8 彗 スイ *Hōki, hōkiboshi.* A broom, comet.

9 彘 テイ *Buta, inoko.* A pig, wild pig.

10 彙 イ *Tagui.* A sort, kind, to classify, collect.

15 彝 イ *Kanae, nori.* *Com.* 彝 A tripod vase, rule, law.

五九 **彡部** 3 Stroke radical. *San-zukuri.* 11 Characters.

セン 彡 サン *Ke no kazari.* A hair ornament, tassel.

4 形 ギャウ ケイ *Katachi, arawareru.* Figure, shape, appearance, to be manifested.

形 トウ *Akai.* Red.

6 彦 ゲン *Hiko, sugureta hito.* An illustrious person, an honourable title, a man.

8 彩 サイ *Irodoru, aya.* To colour, paint, to be variegated.

彫 テウ *Horu, chiribameru.* To engrave, carve, inlay.

彪 ヒウ *Aya, tora.* An ornament, a tiger.

彬 ヒン *Uruwashii, akiraka.* Beautiful, clear.

6 彭 ハウ *Tsuzumi no oto, sakan.* The sound of a drum, vigorous.

11 彰 シャウ *Akirāka, arawasu, aya.* Clear, to manifest, figures.

12 影 エイ *Kage, sugatā.* Shade, shadow, an image.

六〇 **彳部** 3 Stroke radical. *Gyō-nimben.* 36 Characters.

彳 テキ *Tatazumu.* To stop, stand still.

4 0 役 ヤク エキ *Tsukau.* To employ, office, service, a campaign, wartime.

彷 ハウ *Samayou, samonitaru.* To wonder, to be alike.

5 0 彼 ヒ *Kare, are, asuko, ka.* That, he, she, it, there.

0 徂 ソ *Yuku.* To go.

0 征 セイ *Yuku, utsu.* To go, reduce to submission.

0 往 ワウ *Yuku, inishie.* To go, the past, formerly.

テイ 徂 チ *Tachimotōru.* To roam.

6 0 待 タイ *Matsu motenasu.* To wait for, entertain.

0 リチ 律 リツ *Tadasu, nori.* To enquire into, a law, rythm.

0 ゴ 後 コウ *Nochi, ato, okureru.* After, behind, next, future, to be late.

徉 ヤウ *Samayou, hoshiimama.* To wonder, willful.

ジュン 徇 *Shitagau, amaneku.* To follow, obey, everywhere.

很 コン *Motoru, sakarau.* To oppose, resist.

徊 クワイ *Samayou, tachitomaru.* To wander, hesitate, stop still.

7 0 徐 ジヨ *Omomuro ni, shizuka ni.* Gently, quietly, leisurely.

徒 ト *Itazura, shimobe, tomogara, kachi.* In vain, followers, companions, on foot, only. 7 0

キヤウ 徑 ケイ *Wataru, komichi.* To pass along, a by-path.

得 トク *Eru.* To get, gain, profit, to be able. 8 0

ジユウ 從 ジヨウ *Shitagau, yori.* To follow, obey, accompany, from. 0

徠 ライ *Kitaru, kuru.* To come. 0

ゴ 御 ギヨ *O, on, mi, tsukau.* An honorific prefix, to drive (horses). 0

徘 ハイ *Tatazumu.* To stand still.

徙 シ *Utsusu.* To remove.

徜 シヤウ *Samayou, hoshiimama.* To wonder, willful.

復 フク *Kaeru, kotaeru, mata.* To return, report, restore repeat, again, double. 9 0

徨 クワウ *Tachimotōru, itoma, yukiki suru.* To roam, leisure, to go and come.

徧 ヘン *Amaneku, meguru.* The whole, everywhere, to revolve.

ジユン 循 *Shitagau, meguru.* To follow, obey, revolve.

微 ビ *Kasuka, chiisai, iyashii.* Dim, small, mean, humble. 10 0

メウ 徬 *Tsuite yuku.* To go along together.

12 ○ **徵** チョウ *Mesu, shirushi, akiraka.* To call, summon, levy, enlist, a mark, clear.

○ **德** トク *Nori, megumu, saiwai.* Virtue, to be kind to, happiness.

徹 テツ *Tōru, akiraka.* To pervade, penetrate, clear.

13 **徼** ヨウ *Motomeru, meguru, kunizakai.* To request, revolve, a boundary.

14 **徽** キ *Yoi, utsukushii, shirushi.* Good, beautiful, a badge.

六一

心部

4 Stroke radical. *Shita-gokoro.* ↑ *Risshim-ben,* 忄 217 Characters.

○ **心** シン *Kokoro.* The heart, mind, center.

○ **必** ヒツ *Kanarazu, moppara.* Certainly, necessarily.

3 ○ **忌** キ *Imi, imu, nikumu.* Mourning, to dislike, hate.

○ **忙** ボウ *Isogashii.* Busy.

○ **忘** ボウ *Wasureru, yurugase ni suru.* To forget, neglect.

○ **志** シ *Kokorozashi, kokorozasu.* Purpose, intention, to aim at.

○ **忍** ニン *Shinobu, koraeru.* To bear with patience, endure.

忖 ソン *Omou, hakaru.* To think, guess, estimate.

忒 トク *Utagau, tagau.* To doubt, differ.

忝 テン *Katajikenai, hazukashimeru.* Thankful, much obliged, to put to shame. 4 ○

忽 コツ *Tachimachi, yurugase.* Suddenly, to make light of, careless. ○

念 ネン *Omou, tonaeru.* To think of, recite, thought, care. ○

快 クワイ *Kokoroyoi, yorokobu.* Comfortable, happy, to be glad. ○

忠 チュウ *Tadashii, makoto, mameyaka.* Faithful, loyalty, patriotism, sincerity, honest. ○

忭 ベン *Yorokobi-tanoshimu.* To rejoice.

忮 シ *Sokonau, motoru, tsuyoi.* To injure, oppose, strong

忻 キン *Yorokobu, kokoro ga hiraku.* To be glad, joyous.

忱 カン *Nageku, itamu.* To mourn, be in pain.

忿 フン *Ikaru, uramu.* To be angry, resent.

忸 ジク *Hajiru, nareru.* To be ashamed of, to be familiar with.

忡 チュウ *Uryōru.* To grieve.

怒 ド *Ikaru.* To be angry. 5 ○

思 シ *Omou.* To think, reflect. ○

怠 タイ *Okotaru.* To be idle. ○

急 キフ *Isogu.* To hurry, be urgent.

性 セイ シャウ *Sagá, umaretsuki.* Disposition, natural quality, nature.

怨 エン チン *Uramu.* To resent, hate.

怪 クワイ ケ *Ayashii, ayashimu.* Strange, wonderful, to be surprised at, a ghost.

怏 アウ *Kokoroyokarazu, uramu.* Uncomfortable, gloomy, to be displeased with.

怖 フ *Osoreru, ojiru.* To fear, dread.

怙 コ *Tanomu.* To rely on, request.

怍 サク *Hajiru.* To be ashamed.

怳 キャウ *Kuruu, uttori suru.* To be distracted, captivated.

怜 レイ *Satoi.* Intelligent.

怡 イ *Yorokobu, yawaragu.* To delight, harmonious.

怫 フツ *Okoru, fusagu.* To be angry, gloomy.

怩 ヂ ヂイ ヂツ *Hajiru.* To be ashamed of.

怯 ケフ *Osoreru, yowai.* To fear, tremble with fear, weak.

怱 ソウ *Isogu, niwaka.* Busy, hurried, sudden.

恐 キョウ *Osoreru.* To fear.

恒 コウ *Tsune, hisashiku, amaneku.* Usual, common, ordinary, everywhere, constant.

恙 ヤウ *Tsutsuga, urei, yamai.* Harm, grief, illness.

恊 ケフ *Obiyakasu, osoreru.* To threaten, to fear. *Equiv.* 愒

恰 カフ *Adakamo, chōdo.* Just as, as if.

息 ソク *Iki, yasumu, yamu.* Breath, to rest, cease, a child.

恭 キョウ *Uyauyashii, tsutsushimu.* Respectful, to reverence.

恩 オン *Megumi, itsukushimu.* Favour, kindness, to love.

恨 コン *Uramu.* To resent, hate.

恥 チ *Haji.* Shame, disgrace.

悪 ニン ジン *Kaku, iyashii.* Thus, low, mean.

悋 キャウ *Osoreru.* To fear.

悁 テウ、エウ *Usui, uryōru.* Thin, to grieve.

悗 カウ *Satoi, akiraka, warugashikoi.* Clever, clear, crafty.

悪 ニク ヂク *Hajiru.* To be ashamed.

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏
欠止歹
曰月木
斗斤方无日
支攴文
戸手
戈
心

6 **怵** キョツ *Osoreru, ononoku.* To fear, tremble.

恃 ジ シ *Tanomu, yoru.* To request, rely on.

恪 カク *Tsutsushimu, uyamau.* To reverence, respect.

恆 コウ *Tsune, hisashiku, amaneku.* Usual, common, ordinary, everywhere, constant.

恂 ジュン *Tsutsushimu, osoreru, niwaka.* To respect, fear, sudden.

恟 キョウ *Osoreru.* To fear.

恍 クワウ *Uttori suru.* To be in ecstasy.

恚 イ *Ikaru, ikidōru.* To be angry.

恕 ジョ *Yurusu, omoiyaru.* To excuse, bear patiently, sympathize with.

恤 ジュツ *Awaremu, megumu.* To show kindness, relieve.

恣 シ *Hoshiimama.* As one pleases, one's own way.

恢 クワイ *Ōinaru, futoi.* Large, great, to enlarge.

恬 テン *Yasuraka, shizuka.* Easy, quiet.

7 O **悅** エツ *Yorokobu, tanoshimu.* To rejoice, take pleasure in, enjoy.

O **悉** シツ *Tsukusu, kotogotoku.* To exhaust, all.

ナ **悔** クワイ *Kuyuru, kuyamu.* To regret, repent, condole. 7 O

悟 ゴ *Satoru, satosu.* To know, understand, instruct. O

悋 リン *Yabusaka, oshimu.* Parsimonious, to grudge. O

悠 イウ *Uryōru, haruka, yukkuri.* To grieve, far off, a long time, slowly, leisurely. O

患 クワン *Uryōru, wazurau, yamai.* To grieve, be distressed, disease. O

悄 セウ *Uryōru.* To grieve, feel sorry for.

悛 ジュン *Aratameru, yameru.* To amend, stop.

悖 ボツ *Osoreru.* To fear.

悁 エン *Uryōru, ikaru.* To grieve, be angry.

悃 コン *Makoto, moppara.* Truth, entirely.

悌 テイ *Shitagau, yasui.* Brotherly obedience, easy.

悍 カン *Takeshii.* Fierce, violent.

悖 ハイ *Motoru, somuku.* To oppose, rebel.

悚 シヨウ *Osoreru.* To fear.

悒 イフ *Uryōru, yasukarazu.* To grieve, be uneasy.

8 ○ 惜 シヤク セキ *Oshimu.* To begrudge.

○ 惟 井 *Omommiru, kore, tada.* To reflect, think, this, only, along.

○ 惠 ケイ *Megumu, itsukushimu.* Kindness, favor, blessing, good will, to love.

○ 惡 アク、ヲ *Warui, nikumu.* Bad, ugly, to hate.

○ 惣 ソウ *Subete.* All.

○ 悲 ヒ *Kanashimu.* To grieve.

○ 情 ジヤウ *Nasake, kokoro.* The feelings, kindness, pity, condition.

○ 惑 ワク *Madou, madoi.* To err, be beguiled, delusion, superstition, doubt.

惆 チウ *Itamu, kanashimu.* To feel sad, grieve.

惋 ワン *Odoroki-nageku koto.* Sudden grief.

コン 悃 キン *Tsukareru.* To be tired.

マウ 惘 バウ *Bonyari suru, awateru.* To be absent-minded, flurried.

惕 テキ *Uyamau, osoreru.* To reverence, fear.

惧 グ *Osoreru, ononoku.* To fear, feel awe, shudder.

惙 テツ *Uryōru, tsukareru.* To grieve, be uneasy, weary.

惚 コツ *Kasuka, uttori suru.* Indistinct, to be in ecstasy. 8

惛 コン *Kurai, mayou.* Dark, to go astray.

悵 チヤウ *Itamu, nageku.* To lament, despair.

悴 ス井 *Yatsureru, otoroeru.* To be emaciated with sorrow.

モン 悶 *Modaeru.* To be in agony, distress.

悼 タウ *Itamu.* To lament, be pained.

悸 キ *Munasawagi, ononoku.* Uneasiness, to tremble.

悽 セイ *Kanashimu, itamu.* To feel badly, to grieve.

悾 コウ *Oroka.* Foolish.

惇 トン、ジユン *Atsui, tsutomeru, makoto.* Kind, to exert one's self, truth.

惝 シヤウ *Bonyari naru, odoroku.* Frightened, senseless.

サウ 想 *Omou.* To think, imagine. 9 ○

惶 クワウ *Awateru, osoreru.* To be excited, fear. ○

ユ 愈 *Iyoiyo, ieru.* More and more, still more, to be cured. ○

惹 ジヤク *Hiku.* To attract, provoke, bring on. ○

牛犬
牙
瓜父爻爿片
火
气水
殳毋比毛氏
欠止歹
曰月木
斗斤方无日
支攴文
戶手
戈

9 ○ 愁シウ *Uryōru, urei, kanashimu.* Sorrow, sorrowful.

○ 意イ *Kokoro, kokorobase, omoi.* The mind, will, meaning, feelings.

○ 感カン *Ugoku, kotae-hibiku.* To move, feel, admire, be sensitive to.

○ 愛アイ *Itsukushimu.* To love, pity.

○ 愚グ *Oroka.* Foolish.

○ 愕ガク *Odoroku, awateru.* To be frightened, confused, flurried.

愀キン *Yorokobu.* To rejoice.

ズ井 惴ス井 *Uryōru, osoreru.* To grieve, fear.

惸ケイ *Uryōru, hitori.* To grieve, alone.

惺セイ *Satoi, shizuka.* Clever, quiet.

惼ヘン *Isogu, semai.* To hurry, narrow-minded.

惜コン *Kurai.* Dark.

メン 愐 *Tsutomeru, omou.* To exert one's self, think.

ダ 惰 *Okotaru.* To be idle, remiss.

ナウ 惱 *Nayamu.* To be distressed, afflicted.

惻ソク *Itamu, kanashimu, omoiyaru.* To be sad, distressed, to sympathize with. 9

愆ケン *Ayamachi, toga.* A mistake, fault.

ミン 愍ビン *Itamu, awaremu.* To grieve, pity.

フク 愎 *Motoru, gōjō na.* To oppose, obstinate.

愠ウン *Ikidōru.* To be angry. *Equiv.* 慍

ユ 愉 *Yorokobu, kokoroyoi.* To be glad, happy, comfortable.

愔イン、アン *Yasuraka,* 下 *shizuka, damaru.* Comfortable, quiet, to be silent.

愼シン *Tsutsushimu.* To be respectful, circumspect. 10 ○

ジ 慈 *Itsukushimi, nasake.* Love, charity, pity. ○

態タイ *Arisama, sugata.* Form, appearance, manner, condition. ○

ガイ 愾 *Ikaru, nageku.* To be angry, grieve. ○

愧キ *hajiru.* Shame, disgrace, to be ashamed.

慇イン *Nengoro, awaremu.* Kindly, polite, to pity.

慊ケン *Akitarazu, kokoroyoi.* Dissatisfied, comfortable.

慄リツ *Ononoku.* To fear, tremble with fear.

10

慤カク *Tsutsushimu, sunao, makoto.* To show reverence, sincere, true.

愷ガイ *Yasui, tanoshimu.* Easy, to be happy.

愿ゲン *Tsutsushimu, yoi, sunao.* To show reverence, good, sincere.

憩ヨウ *Susumeru.* To advise.

慆ドウ *Anadoru, utagau, kakusu.* To despise, doubt, conceal.

慫シュク *Hayai, tachimachi.* Fast, immediately.

愴サウ *Itamu, kanashimu.* To grieve.

愬ソ *Uttaeru.* To appeal to.

11 ○ 慕ボ *Shitau.* To love, long for.

○ 慘サン *Itamu, sokonau, mugoi.* To feel pain or sorrow, to torture, cruel.

○ 慢マン *Anadoru, ogoru, okotaru.* To despise, be proud, lazy.

○ 慣クワン *Nareru, narawashi.* To be accustomed to, familiar with, custom.

○ 慥サウ *Tashika ni.* Certainly.

○ 慧ケイ *Satoi.* Intelligent.

○ 慨ガイ *Nageku, kanashimu.* To be grieved and indignant.

慮リヨ *Omompakaru.* To consider. 11 ○

慰イ *Nagusameru.* To amuse, divert, console. ○

慶ケイ *Yorokobu, iwau, saiwai.* To rejoice, congratulate, happiness. ○

慷コウ *Yo wo nageku.* To grieve over public affairs. ○

慾ヨク *Musaboru.* Passion, lust, greed, to covet. ○

憂イウ *Urei, uryōru.* Grief, to sorrow, be anxious. ○

慼セキ *Uryōru, itamu.* To grieve, suffer pain.

慚ザン *Haji, hajiru.* Shame, to feel ashamed. *Equiv.* 慙

慝トク *Kakusu, warui, yokoshima.* To conceal, bad, perverse.

慟ドウ *Nageku, itamu.* To cry, grieve.

慵ヨウ *Monoui.* To be lazy.

慓ヘウ *Hayai, takeshii.* Quick, fierce.

慫ショウ *Susumeru.* To offer, press upon.

愴シヤウ *Uryōru, itamu.* To grieve, lament.

慳ケン *Oshimu.* To begrudge.

牛犬
牙
瓜爻爻爿片
火
气水
爫母比毛氏
欠止歹
曰月木
斗斤方无日
支攴攵
戶手
戈

11 懼 セフ *Osoreru, fusu.* To fear, lie down.

12 ○ 憐 レン *Awaremu.* To pity.

○ 憚 タン *Habakaru.* To fear, be shy of.

○ 憤 フン *Ikidōru.* To be angry, indignant, zealous.

○ 憩 ケイ *Ikou, yasumu.* To rest.

○ 憲 ケン *Nori.* Law, constitution.

ゾウ 憎 ソウ *Nikumu.* To hate.

バイ 憊 *Tsukareru.* To be weary.

憫 ビン *Uryōru, awaremu.* To grieve, pity.

憑 ヒョウ *Tanomu, yoru.* To apply to, rely on, evidence.

憍 ケウ *Itsuwaru.* To falsify.

憔 セウ *Yatsureru, uryōru.* To be emaciated, sorrowful.

憮 ブ *Itamu.* To grieve.

懇 キンゴン *Namajii ni.* Without deliberation, thoughtlessly.

憙 キ *Yorokobu, konomu.* To rejoice, like.

憾 カン *Yorokobu, shizuka.* To rejoice, quiet. 12

憾 カン *Uramu.* To resent, regret. 13 ○

懃 コン *Nengoro, makoto.* Courteous, true. ○

オウ 應 *Kotaeru, atehameru, ataru.* To correspond to, consent, apply, accordingly. ○

懊 アウ *Nayamu, kurushimu.* To be in distress.

懈 カイ *Okotaru.* To be lazy.

オク 憶 *Omou, shirusu.* To think, note down, remember.

懃 キン *Uryōru.* To grieve, feel sorrow for.

懃 キン *Nengoro, komayaka.* Kind, intimate.

懋 ボウ *Yoi, tsutomeru, sakan.* Good, to labor, flourishing.

ヤク 懌 エキ *Yorokobu.* To be glad.

懍 ラン・カン *Tashinamu, sukoyaka.* To be fond of, healthy. 14

マン 懣 *Wazurau, modaeru.* To be troubled, in anguish.

懴 サン・セン *Itamu.* To be in pain.

モウ 懵 ボウ *Kurai, midareru, oroka.* Dark, to be disturbed, foolish.

14 **懦**ダ *Yowai, ikujinai.* Weak, cowardly.

15 ○ **懲**チョウ *Korasu.* To punish, threaten, convict.

16 ○ **懐**カイ *Idaku, omou, natsuku, futokoro.* To embrace, desire, be tamed, the bosom.

○ **懸**ケン *Kakaru.* To hang, concern, cost depend on, be anxious.

憧ボウ *Kurai, oroka, midareru.* Dark, foolish, to be disturbed.

懶ラン *Okotaru, monoui.* To be indolent.

17 **懺**サンゲン *Kuyuru.* To repent, confess.

18 **懽**クワン *Yorokobu, uryōru.* To rejoice, grieve.

懼ク *Osoreru, ononoku, odosu.* To fear, tremble, threaten.

懾セフ *Osoreru.* To fear.

懿イ *Yoi, uruwashii.* Good, beautiful.

19 ○ **戀**レン *Koi, shitau.* Love, to love, long for.

24 **戇**タウ *Oroka.* Foolish.

六二 戈部 4 Stroke radical. *Hoko-zukuri.* 22 Characters.

○ **戈**クワ *Hoko, ikusa.* A spear, lance, war.

戊ボ *Tsuchinoe.* The fifth calender sign.

戉エツ *Masakari.* A broad ax, battle ax.

戔セン *Sen.* A Japanese coin, a sen. *Ab. f.* 錢 2 ○

戌ジュツ *Inu.* The dog, the eleventh zodiacal sign, north-west.

戍ジュ *Mamoru.* To guard.

戎ジウ *Tsuwamono, hamono, ebisu.* A soldier, arms, a barbarian.

成ジャウ セイ *Naru, nasu.* To become, finish, perform. 3 ○

戒カイ *Imashime, imashimeru.* A prohibition, commandment, to punish, warn. ○

我ガ *Ware.* I, my, we, our. ○

或ヨク ソク *Aruiwa, aru, kuni, tochi.* Or, if, some, a certain, perhaps, doubtful, country. 4 ○

戕シャウ *Sokonau, korosu, hoko.* To injure, kill, a spear.

戚セキ *Shitashimu, miuchi, uryōru.* To be friendly, intimate with, relatives, to grieve. 7 ○

戛カツ A clicking, beating sound.

戟ゲキ *Hoko.* A double headed lance, arms. 8

戡カン *Katsu, korosu.* To conquer, kill. 9

牛犬
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戶手
支攴攵
戈

9 戢 シフ *Osameru, atsumeru.* To store up, collect.

10 截 セツ *Kiru, tatsu.* To cut, cut off.

11 戮 リク *Korosu, sarasu.* To kill, expose (a corpse).

12 戰 セン *Tatakau, soyogu.* To fight, war, to tremble with fear, flutter in the wind.

13 戲 ギ キ *Tawamureru, asobu.* To play, sport.

14 戴 タイ *Itadaku, noseru.* To put on the head, receive respectfully, sustain.

六三 戶部 4 Stroke radical. *To-gashira.* 10 Characters.

戶 コ *To.* A door, house, family.

戹 ヤク *Semai, nayamu, wazawai.* Narrow, to suffer, misfortune.

戾 レイ *Motoru, modoru, tomaru.* To oppose, return, stop.

房 ハウ バウ *Ie, heya, fusa, manaita.* A house, room, tassel, a chopping board.

所 シヨ ソ *Tokoro.* A place, cause, that which.

扃 ケイ *Tozasu, kwannoki.* To shut, a gate bar.

扁 ヘン *Hiratai, ōi, hikui.* Flat, many, low.

扇 セン *Aogi, aogu.* A folding fan, to fan.

扈 コ *Shitagau.* To follow.

扉 ヒ *Tobira.* The leaf of a door, title page of a book.

六四 手部 4 Stroke radical. *Te-hen.* 247 Characters.

手 シユ *Te.* The hand, arm, a handle.

才 サイ *Hataraki, wazuka.* Ability, talent, only, scarcely.

打 チヤウ ダ *Utsu.* To beat, strike.

扑 ボク *Utsu, tataku.* To strike, beat.

托 タク *Osu, hiraku.* To push, grasp, open, entrust to.

扣 コウ *Tataku, hikaeru.* To knock, to refrain, withdraw, put down.

扱 ソウ *Sasu, sate.* To pierce, well, now.

扞 カン *Fusegu, mamoru.* To defend, protect.

扶 フ *Tasukeru, mamoru.* To assist, protect, help.

批 ヒ ヘイ *Utsu, osu, shimesu.* To strike, push, show, criticize.

承 シヨウ *Ukeru, uketamawaru, tsugu.* To receive, acknowledge, succeed to.

折 セツ *Oru, kujiku, wakajini suru.* To break, bend, fold, die young.

投トウ *Nageru, tomâru.* To throw, send (as a letter), put up at an inn.

抔ホウ *Nado, sukuu.* Such as, etc., to dip up.

抑ヨク *Osáeru, somosomo.* To restrain, stop, govern, an introductory word.

扱サツ・キフ *Osameru, toru, atsukau.* To receive, take, treat.

ギ技 *Wâzâ, tâkumi.* Art, skill, expertness.

扛コウ *Ageru, ninâu.* To raise, carry on the shoulder.

扮フン・ハン *Yosou, nigiru.* [to grasp. To adorn, assume a part,

把ハ *Toru, nigiru.* To take in hand, grasp a handle.

扱キフ *Atsukau, toru.* To manage, transact, deal with, take.

抒ジョ *Noberu, nozoku.* To relate, to take out of the way.

抗カウ *Fusegu, ataru, âgeru.* To resist, confront, raise.

ベン扑 *Utsu, tataku* To strike, clap (the hands.)

セウ抄 *Kakitoru, utsusu.* To jot down, copy, extract.

抉ケツ *Eguru.* To gouge.

抓サウ *Kaku.* To scratch.

抵シ *Utsu, uchi-yaburu.* To strike, break.

ヤク扼アク *Tori-hishigu.* To crush, defeat.

於ヨ・オ *Yori, ni, oite. Com. f.* 於 In, on, as to, in regard to.

抱ハウ *Idaku, kakâeru.* To embrace, hold, engage.

抵テイ *Ataru, fureru, sakarau.* To strike against, reach, resist.

押アフ *Osu, osaeru.* To push, hold down.

拂フツ *Harau.* To clear away, pay.

拘コウ *Toraeru, todomeru, kakawaru.* To seize, arrest, concern.

バチ拔バツ *Nuku, nukinderu.* To pull out, supersede.

拓タク *Hiraku, hirou.* To open, take up in the hand.

拒キヨ *Fusegu, kobamu.* To ward off, reject.

拜ハイ *Ogamu, kagamu.* To worship, pray, bow respectfully.

招セウ *Maneku.* To invite.

拙セツ *Tsutanai, heta, mazui.* Ignorant, unskillful, I, my.

ヨツ拉 *Kujiku, sarau.* To crush, carry away.

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攵母比毛氏
欠止歹
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斗斤方无日
支攴文
戶手

拐 カイ *Taburakasu, kadowakasu.* To deceive, abduct.

披 ヒ *Hiraku.* To open.

抽 セツ *Hiku.* To pull, draw, a discharge.

抹 マツ メツ *Naderu, kesu, nuru.* To stroke, rub, erase, anoint.

拏 ダ *Tsukamu, hiku, toraeru.* To seize, lead away.

拆 タク *Saku, hiraku, utsu.* To tear, open, strike.

抽 チウ *Hiku, nuku.* To pull, draw, extract.

拑 カン *Hasâmu, tsugumu.* To fit into, close (the mouth), be silent.

拗 エウ アウ *Nejiru, oru.* To twist, break.

抛 ハウ *Nageutsu.* To throw or fling away.

拍 ハク *Utsu, tataku, hyōshi.* To beat, strike, beat time, pulsation.

抾 キヨ *Saru, sasageru, motsu.* To leave, offer up, hold.

拊 フ *Utsu, tataku, naderu.* To strike, beat, stroke.

拌 ハン *Suteru, wakatsu.* To throw away, divide.

拚 ヘン *Te wo utsu koto, mau.* To clap the hands, dance.

拇 ボ *Oyayubi.* The thumb.

拈 ネン *Hineru, tsumamu.* To pinch, pick up.

拵 ソウ *Koshiraeru.* To make. 6 o

拶 サツ *Semeru.* To urge, press upon. o

拾 シフ *Hirou, tō.* To pick up, ten. o

持 ヂ *Motsu.* To have, hold, keep. o

指 シ *Yubi, sasu.* A finger, to point out. o

拭 シキ シヨク *Nuguu, fuku.* To wipe.

括 クワツ *Kukuru, musubu.* To bind, tie, unite.

拮 キツ *Honeoru, hataraku.* To labor, toil.

拯 ジヨウ *Sukuu, tasukeru.* To save, help.

拱 キヨウ *Komanuku.* To fold the arms.

拳 ケン *Kobushi.* The fist.

挑 テウ *Idomu.* To challenge, defy, entice.

拷 カウ *Utsu, tadasu.* To beat, investigate, torture.

6

ケイ 掛 クワイ *Kakeru.* To hang.

挈 ケツ *Hissageru.* To carry in the hand.

按 アン *Kangaeru, hikaeru, momu.* To consider, restrain, massage.

挌 カク *Utsu, tatakau.* To strike, fight.

拽 エイ *Hiku.* To draw, pull.

7 ○ 挨 アイ *Osu, chikazuku.* To push, draw near.

○ 振 シン *Furuu.* To shake, quake, stir up.

○ 挟 ケフ *Hasamu, sashihasamu,* To hold between two objects, cherish.

○ 捕 ホ *Toraeru.* To seize, arrest.

○ ハチ 捌 ハツ *Sabaku, wakatsu.* To unravel, divide, sell.

拾 シフ *Hirou, toru.* To pick up, take.

掴 コン *Hitoshii, tataku.* Equal, to hammer.

チチ 捏 デツ *Osu, toraeru, itsuwaru.* To push, seize, falsify.

ソク 捉 *Toraeru, karameru.* To arrest, seize and bind.

ザ 挫 *Kujiku, oru.* To sprain, break, destroy.

捍 カン *Fusegu, mamoru.* To ward off, protect. 7

挺 テイ *Nuku, nukinderu.* To pull out, supersede aux. num. for guns, etc.

捗 チヨクヘホ *Hakadoru.* To progress favorably.

挽 バン *Hiku.* To pull, lead.

捲 イフ *Kumu, yuzuru, shirizoku.* To dip up, relinquish, retire.

捐 エン *Suteru.* To throw away, give up.

捧 ホウ *Sasageru.* To present to a superior. 8 ○

捨 シヤ *Suteru.* To throw away. ○

捲 シン *Maku, kakageru.* To roll up, lift up. ○

掃 サウ *Harau, haku.* To sweep, clear away. ○

ジユ 授 *Sazukeru.* To bestow, give, impart. ○

掌 シヤウ *Tanagokoro, tsukasadoru.* The palm of the hand, to control. ○

排 ハイ *Hiraku, shirizokeru, narabu.* To open, cause to retire, to be in a row. ○

掘 クツ *Horu.* To dig out. ○

ケ 掛 クワイ *Kakaru.* To hang, concern. ○

牛犬
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支攴文

8 0

採 サイ *Toru, tsumu.* To take, choose, pick.

0 探 タン *Saguru, sagasu.* To investigate, search for, examine.

0 接 セツ *Tsugu, majiwaru.* To join, associate with, continue, touch.

0 控 コウ *Hikaeru.* To restrain, withdraw, jot down, appeal.

0 推 スイ *Osu, susumeru.* To push, press, infer, advance, guess.

ギャク 掟 *Okite.* Law, rule.

捩 レイ *Nejiru, motoru.* To twist, wrench, oppose.

モン 捫 *Hineru, sawaru.* To twist, twirl, touch.

捷 セフ *Katsu, hayai.* To conquer, quick.

据 キョ *Sueru, yoru.* To place, rely on.

ナツ 捺 *Osu.* To press, print.

ネン 捻 テフ *Hineru, tsumamu.* To twist, take a pinch, pick up.

掏 ダツ *Nusumu.* To steal.

棲 セイ *Sumu.* To dwell.

掉 テウ *Furuu.* To flap or shake (as a tail).

掠 リャク *Kasumeru.* To take, rob. 8

捶 スイ *Utsu, muchi-utsu.* To beat, whip.

掀 ケン *Ageru, sobieru.* To raise, tower aloft.

措 ソ サク *Oku, hodokosu, semaru.* To put, confer, crowd upon.

掖 エキ *Wakibasamu, waki.* To hold under the arm, the side.

掩 エン *Ōu, osou.* To cover, attack unawares.

掣 セイ *Hiku, todomaru.* To pull back, to stop.

掬 キク *Sukuu.* To scoop up.

揃 セン *Soroeru.* To equalize, match, complete, furnish. 9 0

揉 ジウ *Momu, tawameru.* To rub, crumple, bend. 0

提 テイ *Hissageru, tazusaeru.* To carry in the hand. 0

挿 サウ *Sasu, sashihasamu.* To clasp, insert. 0

Com. f. 插

揚 ヤウ *Ageru, homeru.* To raise, hoist, praise. 0

換 クワン *Kaeru, aratameru.* To change, exchange, renew. 0

掲 ケイ *Kakageru.* To raise up, hoist, publish. 0

揮キ *Furuu.* To shake, wield, scatter.

掾エン *Tasukeru.* To help.

揆キ *Hakaru.* To plan, plot.

描ベウ *Egaku, utsusu.* To draw, describe, copy

捏ネツ *Koneru.* To knead, mix, falsify. *Equiv.* 捏

揖シフ イフ *Komanuku. yuzuru.* To fold the hands, yield.

握アク *Nigiru.* To grasp.

揣スヰ *Hakaru.* To plan, conjecture.

揶ヤ *Karakau.* To mock, banter, tease.

援エン *Tasukeru, hiku.* To assist, rescue, draw.

揀レンカン *Erabu, wakatsu.* To choose, distinguish.

揜エン *Ōu.* To cover.

揄ユ *Hiku.* To draw, full.

揆キ *Hakaru, nori.* To measure, law.

損ソン *Sokonau, ushinau, herasu.* Harm, to damage, lose, diminish.

搏ハク *Utsu, toraeru.* To strike, seize, arrest.

搔サウ *Kaku.* To scratch.

搖エウ *Ugoku, yureru.* To move, be shaken to and fro.

携ケイ *Tazusaeru, hissageru.* To carry in the hand, carry. *Cor.* 攜

搆コウ *Hiku, kurai.* To pull, dark, ignorant.

搾サ *Shiboru.* To squeeze, milk.

搗タウ *Tsuku, utsu.* To pound, strike.

搬ハン *Hakobu, utsusu.* To transport, move.

捜サウ *Sagasu.* To search, investigate, enquire after.

搭タフ *Noseru, utsu.* To load, strike.

搴ケン *Kakageru, nukitoru.* To lift up, pluck out.

搦ジャク *Karameru.* To bind, arrest.

搨タフ *Utsusu, suru.* To copy, print.

搕カフ・アフ *Utsu, toru, ōu.* To strike, take, cover.

搖シン *Sashibasamu, furuu.* To hold between, wave.

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支攴攵

10 ツイ 搥 *Utsu, tataku.* To strike, beat.

11 テキ 摘 *Hirou, tsumu.* To pick up, pick off.

マ 摩 *Kosuru, migaku, kesu.* To rub, polish, sharpen, erase.

モ ボ 摸 *Utsusu, nottoru, saguru.* A mould, model, to copy, search for.

セフ 摺 *Suru, yaburu.* To rub, file, print, destroy.

タン タン 摶 *Utsu, marumeru.* To strike, roll into a ball.

ボ 摹 *Narau, utsusu.* To imitate, copy.

サイ 摧 *Kudaku.* To break, crush.

シ 摯 *Toru.* To take.

シヨウ 搯 *Utsu, tsuku.* To strike, pound.

カウ メウ 摳 *Kakageru, utsu.* To lift up, strike.

セキ 摭 *Hiroi-toru.* To pick up.

クソク 摑 *Tsukamu.* To grasp.

チヨ 撐 *Sasaeru, noberu.* To prop up, stretch.

12 ブ 撫 *Naderu, itawaru.* To stroke, tranquilize, comfort, pity.

ハ 12 播 *Maku, shiku.* To sow, spread, publish.

セン 撰 *Erabu.* To choose, select.

ボク 撲 *Utsu.* To strike.

ケツ 撥 *Utsu, nageru, kakageru.* To strike, throw, lift up.

ラウ 撈 *Toru, kakimazeru.* To take, mix.

ヘイ ヘツ 撇 *Utsu, kakageru, harau.* To strike, lift up, clear away.

タウ 撐 *Sasaeru, sao-sasu.* To support, to push with a pole.

シ セイ 撕 *Hissageru, saku.* To take up, tear.

クン キン 撳 *Tsukaneru.* To bind in a bundle.

キ 撟 *Sashi-maneku, saku.* To beckon, tear.

ケキ 撃 *Motsu, utsu.* To hold, strike.

レウ 撩 *Naburu, idomu, kasumeru.* To tease, entice, seize.

テツ 撤 *Toru, nozoku, hagu.* To take away, to strip off, reject.

ネン 撚 *Hineru, yoru.* To twist.

タウ 撞 *Tsuku, tataku.* To pound, strike.

12

撮 サツ サイ *Tsumamu, toru.* To take a pinch of, take (a photograph).

撥 ハツ *Harau, hanatsu, bachi.* To clear away, shoot, a plectrum.

撙 ソン *Osameru.* To restrain.

撒 サツ サチ *Chirasu, maku.* To scatter, sprinkle.

撓 ダウ ヂウ *Tomeru, tawamu, midareru.* To bend, relax, be disordered.

13 ○ 撿 ケン *Tsukaneru, todomeru, kangaeru.* To bind, check, inspect, consider.

○ 擇 タク *Erabu.* To choose.

○ 操 サウ *Misao, toru, ayatsuru.* Chastity, to take, work puppets.

○ 擊 ゲキ *Utsu.* To beat, strike

○ 據 キヨ コ *Yoru.* To rely on, on account of.

撤 ケキ ケツ *Utsu, mukau.* To strike, confront.

擂 ヨイ *Suru, korogasu.* To pulverize, roll.

撾 タ *Utsu.* To strike.

撮 セツ *Kazoeru.* To count, enumerate.

撻 トン *Muchi-utsu.* To whip.

13

擋 タウ *Ōi-kakusu.* To conceal.

撕 ケイ *Imashimeru.* To warn, reprove.

擎 ケイ *Sasageru, ukeru.* To offer, receive.

擐 クワン *Tsuranuku, kiru.* To pierce through, wear.

擦 カツ *Kezuru, oru, muchiutsu.* To scrape, break, whip.

撼 カン *Ugokasu.* To move.

撻 タツ *Utsu.* To strike.

擅 セン *Hoshiimama ni suru.* To act arbitrarily.

擁 ヨウ *Idaku, mamoru.* To embrace, hold, protect.

擘 ハク ヘキ *Saku, oyayubi.* To tear apart, the thumb.

擒 キン *Toriko, toraeru.* A captive, to seize, take prisoner.

擔 タン *Ninau.* To carry on the shoulders, be responsible.

14 ○ 擧 キヨ *Ageru, kaku, kozoru, mina.* To raise up, bear, all, promote.

○ 擬 ギ *Nazoraeru, hakaru.* To imitate, model after, compare, estimate.

擭 ワク ヘ クワク *Toru, wakatsu.* To seize, divide.

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14 擥 ラン *Tsumani-motsu, tsumamu.* To pick up with the fingers.

ダイ 擡 タイ *Motageru.* To lift up.

擠 セイ *Oshiotosu, oshi-ireru.* To overthrow, push in.

擣 タウ *Tsuku, tataku.* To pound, strike.

擢 タク *Hikidasu, nukinderu.* To pull out, select, excel.

擯 ヒン *Shirizokeru.* To reject, cause to retire.

擦 サツ *Sasuru, kosuru.* To rub, stroke.

15 ○ 擾 ゼウ *Midareru, wazurawashii.* To be confused, disturbed, vexatious.

チヤク 擲 テキ *Nageutsu.* To throw, throw away.

クワウ 擴 クワク *Hirogeru.* To spread out, widen, extend, fill.

攀 ハン *Yojiru.* To climb.

擺 ハイ *Hiraku, nozoku, ugokasu.* To open, eradicate, move.

ケチ 擷 ケツ *Tsumamu.* To pick up with the fingers.

ヘツ 擸 アフ *Minagorosu, shibaru.* To massacre, bind.

擻 ソウ *Ageru, yosutebito.* To raise, a hermit, monk.

16 攐 ケン *Kakageru.* To lift up.

攊 レキ *Utsu.* To strike.

17 ○ 攘 シヤウ *Shirizokeru, harau.* To expel, brush off.

18 ○ 攝 セツ *Toru, tasukeru, kari ni.* To take, help, act for temporarily, pay heed to.

19 ダン 攤 タン、ナン *Osaeru, chirasu.* To hold down, scatter.

攣 レン *Tsuru.* To cramp, be drawn up by disease.

20 ○ 攫 クワク *Tsukamu, toru.* To grasp, seize.

カク 攪 *Kaki-midasu.* To stir into confusion.

21 攝 ハ *Nigiru, tsuka.* To grasp, a hilt.

攬 ラン *Toru, tsumamu, motsu.* To take up in the fingers, hold.

支部 4 Stroke radical. *Shi-nyū.* 2 Characters. 六五

支 シ *Eda, sasaeru, motsu.* A branch, to support, hold. ○

攲 キ *Katamuku, mochi-saru, sobadatsu.* To lean, carry away, tower up. 7

攴部 4 Stroke radical. 攵 *Boku-zukuri.* 31 Characters. 六六

攴 ホ *Utsu.* To strike.

2 0 **收** シュウ *Toraeru, osameru, toru.* To seize, take, collect, reap, pay in (as taxes).

3 0 **改** カイ *Aratameru.* To reform, improve, revise, inspect.

0 **攻** コウ *Utsu, semeru, osameru, narau.* To strike, attack, study.

攸 イウ *Tokoro, tōi.* A place, far.

4 0 **放** ハウ *Hanatsu, oiyaru, hoshii-mama.* To let go, set free, banish, as one pleases.

0 **政** セイ シャウ *Matsurigoto, tadasu.* Government, political, to govern, correct.

5 0 **故** コ *Moto, yue, furui, kotosara ni.* Origin, cause, reason, old, deceased, purposely.

6 **效** カウ *Kikime, isaoshi, narau, manabu.* Efficacy, merit, to learn, [study.

7 0 **教** ケウ *Oshie, michibiku, oshieru, -seshimeru.* Doctrine, to lead, teach cause to do.

0 **敏** ビン *Satoi, toi.* Intelligent, clever, quick.

0 **敗** ハイ *Yaburu, sokonau, kusareru.* To break, destroy, defeat, rot.

0 **救** キウ ク *Sukuu, tasukeru.* To save, assist.

敘 ジョ *Tsuizuru, noberu, tsuide.* To arrange in order, relate, confer rank upon, by the way.

敕 チョク *Mikotonori.* An Imperial decree.

敖 ガウ *Ogoru, tawamureru, kamabisushii.* To be proud, to sport, [noisy.

敢 カン *Aete, isamu.* Daring, positively, to be bold, adventurous. 8 0

散 サン *Chiru, chirasu, kogusuri.* To scatter, medicinal powder. 0

敦 トン *Atsui, nengoro.* Honest, kind. 0

敝 ヘイ *Suteru, yabureru, tsukareru.* To throw away, to break, to be weary.

敞 シャウ *Hiraku, arawareru, akiraka.* To open, be manifest, clear.

罍 カ *Tama no sakazuki.* A valuable wine-cup.

敬 ケイ キャウ *Uyamau, uyauyashii, tsutsushimu.* To honor, respectful, to stand in awe of. 9 0

敫 ケウ *Utau, utsu.* To sing, strike.

敲 カウ *Tataku, utsu.* To strike, knock. 10

敵 テキ *Ada, kataki, kobamu.* An enemy, to oppose. 11 0

數 スウ ス *Kazu, kazoeru, shibashiba.* Number, several, to count, often. 0

敷 フ *Shiku, tsuranaru.* To spread, be arranged in a row. 0

整 セイ *Totonoeru, hitoshiku suru.* To put in order, repair, equalize. 12

斂 レン *Osameru, toru.* To collect, gather in. 13

斃 ヘイ *Taoreru, taosu.* To fall down, die, push over. 14

牛犬
牙
瓜爻爻爿片
火
气水
斉毋比毛氏
欠止歹
曰月木
斗斤方无日
支攴攵

六七

文部 4 Stroke radical. *Bun-nyū.* 4 Characters.

モン 文 ブン *Fumi, aya.* A letter, composition, figures. 0

ヒン 斌 *Sakan.* Flourishing. 7

ヒ 斐 *Uruwashii.* Pretty. 8 0

ハン 斑 *Madara, buchi.* Striped, spotted.

六八

斗部 4 Stroke radical. *To-zukuri.* 6 Characters.

ト 斗 トウ *Masu.* A measure, the name of a constellation. 0

レウ 料 *Hakaru, ategai.* To estimate, fee, price, material, allowance. 6 0

シヤ 斜 *Naname.* [que. Inclined, slanting, obli- 7

ヨク 斛 *It-tō no jūbai.* A measure of ten *tō*. 9

シン 斟 *Kumu, hakaru.* [select. To dip out, estimate, 10

アツ クワン 斡 *Tsukasadoru.* To rule, administer.

六九

斤部 4 Stroke radical. *Ono-zukuri.* 8 Characters.

キン 斤 *Hakari, ono.* [axe. A catty, 1⅓ lbs. Eng., an 0

セキ 斥 *Shirizokeru, tōzakeru, hakaru.* To drive away, expel, keep at a distance, estimate. 0

フ 斧 *Ono, yoki, kiru, tatsu.* An axe, to cut. 4

シヤク 斫 *Kiru.* To cut. 5

ザン 斬 *Tatsu, kiru.* To cut off, cut. 7 0

シ 斯 *Kore, kaku.* This, thus, so. 8 0

シン 新 *Atarashii, nii-.* New, recent, fresh. 9 0

ダン 斷 *Tatsu, taeru, sadameru.* To cut off, cease, decide, refuse, decline. *Ab.* 断 14 0

七〇

方部 4 Stroke radical. *Kata-hen.* 13 Characters.

ハウ 方 *Kata, tedate.* Side, region, direction, person, square, way. 0

ヨ オ 於 *Yori, ni, oite.* In, on, as to, in regard to. 4 0

シ 施 *Hodokosu.* To give alms, bestow, practice. 5 0

ボウ ハウ 旁 *Soba, katawara, katagata, amaneku.* Side, beside, while, everywhere. 6 0

リヨ 旅 *Tabi, ōi.* A journey, traveling, a brigade, many. 0

ベツ ヒヤウ 旄 *Sashizubata, ushi no isshu.* A signal flag, kind of cattle.

セン 旃 *Kinu no hata, kore.* A silken flag, this.

ゾク 族 *Yakara, tomogara, tagui.* Family, relatives, persons, sort, kind. 7 0

7 旋 セン *Meguru, kaeru.* To revolve, return.

旌 セイ *Hata, arawasu.* A flag, to point out.

9 旒 リウ *Hata no ashi.* The folds of a flag.

19 旗 キ *Hata.* A flag.

14 旛 ヘン *Hata, hirugaeru.* A flag, to wave.

七一 无部 4 Stroke radical. 2 Characters.

ム无 *Nashi.* Not, without.

7 既 キ *Sude ni, tsukusu.* [haust. Already, to finish, ex-

七二 日部 4 Stroke radical. *Nichi-hen.* 98 Characters.

ニチ日 ジツ *Hi.* The sun day.

旦 タン *Tsuta, ashita, akiraka.* Early, morning, light, clear.

旧 キウ *Furui, moto.* Formerly, old, ancient, the olden times, origin. *ab. f.* 舊

2 旨 シ *Umai, mune.* Sweet, pleasant to the taste, meaning, object.

早 サウ *Ashita, tsuto, sumiyaka.* Early in the morning, early, quick, fast.

旬 ジュン *Tōka.* A period of ten days, ten.

旭 キョク *Asahi.* The rising sun. 2

旱 カン *Hideri.* A drought. 3

旰 カン *Higure, sakan.* Evening, vigorous.

昆 コン *Onaji, nochi, ani.* The same, afterwards, an elder brother. 4

昇 シヨウ *Noboru, agaru.* To rise, ascend.

昌 シヤウ *Sakan, akiraka.* Prosperous, bright, clear.

ジヤク昔 セキ *Mukashi, inishie.* Ancient times, the past, yesterday.

イ易 エキ *Yasui, kaeru.* Easy, to exchange, trade, divination.

昏 コン *Higure, kurai.* Evening, dark.

ミヤウ明 メイ *Akiraka, akarui, akeru.* Clear, bright, obvious, to open, dawn.

旺 ワウ *Hikari, sakan, higasa.* Light, vigorous, a halo.

昊 ヒン *Aki no sora, awaremu.* An autumn sky, to pity.

ガウ昂 カウ *Agaru, takai.* To rise, lofty.

昊 カウ *Ōkii, hiroi, natsu no sora.* Large, wide, the summer sky.

昃 シヨク *Katamuku.* To decline.

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏
欠止歹
曰月木
斗斤方无日

星 セイ ショウ *Hoshi.* A star, dot.

春 シュン *Haru.* The spring.

昧 マイ *Yami, kurai, kuramasu.* Darkness, dark, obscure, to deceive.

是 ゼ *Kore, koko ni, tadashii.* This, here, right, correct.

昭 セウ *Akiraka, hikari.* Clear, light, manifest.

昨 サク *Kinō.* Yesterday, last.

昜 ヤウ *Hiraku, tobi-agaru, hikaru.* To open, leap up, shine.

昡 ゲン *Hi no hikari.* Sunshine.

昸 タン *Atatameru.* To warm.

昱 イク *Akiraka, hikari.* Clear, light.

昴 ボウ *Subaruboshi.* The Pleiades.

映 エイ *Utsuru, akiraka.* To reflect (as in a mirror), shine on, clear.

昵 ヂツ *Chikazuku, mutsumajii, shitashimu.* To come near, friendly, to be intimate.

昶 チャウ *Hinaga, akiraka.* A long day, clear.

時 ジ *Toki.* Time, hour, season.

晏 アン *Hareru, osoi, yawaragu.* To become fair (clear), late, to soften

晄 クワウ *Shiroi.* White.

晃 クワウ *Akiraka, hikaru.* Clear, bright, to shine.

晒 サイ *Sarasu.* To expose to the sun, bleach.

晌 シャウ *Mahiru.* Mid-day, noon.

晉 シン *Susumu.* To advance, increase.

晩 バン *Kure, osoi.* Evening, night, late.

晝 チウ *Hiru.* Noon, day-time.

晡 ホ *Higure.* Evening.

晧 カウ *Shiroi hikari.* White light.

晞 キ *Akeru, kawaku.* To dawn, to dry.

晢 セツ *Akiraka, hoshi no hikari.* Clear, starlight.

晦 クワイ *Kurai, tsugomori, misoka.* Dark, the last day of the month.

晨 シン *Ashita, tsuto ni.* Morning, early.

普 フ *Amaneku.* All, everywhere.

8
0 景ケイ *Keshiki, kage.* Appearance, scenery, shade, sunshine, light.

0 智チ *Kashikoi, satoi.* Intelligent, wise.

0 晶シャウ *Akiraka, hikaru.* Bright, clear, light, crystal.

0 晴セイ *Hareru.* To be clear.

晷キ *Hikage, hakaru.* Shade, to calculate time.

曛セフ *Hi-kure.* Dusk, evening.

晻アンエン *Kurai, sasaeru.* Dark, to support.

晰セキ *Akiraka, shiroi.* Clear, white, complexion. *Equiv.* 晳

9
0 暇カ *Itoma, hima.* Leisure.

0 暑シヨ *Atsui.* Hot, hot weather.

0 暖ダン *Atatakai, atatameru.* Warm, to heat.

0 暗アン *Kurai, yami.* Dark, darkness.

暄ケン *Atataka, nodoka.* Warm, mild.

暈ウン *Tsuki-hi no kasa, memai suru.* The halo of moon or sun, to become dizzy.

暘ヤウ *Hinode, akiraka.* Sunrise, clear.

暉キ *Hikari, kagayaku.* Light, to shine. 9

暢チヤウ *Noberu, nagai.* To stretch, long. 10

メイ暝 *Kasuka, kurai, yoru.* Faint, dark, night.

暫ザン *Shibaraku.* A short time, some time. 11 0

暮ボ *Kure, kureru.* Evening, sunset, to set, grow dark. 0

曝ヘバク *Sarasu, kawakasu.* To expose to the sun, to dry.

モンボン瞞 *Kurai.* Dark.

瞳カウ *Kiyoi, akiraka.* Pure, clear.

マウバク瞭 *Kurai.* Dark.

瞑オウ *Atatameru.* To warm.

マクバク瞙 *Kurai.* Dark.

瞹チツ *Chikazuku, shitashimu.* To approach, be intimate.

暴バウヘバク *Arai, arasu, niwaka, sarasu.* Violent, to devastate, sudden, to expose to the sun. 12 0

曇ドン *Kumoru.* To be cloudy. 0

曉ゲウ *Akatsuki, satoru.* The dawn, to perceive, know. 0

牛犬
牙
瓜爻爻爿片
火
气水
攵母比毛氏
欠止歹
曰月木

12 ○

曆 レキ *Koyomi.* A calendar.

燎 レウ *Akiraka.* Clear.

曀 エイ、エツ、イ *Kumoru, kazasu, kurai.* To cloud over, to hold as a screen from the sun, dark.

曳 キ *Oyobu, tsuyoi, tomo ni.* To reach, strong, along with.

曄 エフ *Kagayaku, sakan.* To shine, flourishing.

曈 トウ *Hinode, akiraka.* Sunrise, clear.

暾 トン *Asahi.* The rising sun.

13 曖 アイ *Kurai, kazasu, ōu.* Dark, to hold as a screen from the sun, cover.

14 ○ 曜 エウ *Hikari, kagayaku.* Light, to shine, termination for days of the week.

曙 シヨ *Akebono.* The dawn, morning, twilight.

モウ 曚 ボウ *Kurai, bonyari.* Dark, dim.

曛 クン *Higure.* Dusk, twilight.

15 ○ 曝 メツ、バク *Sarasu.* To expose to the sun.

曠 クワウ *Akiraka, hisashii, munashiku suru.* Clear, a long time, to make useless.

16 キ 曦 キ *Hi no iro, asahi.* Sunlight, the morning sun.

ナウ 曩 *Mukashi, saki.* Ancient times, previously. 17 ○

曬 シヽサイ *Sarasu.* To expose to sunlight. 19

曰部 4 Stroke radical. *Hirabi.* 12 Characters. 十三

曰 エツ *Iu, notamau.* To speak, say, call. ○

曲 キヨク *Magaru, yugamu, tsubusa ni.* To bend, be crooked, in detail, a tune. 2 ○

曳 エイ *Hiku.* To pull, drag. ○

更 カウ *Kaeru, fukeru, sara ni.* To change, reform, grow late, again. 3 ○

曷 カツ *Izukunzo, todomeru.* Why, to stop. 5

書 シヨ *Kaku, fumi.* To write, a book, letter, document, 6 ○

ザウ 曹 サウ *Tomogara, moromoro.* A plural particle, persons, companions.

曼 マン *Hiroi, nagai, nobiru, utsukushii.* Wide, long, to extend, [fair. 7

曾 ソウ *Katsute, kasanaru.* Previously, ever, never. 8 ○

ダイ 替 テイ、テツ *Kawaru, sutaru, yamu.* To change, substitute, be discarded, out of use. ○

最 サイ *Mottomo.* Very, best, right. ○

エ 會 クワイ *Au, atsumaru, satoru.* To meet, assemble, a company, to perceive. 9 ○

七四

月部 4 Stroke radical. *Tsuki-hen.* 12 Characters.

0 グワツ 月 ゲツ *Tsuki.* The moon, a month.

02 ユウ 有 イウ *Aru, motsu.* To be, have, keep, possess.

40 朋 ホウ *Tomo.* A friend, companion.

0 服 フク *Kimono, shitagau.* Clothing, to obey, an auxiliary numeral.

6 朕 チン *Ware.* The Imperial "We."

朔 サク *Tsuitachi, hajime, kita.* The first of the month, beginning, north.

70 マウ 望 バウ *Nozomu, mochizuki.* To desire, hope, expect, the full moon.

朗 ラウ *Hogaraka.* Bright, clear, spacious.

80 朝 テウ *Asa, ashita, tsuto.* The morning, early, the Court.

0 期 キ *Toki.* A period of time, fixed time, to fix, expect.

14 モウ 朦 *Oboro.* Dim, cloudy, obscure.

16 朧 ロウ *Oboro.* Dim, cloudy, obscure.

七五

木部 4 Stroke radical. *Ki-hen.* 282 Characters.

0 モク 木 ボク *Ki.* A tree, wood.

ミ 未 ビ *Imada, hitsuji.* Not yet, not, the sheep, the eighth zodiacal sign. 0

マツ 末 バツ *Sue.* The end, top branch, a descendant, future. 0

札 サツ *Fuda.* A ticket, card, note, paper-money. 0

本 ホン *Moto, motozuku.* The origin, principal, real, to be based upon, a book. 0

ス 朱 シユ *Aka, akai.* Red, vermillion, red ink. 20

ボク 朴 *Kinokawa, ōinaru.* The bark of a tree, great, original, plain, simple. 0

机 キ *Tsukue.* A table, desk. 0

朽 キウ *Kuchiru.* To decay. 0

束 シ *Hari.* A thorn.

朶 ダ *Eda, fusa.* A branch, cluster.

杉 サン *Sugi.* The cedar, cryptomeria. 30

李 リ *Sumomo.* A plum. 0

ザイ 材 サイ *Maruta, hataraki.* Material, stuff, timber, qualities, sagacity, ability 0

村 ソン *Mura.* A village. 0

ヂヤウ 杖 チヤウ *Tsue, yoru.* A cane, stick, to lean on. 0

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏
欠止歹
曰月木

杞キ *Kuko.* The Duke of Argyll's tea-tree.

束ソク シヨク *Tsukaneru, taba.* To tie, bind, a bundle, sheaf.

杆カン *Teko.* A lever.

杈サ *Eda, mata.* A branch, forking branches.

杓シヤク *Hishaku, e.* A dipper, handle.

杏キヤウ アン *Anzu.* An apricot.

杙ヨク *Kui.* A stake, pile.

杜ト ヅ *Kusa no ne, fusagu.* Grass roots, to shut off.

杣 *Soma.* A mountain planted with timber, timber.

柿シ *Kaki.* A persimmon. *Com.* 梯

杯ハイ *Sakazuki.* A wine-cup, glass. *Com.* 盃

東トウ *Higashi, azuma.* The east.

松シヨウ *Matsu.* The pine.

板ハン *Ita.* A board, printing-block.

条デウ *Eda, suji.* A branch, line. *Com. f.* 條

枕チン *Makura.* A pillow.

林リン *Hayashi.* A forest.

枚マイ メ *Miki, kazu.* A stem, an auxiliary numeral, to number.

果クワ *Konomi, hatasu,* Fruit, to end, accomplish as expected.

枝シ *Eda.* A branch, limb.

枇ヒ *Biwa.* The loquat.

杭カウ *Kui.* A stake, pile.

枉ワウ *Magaru, mageru.* To bend, condescend.

杵シヨ *Kine.* A mallet, pestle.

杪ベウ *Kozue, hashi, komakai.* The tip of a tree, end, small.

杼チヨ *Hi, donguri.* A shuttle, acorn, kind of chestnut.

杳エウ *Kurai, haruka.* Dim, dark, far.

牀シヤウ *Yuka, toko.* The floor, a bed.

析セキ *Saku, wakatsu.* To tear, divide, analyze.

枡 *Masu.* A wooden box for measuring, a theatre box.

4

杷ハ *E, umaguwa.* A handle, horse-rake.

杻シウ、チウ *Tekase.* Manacles.

5
0 枯コ *Kareru.* To be dried, withered, dead.

0 柄ヘイ *E, tsuka, gara.* A handle, appearance, pattern, kind, sort.

0 柊シウ *Hiiragi.* The holly.

0 柏ハク *Kashiwa.* An oak.

0 某ボウ *Soregashi, sore.* A certain person, I, that.

0 染セン *Someru, shimiru.* To dye, penetrate, infect.

0 ニウ柔ジウ *Yawarakai.* Soft, gentle, tender.

0 查サ *Shiraberu, kangaeru.* To enquire into, examine, investigate.

0 柱チユウ *Hashira.* A post, pillar.

0 柳リウ *Yanagi.* The willow.

0 柴サイ *Shiba.* Brush wood.

0 柵サク *Shigarami.* Hurdles, piles, a palisade.

楫エイ *Kaji, kai.* A rudder, an oar.

柯カ *Ono-no-e, eda.* An ax-handle, branch. 5

柘シヤ *Yamaguwa.* A kind of mulberry (*zakuro* 柘榴, the pomegranate).

*枳シ *Karatachi.* A hedge tree.

架カ *Tana, kakeru.* A shelf, to hang up, erect.

柝タク *Hyōshigi.* Clappers.

枷カ *Karasao, kubigase.* A flail, cangue.

*ダ柁ダ *Kaji.* A rudder.

柑カン *Mikan.* The citrus family, an orange.

柩キウ *Hitsugi.* A coffin.

ナイ柰ダイ *Karanashi, nanzo.* A kind of apple, why.

栃 *Tochi.* A kind of horse-chestnut.

桜サク *Yusu, hahaso, kiru.* A banyan tree, an oak, to cut.

*ユ柚イウ *Yuzu.* The citron, lemon.

柾 *Masame.* The straight grain of wood.

栂 *Toga, tsuga.* A kind of fir.

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏
欠止歹

栓 セン *Kikugi.* A stopper, cork, wooden peg.

栗 リツ *Kuri.* A chestnut.

校 カウ *Kangaeru, shiraberu.* To consider, compare, revise, a school.

株 シユ チユ *Kabu.* The stump of a tree, shares, stock.

根 コン *Ne, moto.* The root, origin.

格 カク *Itaru, nori, tadashii.* To reach, rank, station, pattern, rule, right.

桂 ケイ *Katsura.* The cinnamon, or cassia, tree.

桃 タウ *Momo.* A peach.

案 アン *Tsukue, dai, kangaeru.* A desk, resolution, proposal, thought, idea.

桑 サウ *Kuwa.* The mulberry.

桐 トウ *Kiri.* The *paulownia imperialis.*

栞 カン *Shiori.* A book-mark, clue, trail-marker.

桓 クワン *Isamashii.* Brave.

栖 セイ *Sumu, yasumu.* To dwell, rest.

核 カク ガイ *Sane.* The seeds of fruit, a gland.

桁 カウ *Keta, kase.* Cross-beams, fetters.

栴 セン (*Sendan* 栴檀) The Japanese ash.

栽 サイ *Ueru.* To plant.

桀 ケツ *Warui, sugureru.* Bad, superior.

桔 ケツ キツ *Kikyō.* A kind of blue-bell.

桎 シツ *Ashigase.* Shackles, fetters.

桧 クワイ キ *Hobashira, hoko.* A mast, spear.

梏 コク キヨク *Tegase, tadashii.* Manacles, straight.

框 キヤウ *Kamachi.* A window, or door, frame.

梅 バイ *Ume.* A plum.

條 デウ *Eda, suji.* A branch, line, item, law.

梨 リ *Nashi.* A pear.

梯 テイ *Hashigo.* A ladder, stairway.

械 カイ *Kase, dōgu.* Fetters, instrument, machine, contrivance.

梭 シユ ソ *Shigeru, hi.* To be luxuriant, a shuttle.

梁 リャウ *Hari, utsubari, yana.* A bridge, rafters, weir.

桶 トウ *Oke.* A pail, bucket.

梃 チャウ テイ *Tsue.* A cane, stick, an auxiliary numeral.

梳 ソ シ *Kushikezuru, kushi.* To comb, a comb.

梢 セウ *Kozue.* A twig, tip of a tree.

桷 カク *Taruki.* A rafter.

梓 シ *Azusa.* The catalpa.

梗 カウ *Hobo, aramashi, tadashii.* For the most part, just.

梟 キョウ *Fukuro, gokumon ni kakeru.* An owl, to decapitate and expose.

梶 ビ *Kaji.* A rudder, helm.

梧 ゴ *Aogiri.* A kind of paulownia.

梵 ボン ハン *Kiyoi.* Brahmanism, India, Sanscrit, sacred.

梔 シ *Kuchinashi.* Cape jasmine.

棄 キ *Suteru, sutaru.* To throw away, reject, abandon, obsolete.

基 キ *Moto, go.* The base, Japanese checkers.

棋 キ *Moto, go.* The base, Japanese checkers.

植 ショク *Ueru, tateru.* To plant, set up (type), colonize.

棒 バウ *Tsue.* A pole, bar.

棚 ハウ *Tana.* A shelf.

棟 トウ *Mune.* The ridge of a roof.

森 シン *Mori, sakan, shigeru.* A forest, flourishing.

棺 クワン *Hitsugi.* A coffin.

棗 サウ *Natsume.* The jujube.

棣 タイ テイ *Narau.* To practise, a kind of cherry.

棟 レン レツ *Nejiru, motoru.* To twist, to be tangled.

棠 ダウ *Yamanashi.* A kind of pear tree.

椁 クワク *Uwahitsugi, hakaru.* An outer coffin, to calculate.

椀 ワン *Hachi.* A bowl (wooden).

棉 メン *Kiwata.* Cotton.

椏 ア *Wakareta eda.* Forked branches.

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏
欠止歹

棍 コン *Bō.* A club.

桟 サン *Kakehashi, tana.* A suspension bridge, jetty, shelf, gallery.

梔 ハツ *Tsue, utsu.* A stick, to beat.

棘 キヨク *Ibara.* Thorny bushes.

棲 セイ *Sumu, sumika.* To reside, roost, a dwelling, perch.

椎 ツイ *Shii, saizuchi, utsu.* An oak, a mallet, to strike.

接 セフ *Tsugu, kusabi.* To graft, a wedge.

椋 リヤウ *Muku no ki.* A kind of tree.

椙 *Sugi.* The cryptomeria.

棕 ソウ (*Shuro* 棕櫚) A species of palm.

椒 セウ *Itadaki, sanshō.* The summit, the Japanese pepper.

椅 イ *Koshikake.* A chair.

棹 タウ *Kai, sao.* An oar, pole.

椿 チン *Tsubaki.* A camellia.

楊 ヤウ *Kawayanagi.* A willow.

楓 フウ *Kaede.* The maple.

楚 ソ *Ibara, azayaka, kurushimu.* A thorn, clear, to suffer.

楠 ナン *Kusunoki.* The camphor tree.

業 ゲフ *Waza, nariwai.* Calling, occupation, business.

極 ゴク キヨク *Kiwameru.* To determine, exhaust, investigate, extreme, very.

楷 カイ *Nori.* A model, correct, the square character.

櫚 ス ソウ *Shuro.* A species of palm.

椹 ボウ *Shigeru, boke.* To be luxuriant, the Japanese pear.

楣 ミ ビ *Noki, hari.* Eaves, a beam.

楫 セフ シフ *Kai, kaji.* An oar, rudder.

楪 ジウ *Tawameru, mageru.* To bend.

椰 ヤ (*Yashi* 椰子) The cocoanut.

楡 ユ *Nire.* The elm.

楢 イウ *Nara.* A species of oak.

楕 ダ *Hosonagai.* Elongated, oval, an ellipse.

9

楮 チョ *Kōzu.* The paper mulbery.

椽 テンエン *Taruki.* A rafter.

楔 ケツ *Kusabi.* A wedge.

楹 エイ *Hashira.* A pillar.

楳 バイ *Ume.* A plum tree.

楫 シフ *Kai, kaji.* An oar, rudder.

楯 ジュン *Tate.* A shield.

10

榎 カ *Enoki.* An evergreen tree, the Chinese tree-lotus.

榮 エイ *Sakaeru.* Splendor, to be luxuriant, excellent.

構 コウ *Kamae, kamaeru.* The external appearance, an enclosure, to construct.

榔 ラウ *(Binrō* 檳榔) A kind of palm.

榱 スヰ *Taruki.* A rafter.

榲 テン *Sugi, shigeru.* The cryptomeria, to be luxuriant.

槎 サ *Kiru, ikada.* To cut, a raft.

榛 シン *Hashibami.* The hazel.

10

榜 バウ *Kakefuda, kogu.* A placard, to row.

槁 カウ *Kareki.* A dead tree.

槍 サウ *Yari.* A lance.

槃 ハン *Tarai.* A basin.

槌 ツヰ *Tsuchi, utsu.* A mallet, to strike.

榊 *Sakaki.* The *Cleyera Japonica* (used in religious ceremonies).

槐 クワイ *Enju.* The Japanese pagoda-tree.

榴 リウ *Zakuro.* The pomegranate.

槇 シンテン *Maki.* A kind of fir.

榧 ヒ *Kaya.* The pistachio.

榭 シヤ *Ie.* A house.

榨 サ *Shiboru.* To squeeze out.

槇 コツ *Hoda, takigi.* A faggot, fire-wood.

槊 サク *Hoko.* A spear.

榻 タフ *Koshikake.* A lounge.

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏
欠止歹

10 榕 ヨウ *Akō.* A banyan-tree.

11 概 ガイ *Ōmune.* Generally, for the most part.

樂 ラク ガク *Tanoshimi.* Happiness, pleasure, comfort, music.

樋 トウ *Hi, toi.* A water pipe, spout, gutter.

樓 ロウ *Takadono, yagura.* A large house of several stories, a tower.

標 ヘウ *Shirushi, arawasu.* A mark, sign, to display.

樟 シヤウ *Kusunoki.* The camphor tree, camphor.

樣 ヤウ *Sama.* Manner, form, appearance, Mr.

模 モ ボ *Kata, nori, katadoru.* To model after, copy, a pattern, form, scale.

槲 コク *Kashi no ki.* An oak tree.

槿 キン *Mukuge.* The rose of Sharon.

槧 セン ザン *Fuda, yomu, kaku.* A writing board, to read, to write.

槨 クワク *Uwahitsugi, hakaru.* An outer coffin, to calculate.

槭 セキ *Momiji.* The maple.

桿 カン *Hanetsurube.* A well-sweep.

槾 マン *Kote.* A trowel. 11

樒 ミツ ビツ *Shikimi, nioigi.* The Chinese anise.

櫓 サウ *Yagura, sukui-ami.* A tower, a scoop-net.

櫏 チヨ *Afuchi.* The pride of India, a tree.

櫾 デウ *Yuzu, koeda.* A lemon, twig.

槪 ガイ キ *Ōmune, taira ni suru.* For the most part, to level.

槽 サウ *Kaiba-oke, oke.* A feeding tub, watering trough.

槳 シヨウ *Kai.* An oar.

樅 シヨウ *Momi.* The white fir.

槻 キ *Tsuki, keyaki.* A kind of tree.

樞 スウ *Toboso, kaname.* A hinge, pivot, important, essential.

樸 ボク *Kiji, kazari no nai.* Plain, simple, honest, unaffected. 12

樹 ジユ *Ki, tateru, ueru.* A tree, to stand, erect, plant.

橋 ケウ *Hashi.* A bridge.

機 キ *Hata, hazumi, takumi.* A loom, rebound, chance, machinery, important.

12 ワウ 橫 *Yoko, hoshiimama, yoko-taeru.* Across, self-willed, to place across.

橄カン (*Kanran* 橄欖, the olive) A kind of tree.

橐タク *Fukuro.* A small bag.

ダ 橢 *Hosonagai.* Slender.

橈ダウ *Magaritaru ki, tawameru.* Crooked wood, to bend.

櫺リウ *Zakuro.* The pomegranate.

樽ソン *Taru.* A cask, barrel.

橔タイトン *Hitsugi-oi, kareru.* A coffin cover, to wilt, die.

橕タウ *Sasaeru, tsukae-bashira.* To support, a prop.

橛ケツ *Kui, kiri-kabu.* A stake, stump.

橤ズヰ *Tareru, shibe.* To hang down, the essential organs (of a flower).

シユ 橦シヨウ *Tsuku.* To strike against, ring (a bell).

橙タウ *Daidai.* A kind of bitter citrus fuit.

橘キツ *Tachibana.* Trees of the citrus variety.

樫 *Kashi.* The oak.

樵セウ *Kikori, takigi.* A wood-cutter, fire-wood. 12

樺クワ *Kaba.* The birch, a brown color.

橇セイ *Sori.* A sledge.

橡シヤウ *Tochi.* The horse-chestnut.

檝セウ *Kaji.* A rudder. 13

橿キヤウ *Kashi-no-ki, tsuyoi.* The oak, strong.

ゴン 檎キン (*Ringo* 林檎, the apple) A kind of tree.

ビヤク 檗ハク *Kihada, tarai.* A species of oak whose inner bark yields a dye, a tub.

檛タ *Muchi-utsu.* To whip.

檠ケイ *Tomoshibi.* A light, torch.

檢ケン *Fubako, shiraberu, kangaeru.* An envelope case, to examine, consider.

檜クワイ *Hinoki.* A species of evergreen.

ダン 檀 *Kaorigi.* The sandal-wood tree, a Buddhist temple.

檄ゲキ *Meshibumi.* A summons, an announcement.

檉テイ *Kawayanagi.* The willow.

牛犬
牙
瓜父爻爿片
火
气水
殳毋比毛氏
欠止歹

13 檐エン *Noki.* The eaves.

檣シャウ *Hobashira.* A mast.

14 櫚ロ (*Shuro* 棕櫚) The hemp palm.

檳ヒン (*Binrō* 檳榔) A kind of palm.

檻カン *Ori.* A cage, prison.

櫂タウ *Kai.* An oar.

15 櫃キ *Hako.* A box.

櫛シツ *Kushi, kushikezuru.* A comb, to comb.

櫜カウ *Yumibukuro, yoroi-zutsumi.* A bow-bag, armor-case.

櫓ロ *Yagura, kai.* A watch-tower, an oar.

櫟レキ *Ichii.* A kind of oak.

16 櫨ロ *Haze.* The candle tree.

櫪レキ *Kunugi, donguri-no-ki.* A kind of oak, oaks.

櫱ゲツ *Kiri-kui, hiko-bae.* A stump, an off-shoot.

櫟ヨ *Kusunoki.* The camphor tree.

櫻アウ *Sakura.* The cherry tree 17

櫟キヨ *Keyaki.* A kind of hard-wood tree.

欄ラン *Tesuri.* A hand-rail, column (of a newspaper).

欞レイ *Renji, tesuri, koshi.* Lattice, a hand-rail, balustrade.

ズン權ケン *Omori, hakaru.* A weight, power, authority, influence, to plan, weigh. 18

欒ラン *Maruku suru.* To take a circular form. 19

欖ラン (*Kanran* 橄欖, the olive A kind of tree. [tree] 21

欛ハ *Tsuka.* A hilt, handle.

鬱ウツ *Fusagu, kurai, shigeru.* Gloomy, dull, melancholy dense. 22

欞レイ *Renji.* Lattice. 24

欠部 4 Stroke radical *Fuku-zukuri.* 21 Characters. 七六

欠ケツ *Akubi, kakeru.* A yawn, to be deficient, absent. 0

次ジ *Tsugi, tsugu.* Next, assistant, vice-, to succeed. 2

欣キン *Yorokobu.* To rejoice. 4

欬ガイ *Seki.* A cough. *Equiv.* 咳 6

7 欲 ヨク *Hossuru, musaboru.* To wish, desire, covet, lust.

欸 アイ *Kotaeru koe, "hai."* An affirmative response.

欷 キ *Naku, musebu.* To weep, sob.

8 欺 キ *Azamuku.* To deceive, cheat.

欽 キン *Tsutsushimu.* To reverence, Imperial

款 クワン *Yorokobu, makoto, tataku, komayaka.* To knock, an article, minute. *Equiv.* 欵

欿 カン *Musaboru, ana.* To covet, a hole, pit.

9 歇 ケツ *Yamu, tsukiru.* To stop, rest, be exhausted.

歆 キン *Ukeru, urayamu.* To receive, envy.

10 歌 カ *Uta, utau.* A song, poem, to sing.

歉 ケン *Akitarazu, uramu, musaboru.* Unsatisfied, to be displeased with, covet.

11 歎 タン *Nageku.* To grieve, mourn.

歐 オウ *Haku, utau.* To vomit, sing.

12 歔 キヨ *Naku, hanaiki suru.* To cry, breathe through the nose.

歙 キフ *Suu, sobiyakasu, awaseru.* To suck, strut, concur.

歟 ヨ *Ka.* An interrogative particle. 14

歡 クワン *Yorokobu, tanoshimu.* To rejoice. 18

止部 4 Stroke radical. 9 Characters. 七七

止 シ *Todomeru, yamu.* To halt, stop, cease, remain. 0

正 シヤウ セイ *Tadashii, masa ni.* Correct, straight, just, proper, legal. 0

此 シ *Kore, kono, koko.* This, here. 2 0

歩 ブ ホ *Ayumu.* To walk, a step, interest, 36 sq. ft. 3 0

武 ム ブ *Takeshii, tsuyoi.* Fierce, strong, military. 4 0

歪 ワイ *Yugamu.* Bent, crooked. 5

歳 サイ セイ *Toshi.* A year. *Com.* 歲 9 0

歴 リヤク レキ *Heru, amaneku.* To pass, successive, eminent, everywhere. 12 0

歸 キ *Kaeru.* To return, revert, end. 14 0

歹部 4 Stroke radical. 歹 *Katsu-hen.* 21 Characters. 七八

歹 ガツ ガチ *Sarebone.* Bleached bones.

死 シ *Shinu.* Death, to die. 2 0

牛犬
牙
瓜爻爻爿片
火
气
水
攴母比毛氏
欠止歹

4 **歿** ボツ *Shinu.* To die.

夭 エウ *Wakajini.* Early death.

5 **殆** タイ *Ayaui, hotondo.* Perilous, almost, nearly.

殂 ソ *Shinu, owaru, yuku.* To die, pass away.

殀 アウ *Wazawai, tsumi suru.* Misfortune, to condemn.

殄 テン *Horobosu, tayasu.* To destroy, exterminate.

6 **殊** シユ *Koto ni, korosu, wakatsu.* Especially, to kill, to distinguish.

殉 ジユン *Shitagau, tomo ni shinu.* To follow (even unto death), die for another.

7 **殍** ヘウフ *Uejini, kareru.* Starving to death, to wither.

8 **殖** シヨク *Fuyasu, fueru, ueru.* To increase, enlarge, get rich, plant.

殘 ザン *Nokoru, sokonau.* To be left over, injure, destroy.

9 **殛** キヨク *Korosu, tsumi suru.* To kill, condemn.

10 **殞** ウン *Ochiru, owaru.* To fall, die.

11 **殤** シヤウ *Wakajini suru.* To die young.

12 **殪** エイ *Shinu, taosu.* To die, kill.

殫 タン *Tsukusu, tsukiru, kotogotoku.* To exhaust, be spent, entirely. 12

殭 キヤウ *Taoreru, shiroko.* To fall, die, a diseased silkworm. 13

殯 ヒン *Karimogari, uzumeru.* Temporary burial, to bury. 14

殲 セン *Tsukusu, horobosu.* To destroy, annihilate. 17

殳部 七九

4 Stroke radical, *Ru-mata.* 10 Characters.

殳 ス シユ *Sao, hoko.* A pole, spear.

段 ダン *Shikiri, wakachi.* A step, grade, platform, section, 300 *tsubo* of land. 5

殺 セツ サツ *Korosu, sogu.* To kill, cut, slice off. 6

殷 イン *Sakan.* Prosperous, a booming noise.

殼 コク カク *Kara.* The shell, skin. 8

殽 カウ *Majiwaru, sakana.* To mingle, a relish eaten with sake.

殿 デン テン *Tono, shingari.* A palace, temple, lord, Mr., the last of a row. 9

毀 キ *Kobotsu, soshiru.* To break, slander.

毅 キ *Tsuyoi, takeshii.* Strong, firm, stern. 11

毆 オウ *Utsu, tataku.* To strike, knock, assault.

八〇

毋部 4 Stroke radical. 5 Characters.

ム毋ブ *Nakare, nashi.* A prohibition, do not, not.

〇 モ母ボ *Haha.* A mother.

3〇 マ每イ *Goto ni, tsune ni.* Every, each, always.

4〇 ドク毒 *Sokonau.* Poison, to harm.

イク毓 *Sodateru, yashinau.* To bring up, nourish.

八一

比部 4 Stroke radical. 2 Characters.

〇 ヒ比 *Kuraberu, naraberu, tagui, koro.* To compare, arrange in a row, sort, kind, time.

3 ヒ毗 *Atsui, tasukeru.* Kind, to help. *Equiv.* 毘

八二

毛部 4 Stroke radical. 8 Characters.

〇 マウ毛 *Ke.* Hair, fur, feathers.

4 ボウ毟 *Mushiru.* To pluck.

6 シウ毸 *Hosoge.* Fine hair.

7〇 カウ毫 *Hosoi, sukoshi, hosoge.* Thin, a little, fine hair.

〇 キウ毬 *Mari.* A ball.

11 サン毿 *Fusafusa shita.* Tufty (hair), long hair.

12 シャウ氅 *Tori no ke.* Feathers, a feather robe.

13 セン氈 *Kemushiro.* A woolen rug.

八三

氏部 4 Stroke radical. 4 Characters.

〇 シ氏 *Uji.* A surname, Mr.

テイ氐 *Itaru, utsumuku, hikui.* To reach, look down, low.

〇 ミン民 *Tami.* The people, subjects.

4 バウ氓 *Tami.* The people, subjects.

八四

气部 4 Stroke radical. 5 Characters.

〇 キ气 *Iki.* [mood, nature. Vapor, breath, spirit,

4 フン氛 *Iki, wazawai.* Air, foul air, misfortune.

5 イン氤 *Sakan.* Grand, sublime.

6〇 キ氣 *Iki.* Vapor, breath, spirit, mood, nature.

10 ウン氳 *Sakan.* Invigorating atmospheric influences, flourishing.

八五

水部 4 Stroke radical. *Shita-mizu.* 氵 *San-zui,* 292 Characters.

牛犬
牙
瓜爻爻爿片
火
气水
攴母比毛氏

水 スイ *Mizu.* Water.

氷 ヒョウ *Kōri.* Ice. *Com. f.* 冰

永 エイ *Nagai, hisashii.* Long, a long time, everlasting.

汁 ジュウ シフ *Shiru* Juice, gravy.

求 キュウ *Motomeru.* To seek, ask for, get.

汀 テイ *Nagisa, migiwa.* A strand, sandy spit, beach.

氾 ハン *Habikoru, amaneku.* To spread, overflow, everwhere.

汐 セキ *Shio, yūshio, hikishio.* The tide, evening tide, ebb tide.

汗 カン *Ase.* Sweat, perspiration.

汚 オ *Kegareru, aka.* To be dirty, polluted, filth.

汝 ジョ ニョ *Nanji.* You.

江 カウ *E.* A river, arm of the sea.

池 チ *Ike.* A pond.

汙 ウ チ *Mizudamari, kegareru.* A puddle, to be defiled.

汞 コウ *Mizugane.* Quicksilver, mercury.

汎 ハン ホン *Ukabu, tadayou, hiroi.* To float, drift about, wide.

汜 シ *Todomaru, kishi.* To stop, the shore.

汰 タイ *Arau, erabu.* To cleanse, choose, select.

汲 キュウ *Kumu, hiku, suu.* To draw water, to suck fast to, busy.

決 ケツ *Kimeru, wakeru, kesshite.* To decide, settle, determine, never.

沈 チン *Shizumu, fukai, shizumeru.* To sink, be immersed, deep, to quiet.

沙 シャ サ *Suna, isago.* Sand.

沖 チュウ *Oki, itokenai.* The offing, young.

沒 ボツ *Shizumu, kakureru, shinu.* To sink, be hidden, drown, die, to confiscate.

沐 モク *Kamiarau, uruosu.* To wash the hair, bathe, moisten.

汨 ベキ *Midareru, shizumeru.* To be in disorder, to sink.

沁 シン *Shimu, saguru.* To soak in, seek for.

沌 トン *Fusagaru, midareru.* To be obstructed, chaotic.

沍 ゴ *Fusagaru, kōru.* To be obstructed, to freeze.

汪 オウ *Fukai, hiroi, ōkii.* Deep, wide, large, an expanse of water.

4 沛 ハイ *Amefuri, sakan.* To rain copiously, abundant.

沓 タフ *Kasanaru, musaboru, okasu, kutsu.* To pile up, covet, transgress, shoes.

汽 キ *Mizuke.* Steam.

沃 ヨク *Tsuchi no koela, sosogu, sakan.* Fertile, to pour, luxuriant.

5 河 カ *Kawa.* A river.

沸 フツ *Waku.* To boil up.

油 ユ イウ *Abura.* Oil.

沼 セウ *Numa.* A marsh.

治 チ ヂ *Osameru.* To govern, tranquilize.

沿 エン *Sou, shitagau.* To go alongside of, follow, successive.

泉 セン *Izumi.* A spring.

泊 ハク *Tomaru, todomaru, tadayou.* To lodge, stop, drift.

法 ハフ *Nori, nottoru.* A law, rule, doctrine, to follow the example of.

泡 ハウ *Awa.* A bubble, foam.

波 ハ *Nami.* A wave.

注 チユウ *Sosogu, tsugu.* To water, give heed to, pour, flow into. 5

泥 デイ *Doro, nazumu.* Mud, to adhere to (an opinion).

泣 キフ *Naku.* To weep.

泰 タイ *Yasuraka, ōinaru.* Calm, peaceful, large, great.

洞 ケイ *Tōi, hiroi.* Far, wide.

泗 シ *Hana-shiru.* Mucous from the nose.

泝 ソ *Sakanoboru, mukau.* To ascend, confront.

冷 リヤウ レイ *Kiyoi, hiyayaka, suzushii.* Pure, cool.

泫 ゲン *Nagareru, namida ga deru.* To flow, start (as tears).

沮 ソ シヨ *Todomeru, yaburu.* To check, defeat.

沫 マツ バツ *Awa.* A bubble.

沾 テン、セン *Uruou, nureru.* To be moist, wet.

沽 コ *Kau, uru.* To buy, sell, trade.

泪 ルイ *Namida.* Tears.

泄 セツ、エイ *Nozoku, morasu, yuruyaka.* To discharge, exude, slow, lax.

牛犬
牙
瓜父爻爿片
火

5 泅シウ *Ukabu, oyogu.* To float, swim.

泆イツ、テツ *Afureru, hoshiimama.* To overflow, wilful.

況キヤウ *Mashite, iwanya.* Still more, how much more, condition, state.

泌ヒツ、ヒ *Waki-ideru.* To boil up, exude, secrete.

泔カン *Shiromizu.* Water in which rice has been washed.

泛ホン ハン *Ukabu.* To float.

泯ミン ビン *Horobiru, kurai.* To go to ruin, dark.

泳エイ *Oyogu.* To swim.

6 ○ 洋ヤウ *Ōumi, hiroi,* The ocean, extensive, foreign.

○ 洒サイ セイ *Arau, sosogu.* To sprinkle, wash.

○ 洗セン *Arau.* To wash.

○ 洞トウ *Hora, fukai, tsuranuku.* A cave, deep, to penetrate.

○ 洲ス シウ *Nagisa, shima, kuni.* A strand, islet, country.

○ 洩エイ *Moru.* To leak.

○ 津シン *Watashi, watashiba, tsu.* A ferry, harbor, inlet, ford.

ル 流リウ *Nagareru.* To flow, a sort, kind, style, school. 6 ○

ミヤク 派ハ *Wakareru, eda.* To part, be divided, a branch, stream, sect, party. ○

活クワツ *Ikiru.* To be alive, active, movable. ○

ジユン 洵シユン *Makoto, hitoshii.* Truth, alike, equal. ○

洊セン *Shikiri ni, tabitabi.* Frequently, often.

洮タウ *Arau, susugu.* To wash, rinse.

ウ 洿ヲ *Tamari-mizu, kegareru.* A puddle, to be filthy.

洌レツ *Kiyoi, samui.* Clear, cold.

洫キヨク *Mizu, hori.* A ditch, drain, canal.

洶キヨウ *Waku.* To bubble, or boil, up.

洸クワウ *Hikaru, hiroi, fukai,* To shine, wide, deep.

洛ラク *Kyōto no koto.* Belonging to Kyōto, the old Japanese capital.

洪コウ *Ōmizu, ōinaru.* A flood, vast.

洽カフ *Amaneku.* Universally, all.

洟イ *Hana-shiru.* Nasal discharge.

浦ホ *Ura.* The sea-coast, a bay.

浪ラウ *Nami, midari.* A wave, vagrant, unattached, wasteful, disorderly.

浮フ *Ukabu, uki.* To float, light, fickle, a buoy.

浴ヨク *Abiru.* To bathe, wash the body.

海カイ *Umi.* The sea.

浸シン *Hitasu, uruosu.* To soak, sink, wet.

消セウ *Kieru, kesu.* To disappear, to extinguish, erase.

浚シュン *Sarau.* To dredge, clean out.

淳ボツ *Okoru, sakan.* To rise, flourishing.

浣クワン *Arau, sosogu.* To wash, rinse.

浩カウ *Ōinaru, hiroi, sakan.* Vast, wide, vigorous.

涎セン *Yodare.* Saliva.

涓ケン *Chiisai nagare.* A rivulet.

涘セフ *Amaneku.* Everywhere.

涖リ *Nozomu.* To regard (as does a ruler).

涅デツ *Kuroku someru.* To dye black.

涕テイ *Namida, naku.* Tears, to weep.

涇ケイ *Tōru, izumi.* To pass through, a spring.

涌ヨウ *Waku.* To boil, bubble, or gush, forth.

涉セフ *Wataru.* To cross over, ford, spend (as time), acquainted with.

涯ガイ *Migiwa, kishi, kagiri.* A margin, bank, boundary.

液エキ *Shiru.* Juice, liquid.

淫イン *Madara.* Obscene, lewd, licentious.

涙ルイ *Namida.* Tears.

淡タン *Awai, usui.* Of delicate flavour, tasteless, flat, thin.

淨ジヤウ *Kiyoi, isagiyoi.* Pure, clear.

混コン *Majiru.* To mix, mingle.

清セイ *Kiyoi.* Pure, clear, China.

淺セン *Asai.* Shallow.

添テン *Soeru, masu.* To add, supplement, annex, enclose, accompany.

涵カン *Hitasu, uruosu.* To soak, wet.

淀テン *Yodomi, asai mizu.* Stagnant, shallow water, an eddy, to be sluggish.

涼リャウ *Suzushii.* Cool.

淆カウ *Midasu, nigosu.* To jumble together, mix up, make muddy.

淅セキ *Kome wo yoru koto.* To clean, or select, rice.

涎ダ *Tsubaki, tsuba.* Spittle.

淄シ *Kuroi.* Black.

淙ソウ *Mizu no oto, sosogu.* The sound of water, to pour.

淤オ *Doro, gomi.* Mud, dirt.

淼ベウ *Hiroi, ōkii.* Wide, large, expansive.

涸コ *Kareru.* Dry, to dry up.

涕テイ *Naku.* To weep.

淑シュク *Kiyoi, sunao.* Pure, good, gentle, virtuous.

淪カン *Nigorimizu, michiru.* Muddy water, to fill, be full.

淋リン *Sosogu, shitataru, nagame.* To pour, drip, a long rain.

凄セイ *Sugoi, kanashii.* Uncanny, sad.

淘タウ *Arau, kome wo togu koto.* To wash, wash rice, selection.

深シン *Fukai.* Deep.

淵エン *Fuchi.* An abyss, a deep pool.

淪ロン *Shizumu, sazanami.* To sink, wavelets.

淬サイ *Hikeshitsubo, hiyasu.* A vessel for extinguishing and saving coals, to dip.

淮エ *Kawa no na.* The name of a river.

淳ジュン *Atsui, sunao.* Kind, gentle, virtuous.

淹エン *Hisashii, todomaru,* A long time, to stop, stay.

渚シヨ *Nagisa.* A strand, beach.

減ゲン *Heru, herasu.* To decrease, subtract.

渡ト *Wataru, watashi.* To cross over, send, deliver, a ferry.

温オン *Atatakai, atsui.* Warm, hot.

測ソク *Hakaru.* To measure, survey.

港コウ *Minato.* A harbor.

9 ヨ游 イウ *Ukabu, oyogu, asobu.* To float, swim, play.

ソウ *Minato, atsumaru.* A harbor, to assemble.

コ 湖 *Mizu-umi.* A lake.

タウ 湯 *Yu.* Hot water, a bath.

タン 湍 *Hayase.* A rapids.

セツ 渫 *Sarau.* To clean out, to dredge.

サ 渣 *Kasu, ori.* Dregs, sediment.

ハイ 湃 *Nami-utsu.* Beating of the waves.

クワン 渙 *Tokeru, chiru, sakan.* To melt, scatter, flourishing.

ユ 渝 *Kawaru, kaeru.* To change.

キヨ 渠 *Mizo, hori, kare, nanzo.* A ditch, canal, dock, he, why.

ボツ 渤 *Umi no na.* A China sea.

シウ セツ 湫 *Uryōru, semai, atsumaru.* To grieve, narrow, to assemble.

アク 渥 *Atsui, uruosu.* Benevolent, to wet.

カツ 渴 *Kawaku.* To be dry, thirst.

クワ 渦 *Uzumaki, uzumaku.* A whirlpool, eddy, to whirl around. 9

タイ 滯 *Shizuku, shitataru.* A drop, to drip.

コン 渾 *Subete, ōinaru.* All, quite, large.

ボウ 渺 *Haruka, hiroi, kiwamari no nai.* Far, wide, boundless.

メン ヘン 湎 *Sake ni oboreru, nagare-utsuru.* To be drunken, to change.

セン 湔 *Arau, sosogu.* To wash, rinse.

ヨ フツ 湧 *Waku.* To boil, bubble, or gush, forth.

シヤウ 湘 *Tokoro no na.* The name of a place.

イン エン 湮 *Ochiru, shizumu, fusagaru.* To fall down, sink, be closed up.

タン 湛 *Tataeru, shizumu.* To fill to the brim, sink, be quiet.

ゲン 源 *Minamoto, moto.* The source. 10

ジユン 準 *Nori, hitoshiku suru, názorau.* Rules, to make alike, level, to compare, imitate.

リウ 溜 *Tamaru.* To collect, accumulate, be stagnant.

イツ 溢 *Afureru.* To overflow.

ケイ 溪 *Tani, tanigawa.* A valley, rivulet.

10 ○ 溺デキ *Oboreru, ibari.* To drown, sink, doat on, urine.

○ 滅メツ *Horobiru, kieru.* To be destroyed, extinguished.

○ 湊キ *Mizuke.* Steam. *Com. f.* 汽

○ 滋シ *Masu, uruou, shigeru, ajiyoi.* To increase, be moist, rich, dense, tasty.

○ 滑コツ(クヮツ) *Nameraka, suberu* Slippery, smooth, to slide.

湊シン *Atsumaru, sakan, ōi.* To assemble, flourishing, many.

漱シウ(シツ) *Sosogu, kome wo togu, ibari suru.* To rinse, wash rice, urinate.

溼シツ *Uruou, shimeru.* To be moist, wet.

溟メイ *Kurai, umi.* Dark, the sea.

溯ソ *Sakanoboru.* To ascend a stream, trace back, retrace.

溝コウ *Mizo.* A ditch, drain.

溶ヨウ *Nagareru, tokeru.* To flow, dissolve.

滄サウ *Umi.* The sea.

滌テキ *Arau, sosogu.* To wash, rinse.

溘カフ *Niwaka.* Sudden.

溷コン *Nigoru, midaru.* To be muddy, confused. 10

滂ハウ *Sakan, ōinaru.* Boisterous, vast.

滓シ *Kasu, ori.* Dregs, sediment.

滔タウ *Minagiru, ōmizu.* To overflow, a flood.

滕トウ *Waku.* To bubble up.

漬シ *Hitasu, tsukeru.* To soak, pickle. 11 ○

滯タイ *Todokōru, tomaru.* To be obstructed, stop, stay. ○

滴テキ *Shitataru, shizuku.* To drip, a drop. ○

滿マン *Michiru, ogoru.* To be full, satisfied, complete, proud. ○

漁ギヨ *Sunadoru.* To fish. ○

漕サウ *Kogu, hakobu.* To row, scull, transport. ○

演エン *Noberu.* To speak, lecture, explain. ○

漏ロウ *Moru.* To leak. ○

漸ゼン *Yōyaku, susumu.* At length, by degrees, to progress. ○

漫マン *Hiroi, midari, habikoru.* Wide, arbitrary, without leave, to spread. ○

11 ○ 漢 カン *Onoko.* A man, an ancient Chinese kingdom.

○ 漠 マク メク *Hiroi.* Wide, obscure.

滷 ロ *Shio-tsuchi.* Salt-earth.

漭 マン メン *Tairaka, hiroi, kurai.* Level, wide, dark.

滲 シン *Moru, nijimu.* To leak, spread, run, soak.

漣 レン *Sazanami.* Wavelets.

窪 ア イ *Kubomi.* A hollow.

漱 ソウ *Susugu.* To rinse.

漾 ヤウ *Tadayou.* To drift.

滸 コ *Mizugiwa.* The bank of a stream.

滾 コン *Mizu-waki-izuru.* The pouring out of water.

滴 リ *Shitataru.* To drip.

漪 イ *Sazanami.* Wavelets.

漿 シャウ *Nomimono.* A beverage.

ガイ 溉 *Sosogu.* To pour, irrigate.

漉 ロク *Kosu,* To filter. 11

漆 シツ *Urushi.* Lacquer.

漂 ヘウ *Tadayou.* To drift.

漲 チヤウ *Minagiru.* To swell up, overflow.

潔 ケツ *Isagiyoi, kiyoraka.* Pure, clean. 12 ○

潭 タン *Fukai, fuchi.* Deep, an abyss, a pool. ○

潜 セン *Hisomu, kuguru.* To hide, dive. *Com. f.* 潛 ○

潮 テウ *Ushio.* The water of the ocean, tide. ○

澁 シフ *Equivalent to* 澀 ○

澀 シフ *Shibu, shibui.* The juice of unripe persimmons, astringent.

潑 ハツ *Haneru, waku.* To leap, bubble up.

潛 セン *Hisomu, kuguru.* To hide, dive. *Com.* 潜

ツウ 潢 クワウ *Ike, hiroi.* A lake, wide.

澄 チヨウ、ダウ *Sumu.* To be clear.

潰 クワイ *Tsubureru, tsuieru, kuzureru.* To break, be defeated, crumble.

牛 犬 牙 瓜 爻 爿 片 火

12 潤 ジュン *Uruou, tsuya.* To be moist, rich, lustre.

潦 ラウ *Tamarimizu.* A puddle.

セン潺 *Nagareru oto, sara-sara.* The sound of flowing water.

澌 シ *Tsukiru.* To be spent, dried up.

潸 サン *Namida-nagareru.* The flowing of tears.

澆 ケウ *Usui, sosogu,* Thin, perfidious, to pour.

澎 ハウ *Nami no oto.* The sound of waves.

濤 ジン *Fuchi, kishi.* An abyss, shore.

潟 セキ *Kata, higata.* A dry beach.

カン澗 *Tani.* A valley.

13 ○ 澤 タク *Sawa, uruou, tsuya.* A marsh, to be moist, rich, gloss.

○ ノウ濃 *Koi, komayaka.* Thick, deep, strong, minute.

○ 激 ゲキ *Hageshii, tsukiataru.* To be excited, fierce, to surge up, rush against.

○ 濁 ダク *Nigoru.* To be muddy.

澪 レイ *Mio.* A channel, water-way.

オク澳 イク *Mizugiwa, fukai, oki.* A beach, deep, an offing. 13

濂 レン *Usui, karui.* Thin, light.

瀆 フン *Waku, fuku, kishi.* To gush forth, a shore.

デン澱 *Ori, doro.* Sediment, mud.

澹 タン *Shizuku, awai.* A drop, quiet, tasteless, unaffected.

澣 クワン *Arau, sosogu.* To wash, rinse.

濕 シツ *Uruou, shimeru.* To be moist, wet. 14 ○

濱 ヒン *Hama, hotori, mizugiwa.* The sea-coast, a beach. *Equiv.* 濱 ○

濟 セイ、サイ *Wataru, sumaseru, sukuu, sumu.* To cross over, settle, save, finish. ○

ゴウ濠 *Hori.* A moat. ○

濡 ジュ *Nureru, nurasu.* To be wet, to soak. ○

濯 タク *Arau, susugu.* To wash, sprinkle, rinse. ○

濬 シュン *Sarau, fukai.* To dredge, deep.

テイ濘 デイ *Doro.* Mud.

モウ濛 *Kurai.* Dark, obscure.

14 **濤** タウ *Ōnami.* Great waves, billows.

濫 ラン *Midari, habikoru.* Unlawful, wanton, to overflow, spread over.

15 ○ **瀑** バク *Taki.* A waterfall.

瀉 シヤ *Sosogu, kata, haku.* To flow into, a beach, to vomit.

口 **濾** リヨ *Kosu.* To filter.

濺 セン *Sosogu.* To pour.

ク **瀆** トク *Nigosu, kegasu.* To muddy, defile.

瀏 リウ *Kiyoi, sumu, hayai.* Pure, clear, swift.

16 ○ **瀧** ロウ *Taki.* A waterfall.

○ **瀕** ヒン *Migiwa, hotori, chikai.* The brink, shore, near.

○ **瀨** ライ *Se.* A shoal, shallows, rapids.

瀝 レキ *Shitataru, sarau.* To drip, dredge, clean out.

瀦 チヨ *Mizutamari.* A puddle.

瀟 セウ *Kiyoi, hageshii.* Pure, violent.

瀚 カン *Hiroi.* Vast, wide.

瀰 ビ *Hiroi, haruka, minagiru.* Wide, far, to overflow. 17

瀾 ラン *Ōnami, shitataru.* Great waves, to drip.

瀲 レン *Afureru, hitasu, nagisa.* To overflow, soak, a strand.

灌 クワン *Sosogu.* To pour out, irrigate. 18 ○

灑 サイ *Sosogu.* To sprinkle, pour into, wash. 19 ○

灘 タン *Nada.* A sea, a normally rough part of the sea. ○

灣 ワン *Irie.* A bay. 22 ○

火部 八六

4 Stroke radical.
Hi-hen.
〰 *Rekkwa.*
96 Characters.

火 クワ *Hi.* Fire. ○

灰 クワイ *Hai.* Ashes.

チヤウ **灯** テイ *Tomoshibi.* A light. 2

災 サイ *Wazawai.* Misfortune, calamity. 3 ○

灼 シヤク *Akiraka, yaku, sakan.* Bright, to burn, cauterize, glorious.

灸 キウ *Yaito, yaku.* The moxa, to cauterize with moxa.

炎 エン *Hono-o, atsui.* A flame, hot, inflammation (in compounds). 4 ○

牛犬
牙
瓜爻爻爿片
火

炊 スイ *Kashigu.* To cook rice, to cook.

炙 シャ *Aburu, yaku.* To broil, roast.

5 0 炭 タン *Sumi.* Charcoal, carbon.

0 点 テン *Shirushi, tomosu.* A dot, point, to mark, light. *Com. f.* 點

炬 キョ *Taimatsu, kagaribi.* A torch.

炳 ヘイ *Akiraka.* Bright.

炮 ハウ *Tsutsumiyaki, aburu.* Meat wrapped in a bamboo sheath and roasted, to toast.

炯 ケイ *Akiraka, hikaru.* Bright, clear.

ゲン 炫 *Kagayaku, akiraka.* To shine, bright.

炷 シュ *Tōshin.* A wick.

6 0 烈 レツ *Hageshii.* Violent, hot, ardent.

0 ウ 烏 テ *Karasu, kuroi.* A crow, black, an interrogatory particle.

0 烟 エン *Kemuri.* Smoke.

烙 ラク *Yaku.* To burn, make red-hot.

ジョウ 烝 *Moromoro, musu.* All, to steam.

6 烋 キュウ ガウ *Yoi, utsukushii, hokoru.* Good, beautiful, to be proud.

キョウ 烘 コウ *Kagaribi, aburu.* A torch, to toast, warm.

7 0 烹 ハウ *Niru.* To boil, cook.

0 烽 ホウ *Noroshi.* A beacon, signal-fire, a rocket.

烱 ケイ *Kagayaku, akiraka.* To shine, clear.

焉 エン *Izukunzo, kore, koko ni.* How, why, where, here.

8 0 ム 無 ブ *Nai.* Not.

0 焔 エン *Hono-o.* A flame.

0 ネン 然 ゼン *Moeru, shikari.* To burn, be so, yes, but, however.

焭 ケイ *Uryōru.* To be sorry.

焟 キン *Terasu, kagayaku.* To illuminate, shine.

ホン 焚 フン *Yaku, taku.* To burn, kindle.

ホウ 焙 ハイ *Aburu.* To toast, roast, warm.

焦 セウ *Kogareru, kogasu.* To char, scorch, to long for.

9 0 煎 セン *Iru.* To roast, parch.

9 ○

煮 シヨ *Niru.* To boil.

○

煙 エン *Kemuri.* Smoke.

○

照 セウ *Terasu, akiraka.* To shine, illuminate, compare, clear.

○

煩 ハン *Wazurawasu, wazurau.* To vex, trouble, be ill.

煜 イク *Kagayaku, hono-o, sakan.* To shine, flames, flourishing.

煬 ヤウ *Aburu, torakasu.* To expose to heat, melt.

煉 レン *Neru, kitaeru.* To temper, forge.

煌 クワウ *Kagayaku.* To shine forth.

煖 ダン *Atataka, atatameru.* Warm, to warm.

熙 キ *Hikari, kagayaku, yawaragu.* Light, to glitter, shine, harmonize.

煊 ケン *Atataka.* Warm.

煒 井 *Akiraka.* Bright.

煢 ケイ *Hitori.* Alone, solitary.

煤 バイ *Susu.* Soot.

煥 クワン *Hikari, kagayaku.* Light, to shine.

煦 ク *Atatakai, atatameru, megumu.* Warm, to warm, bless.

9

煇 キ *Hikari, kagayaku.* Light, to shine.

煠 エフ・サフ *Yaku, uderu.* To burn, boil.

熊 イウ *Kuma.* A bear.

10 ○

熅 テン ヤン *Uzumibi, atataka.* Fire buried in the ashes, warm.

熇 コウ *Kagaribi.* A torch, beacon, rocket.

熄 セン *Aoru.* To flap, bang, fan, stir up, incite to sedition.

熄 ソク *Kieru, kesu.* To die out, to extinguish.

熏 クン *Fusuberu, fusuboru.* To smoke, fumigate, be smoked.

熒 ケイ *Tomoshibi.* A small light.

熟 ジユク *Umu, tsuratsura.* To ripen, mature, carefully, thoroughly.

11 ○

熱 子ツ *Atsui.* Hot, heat, fever.

○

熠 シフ イフ *Azayaka, hikaru.* Bright, distinct, to shine.

熨 井 *Hinoshi, noshi.* A flat-iron, a gift-label.

熬 ガウ *Iru.* To roast, parch.

牛犬
牙
爪父爻爿片

12 ネン 燃 セン *Moeru, moyasu.* To burn.

燈 トウ *Tomoshibi.* A light, lamp, lantern.

燄 エン *Moeru, hono-o.* To burn, a flame.

燒 セウ *Yaku.* To burn.

熹 キ *Yorokobu, aburu.* To rejoice, to toast.

燎 レウ *Kagaribi.* A torch.

ハン 燔 *Yaku.* To burn.

燁 エフ *Kagayaku, sakan.* To shine, flourishing

燜 シヘ セイ *Koge-kusai, kogasu.* Burnt-tasting, to scorch.

燋 セウ *Kogasu, kagaribi.* To scorch, a torch.

熾 シ *Moeru, sakan.* To burn, flourishing.

燐 リン *Onibi, kitsunebi.* Phosphorus, will-o'-the-wisp.

燕 エン *Tsubame.* A swallow.

13 營 エイ *Tamuro, itonamu.* A camp, to make, perform, build, to carry on (business), business.

燦 サン *Akiraka, azayaka.* Bright, lustrous.

燧 スヰ *Uchibi, noroshi.* Fire produced by a flint and steel, a beacon.

燠 イク アウ *Atataka, atsui.* Warm, hot.

燮 セフ *Yawaragu, niru.* To reconcile, boil.

燥 サウ *Kawaku, kawakasu.* To dry.

ソク 燭 シヨク *Terasu, tomoshibi.* To illuminate, a light, candle.

燹 セン *Hi, noroshi.* Fire, a rocket.

燻 クン *Fusuberu, fusuboru.* To smoke, be smoked. *Equiv.* 熏

燿 エウ *Kagayaku.* To shine.

燼 シン *Moekuzu, moe-nokori.* A charred piece of wood, an extinguished fire-brand.

爆 バク *Yaku, kawaku, sakeru.* To burn, be dry, explode.

爍 シヤク *Hikari, torakasu, kagayaku.* Light, to melt, to shine.

爐 ロ *Irori.* A hearth, fireplace.

爛 ラン *Tadareru, akiraka.* To be inflamed, clear, bright.

爨 サン *Kashigu.* To boil rice.

爪部 4 Stroke radical. 爪 *Tsume-gashira.* 7 Characters.

爪 サウ *Tsume, tsume-kiru.* Nails, hoofs, claws, talons, to cut the nails.

爭 サウ *Arasou, kisou, isameru.* To contend, compete, wrangle, dispute about, reprove.

爬 ハ *Kaku, toru.* To scratch, rake up, take.

爰 エン *Koko ni.* Here, therefore, thereupon.

爲 ヰ *Tame, nasu,-saseru,-rareru.* For the sake of, for, by, to, to cause to do, a passive ending.

爪部 4 Stroke radical. *Tsume-hen.* 2 Characters.

父 フ *Chichi.* A father.

爺 ヤ *Chichi, jii, toshiyori.* A father, an old man.

父部 4 Stroke radical. 3 Characters.

爻 カウ *Majiwaru, narau.* To intermix, follow, model after.

爽 サウ *Akiraka, sawayaka.* Clear, pure, fluent, cheerful.

爾 ジ *Nanji, shikari, kaku, nomi.* You, just so, thus, only.

爿部 4 Stroke radical. *Shō-hen.* *Hidari-kata.* 3 Characters.

爿 シャウ *Hoko, wakatsu.* A spear, to divide.

牀 シャウ *Toko, yuka, nedoko, dai.* A floor, bed, stand.

牆 シャウ *Kaki, kakine.* A wall, fence.

片部 4 Stroke radical. *Kata-hen.* *Migi-kata.* 8 Characters.

片 ヘン *Katakata, kire.* One side, a fragment.

版 ハン *Ita, fuda.* A printing block, records, register, a schedule.

牌 ハイ *Fuda, tate, shirushi.* A ticket, notice, shield, medal, sign.

牋 セン *Tatematsuri-bumi, kakimono, fuda.* A respectful letter, a writing, a sheet of paper.

牒 テウ *Fuda, utsushi-bumi.* A tablet, record, despatch, a copy.

牖 イウ ヘウ *Mado, michibiku.* A window, to lead, guide.

牕 サウ *Mado, tōri-ana.* A window, an opening in a wall.

牘 トク *Fuda, tegami, kakitsuke.* A writing-tablet, letter, bill.

牙部 4 Stroke radical. *Kiba-hen.* 2 Characters.

牙 ガ *Kiba, hata, kamu.* A tooth, tusk, flag, to bite.

掌 シャウ *Sasaeru.* To support, prop up.

牛犬
牙
瓜爻爻爿片

九三

牛部 4 Stroke radical. *Ushi-hen.* 22 Characters.

0 **牛** ギウ *Ushi, hikoboshi.* A cow, bull, ox, the name of a star.

2 0 **牝** ヒン *Me, mesu.* The female of birds and animals.

牟 ボウ *Ubau, ōinaru, itsukushimu.* To seize, large, to love.

3 0 **牡** ボウ *O, osu.* [animals. The male of birds and

0 **牢** ラウ *Ori, hitoya, katai.* A barn, cage, prison, hard, strong.

牣 ジン *Michiru, fusagaru, shinayaka.* [pliant. To be full, stopped up,

4 0 **牧** ボク *Makiba, kau, yashinau, tsukasadoru.* A pasture, to rear, breed, govern.

0 モチ **物** ブツ *Mono.* A thing, matter, article.

5 **牲** セイ *Ikenie.* An animal sacrifice.

牴 テイ *Fureru, au, aramashi.* To touch, meet, for the most part.

6 0 ドク **特** トク *Koto ni, tada, hitori, o-ushi.* Especially, alone, only, a bull.

7 0 **牽** ケン *Hiku, tsuranaru.* To pull, conduct, be related to, be arranged in a row.

サイ **犀** *Katai.* The rhinoceros, hard.

牲 セイ *Akaushi.* A red cow.

牾 ゴ *Sakau, tagau.* To oppose, differ. 7

犁 リ *Madara, karasuki, narabu.* A spot, plough, to be arranged in order.

犂 レイ リ *Karasuki, tagaesu, madara-ushi.* A plow, to cultivate, a spotted cow. 8

犇 ホン *Hishimeku.* To make a disturbance, an uproar, to clamor.

犖 ラク *Madara-ushi, akiraka, suguretaru.* A spotted cow, clear, superior. 10

犒 カウ *Negirau.* To entertain hospitably.

犢 トク *Koushi.* A calf. 15

ギ **犧** *Ikenie.* An animal sacrifice. 17

犬部 4 Stroke radical. オ *Kemono-hen.* 52 Characters.

九四

0 **犬** ケン *Inu.* A dog.

2 0 **犯** ハン *Okasu.* To offend, transgress.

4 0 **狀** ジャウ *Katachi, sama, sugata, kakitsuke.* Form, appearance, circumstances, a letter.

0 **狂** キャウ *Kuruu, kichigai.* To be mad, disordered, a lunatic.

狃 ヂウ *Nareru, narau.* To be accustomed to, to study.

狄 テキ *Ebisu.* A barbarian.

5 ○ 狐コ *Kitsune.* A fox.

○ ク狗コウ *Inu, koinu.* A dog, pup.

狒ヒ *Hihi, shōjō.* A baboon, orang-outang.

シヤウ狌セイ *Hihi, shōjō.* A baboon, orang-outang.

ソ狙 *Nerau, ukagau.* To aim at, watch, spy out.

狎カウ *Nareru, chikazuku, anadoru.* To be accustomed to, to draw near, despise.

6 ○ シユ狩シウ *Karu.* To hunt.

狡カウ *Warugashikoi, zurui, koinu.* Cunning, sly, a pup.

狢カク *Mujina.* A badger.

7 ○ ケフ狹 *Semai.* Narrow, small.

○ 狼ラウ *Ōkami, midareru, urotaeru.* A wolf, disordered, flurried.

○ 狽ベイ *Ōkami, midareru, urotaeru.* A wolf, disordered, flurried.

狸リ *Tanuki.* A badger.

狷ケン *Ki no semai koto.* Narrow, bigoted.

8 ○ 猛マウ *Takei, tsuyoi, ikaru.* Fierce, strong, bold, violent, to be angry.

8 猊ゲイ *Shishi no zoku.* A kind of lion.

猖シヤウ *Monoguruoshii, kuruu.* Insane, to be crazy.

猗イ *Uruwashii, yoru.* Beautiful, to rely on.

猜サイ *Netamu, utagau.* To envy, doubt.

猝ソツ *Niwaka, awatadashii, tsuku.* Suddenly, flurried, to push against, outwit.

9 ○ 猥ワイ *Midarigamashii, midareru.* Disorderly, confused, improper.

○ 猫ベウ *Neko.* A cat.

○ 猶イウ *Nao, gotoshi.* Still more, again, like.

○ コン献ケン *Tatematsuru, sasageru.* To offer or present to a superior.

シヤウ猩 (*Shōjō* 猩猩) The orang-outang.

猪チヨ *Inoko, inoshishi.* A wild boar, hog.

猨エン *Tenagazaru.* A long-armed monkey.

猬井 *Harinezumi.* A hedgehog.

猴コウ *Saru, mashira.* A monkey.

猷イウ *Hakaru, hakarigoto.* To plan, a plan, scheme.

10 ○ 猿 エン *Saru, mashira.* A monkey.

○ 獄 ゴク *Hitoya, uttae.* A prison, complaint, criminal case.

○ 獅 シ *Shishi.* A lion.

猾 カツ クワツ *Warugashikoi, midareru.* Cunning, to be disordered.

11 奨 シヤウ *Susumeru, tasukeru, homeru.* To urge forward, help, praise.

12 獗 ケツ *Kuruu, isamu.* To be mad, intrepid.

13 ○ 獨 ドク *Hitori.* Alone, single.

獪 クワイ *Warugashikoi, midareru.* Cunning, disordered.

14 獲 クワク *Eru, emono, ubau.* To get, game, to seize.

獺 ヒン *Kawaoso.* An otter.

15 ○ 獵 レフ *Kari, karu.* Hunting, to hunt.

○ 獣 ジウ *Kemono.* An animal.

獷 クワウ *Araiinu, waruzuyoi.* A wild dog, rough.

16 ○ 獻 ケン コン *Tatematsuru, sasageru.* To offer, or present, to a superior.

獺 ダツ *Kawaoso.* An otter.

ミ 獼 ビ *Ōzaru.* A large monkey, mother-monkey. 17

玄部 5 Stroke radical. 3 Characters. 九五

ゲン 玄 *Kuroi, okufukai.* Black, dark, profound. ○

茲 シ *Kore, kono, koko.* This, here. 4

6 ○ 率 シユツ ソツ リツ *Suberu, hikiiru, kazoeru, shitagau.* To control, lead, count, follow, generally, rules, rate.

玉部 5 Stroke radical. 王 *Tama-hen.* 53 Characters. 九六

玉 ギヨク *Tama.* A precious stone, a gem. ○

王 ワウ *Kimi, kashira.* A king, sovereign, monarch. ○

王 キウ *Tama no saikunin.* A worker in jewels.

ク 玖 キウ A semi-precious, black stone. 3

玕 カン A semi-precious stone.

玩 グワン *Moteasobu.* To play with, a toy. 4

珍 チン *Mezurashii, tattoi, takara.* Strange, rare, curious, precious, treasure. 5 ○

珂 カ A semi-precious stone.

珀 ハク *Kohaku.* Amber.

瑕 *Tama no kizu.* A flaw.

玻 *Mizutama.* Glass, crystal. (*Ha-ri* 玻璃)

珊 *Tama no oto.* The sound of a jewel. (*Sango* 珊瑚, coral).

玷 *Kizu, tama no kizu, ayamachi.* A flaw, mistake.

玲 *Kingyoku no narihibiku koe.* The sound of a jewel.

玳 *Ōgame no isshu.* A kind of turtle, tortoise shell. (*Tai-mai* 玳瑁 or 瑇瑁)

珠 *Tama.* A pearl.

珞 *Kubi-kazari.* A necklace.

班 *Tsuide, tsuranaru, kurai, madara.* In order, rank, a spot.

珮 *Obiru tama.* A jewel for personal adornment.

現 *Arawareru, utsutsu.* Now, to be made known, the reality, absence of mind.

球 *Tama, mari.* A precious stone, a globe, ball.

理 *Kime, kotowari, osameru.* The veins in wood, reason, right, meaning, principle, to govern.

琅 A semi-precious stone.

琉 —— (*Ru-ri* 琉璃, *Ryūkyū* 琉球)

琶 (*Biwa* 琵琶) A musical instrument.

琴 *Koto.* The Japanese harp or lyre.

琵 *Gakki no isshu.* A kind of musical instrument. (*Biwa* 琵琶)

琥 *Tama no na.* Amber. (*Ko-haku* 琥珀)

琢 *Migaku, erabu.* To polish, choose.

瑞 *Shirushi, yorokobi.* A favourable sign, happy, lucky, good, joy.

瑇 —— A tortoise. (*Tai-mai* 瑇瑁)

瑁 —— A tortoise.

瑚 (*Sango* 珊瑚) A precious stone.

瑙 *Menō.* Agate.

瑕 *Kizu, toga, ayamachi.* A flaw, fault, mistake.

瑟 *Koto no tagui, komayaka, kibishii.* A large *koto*, devoted, strict.

瑋 *Mezurashii, omoi.* Strange, precious, heavy.

瑤 *Utsukushii tama.* A beautiful jewel.

瑣 *Tama no koe, kuzu.* The sound of a jewel, a fragment, small, trifling.

穴立
拘禾
示
矛矢石
皿目
丸白皮
疋疒
田
瓜瓦甘生用
玄玉

10 瑳サ *Migaita tama, migaku.* A polished jewel, to polish.

瑩エイ *Akiraka, azayaka.* Clear, bright.

瑰クワイ *Marui tama.* A round jewel.

瑠ル *Gohan no utsuwa.* A utensil for eating.

メ瑪 *Tama no na.* The name of a jewel. (*Me-nō* 瑪瑙)

11 ○ 璃リ *Tama.* Glass, a precious stone.

瑾キン *Tama, kizu.* A kind of jewel, a flaw.

12 璞ハク *Aratama.* An unpolished jewel.

13 ○ 璧ヘキ *Tama.* A precious stone.

○ 環クワン *Tamaki, wa, meguru, matou.* A bracelet, ring, to go round, to wrap around.

14 璽ジ *Shirushi, oshide.* A sign, the Imperial seal.

15 瓊ケイ *Akai tama, tama no hikari.* A red jewel, the sparkle of a jewel.

瓔レイ *Tama no na.* A precious stone.

17 ヤウ瓔エイ *Kazari.* An ornament. (*Yō-raku* 瓔珞)

九七 **瓜部** 5 stroke radical. 5 Characters.

瓜クワ *Uri.* A melon. ○

瓠コ *Karasu-uri.* A coarse melon. 5

瓢コ *Fukube, hisago, yūgao.* A gourd. 8

瓢ヘウ *Hisago, fukube-hyōtan.* A gourd. 11

瓣ベン *Hanabira, urizane.* Petals, a valve, seeds of a melon. 14

九八 **瓦部** 5 Stroke radical. 10 Characters.

瓦グワ *Kawara.* A tile. ○

瓶ヘイ *Kame, bin, tsurube.* A jar, vase, bottle, a well-bucket. 6 ○

甄ケン *Arawasu, akiraka ni suru.* To reveal, make clear. 9

甃シウ *Ishidatami, shikiishi.* A stone pavement. 10

甌オウ *Kame.* A small jar.

甎セン *Kawara, shikigawara.* A tile, paving-tile. 11

甍バウ *Iraka, munegawara.* Tiles, roof-ridge tiles.

甑ソウ *Koshiki, seirō.* A vessel for steaming food. 12

ヨウ甕チウ *Kame, tsurube.* A jar, well-bucket. 13

14 甕カン *Ōinaru bon, ōgame.* A large tray, a large jar.

九九 **甘部** 5 Stroke radical. 4 Characters.

○ 甘カン *Amai, umai.* Sweet, tasty, pleasing to [the senses.

4 ○ 甚ジン *Hanahada.* Very.

6 甜カン *Amai, umai.* Sweet, pleasant to the senses. *Equiv.* 甛

8 ○ 嘗シヤウ *Nameru, katsute.* To lick, previously. *Com. f.* 嘗

一〇〇 **生部** 5 Stroke radical. 4 Characters.

○ 生セイシヤウ *Umu, ikiru, nama, haeru.* To bear, live, livelihood, raw, to grow.

6 ○ 產サン *Umu, umareru, nariwai, sugiwai.* Birth, production, livelihood.

7 甦ソ *Yomigaeri.* Resurrection, return to [life.

甥セイシヤウ *Oi.* A nephew.

一〇一 **用部** 5 Stroke radical. 2 Characters.

○ 用ヨウ *Mochiiru, tsukau.* To use, business, use.

2 ○ 甫フホ *Hajime, ōinaru.* The beginning, large.

一〇二 **田部** 5 Stroke radical. *Ta-hen.* 34 Characters.

田デン *Ta.* A field, rice-field, land. ○

由ユイウ *No gotoshi, yoru, mochiiru.* Subject to, on account of, to use, follow. ○

甲カフ *Kinoe, yoroi, kabuto, kara.* The first calendar sign, No. 1, "A," armor, a shell, helmet. ○

申シン *Mōsu, saru, noberu.* To say, state, the monkey (9th zodiacal sign). ○

男ナンダン *Otoko, onoko.* A man, a baron. 2 ○

町チヤウ *Machi.* A street, town, ward, a measure of length and surface. ○

甸デンテン *Osameru, nukinderu.* To govern, excel.

画エクワイ、グワ *Egaku, e.* To draw, a picture. 3 ○

畄シ *Wazawai.* Calamity.

界カイ *Sakai.* A border, frontier, boundary. 4 ○

畏井 *Osoreru, kashikomu.* To fear, regard with awe, squat down ○

畎ケン *Mizo, une.* A gutter, ridge between fields.

畑 *Hata, hatake.* Dry fields. *Equiv.* 畠

畔ハン *Aze, kuro, hotori, somuku.* A path between fields, boundary, to oppose. 5 ○

留ルリウ *Tomeru, todomaru.* To stop, to remain. ○

穴立
禸禾
示
矛矢石
皿目
夾白皮
疋疒
田
瓜瓦甘生用

畜 チク *Kau, yashinau, takuwaeru.* To keep, rear, store up, domestic animals.

畠 *Hatake, hata.* A field. *Equiv.* 畑

畝 ボウ *Se.* [*tsubo.* A measure of surface, 30

畚 ホン *Mokko, kago, fugo.* A basket for carrying earth.

畢 ヒツ *Owari, kotogotoku.* The end, all.

略 リャク *Hakarigoto, hobo, habuku, ubau.* A plan, for the most part, nearly, to contract, to take by force.

畤 ジ *Matsuri no niwa, mōkeru.* A place of worship, to gain.

畦 ケイ *Une, aze, shikiri.* A ridge between fields, a partition.

番 バン *Tsugi, tsugai.* [number. Next, a pair, turn, watch,

畫 クワク *Egaku, kagiru, wakatsu, e.* To draw, limit, divide, a picture.

異 イ *Kotonaru, ayashii.* To differ, strange, rare, foreign.

畫 クワク *Egaku, kagiru, wakatsu, e.* To draw, limit, divide, a picture.

當 タウ *Ataru, masa ni.* To strike against, fit exactly, happen, just, this.

畷 テツ・テイ *Nawate.* A road thru rice-fields.

畸 キ *Ayashii, wari-nokori no ta, katawa.* Strange, an irregular remainder of a field divided into squares, a cripple.

畿 キ *Kagiri, shikimi.* A limit, threshold, Imperial domain.

疆 キャウ *Sakai, kagiri, shikiri.* A limit, boundary, partition.

疇 チウ *Une, sakai, tagui.* A path, boundary, sort.

疊 デフ *Kasanaru, tatami.* To pile up, repeat, increase, fold up, a mat.

疋部 5 Stroke radical. *Sho-nyū.* 4 Characters.

疋 シヨ *Ashi, hiki.* A foot, an auxiliary numeral.

疎 シヨ *Orosoka, tōru, utoi.* Negligent, to pass through, distant, cold.

疏 シヨ —— *Equivalent to* 疎

疑 ギ *Utagau, osoreru, madou.* To doubt, suspect, fear, be bewildered.

疒部 5 Stroke radical. *Yamai-dare.* 72 Characters.

疒 ニャク *Yamai.* A disease.

疝 セン *Koshi no itami, hara no itami.* Pain in the loins or abdomen.

疚 キウ *Shiri no yamai.* Disease of the lower trunk.

疚 キウ *Yamai, yamashii.* A disease, unhealthy.

疥 カイ *Hizengasa, kosegasa.* An itch.

4 ヤク 疫 エキ *Hayari yamai.* An epidemic.

疣 イウ *Ibo, kobu.* A wart, wen.

5 ○ 疵 シ *Kizu.* A wound.

○ 疲 ヒ *Tsukare.* Fatigue, exhaustion.

○ ビヤウ 病 ヘイ *Yamai, yamu.* Disease, sickness, to be ill.

疱 ハウ *Mogasa.* Small-pox, water-blisters.

疾 シツ *Yamai, wazurai.* Disease, illness.

痂 カ *Kasabuta.* A scab.

疹 シン *Hashika, kasa.* Measles, eruptions.

疳 カン *Kodomo no yamai.* Children's diseases.

疼 トウ *Itámu, itami.* To pain, pain.

疸 タン *Kibamu yamai.* Jaundice.

症 シヨウ —— Symptoms, nature of a disease.

ソ 疽 シヨ *Ashii kasa.* A sore, cancer.

痍 イ *Kizu, kizutsuku.* A wound, to wound.

5 痒 シヤウ *Kayui.* Itching.

痕 コン *Ato, kizuato.* Remains, a scar.

痔 ジ *Shiri no yamai.* Piles.

痊 セン *Ieru, naoru.* To heal, recover.

7 ○ 痘 トウ *Hōsō, mogasa.* Small-pox.

○ ツウ 痛 トウ *Itamu, hanahadashii.* To hurt, severe.

○ 痢 リ *Kudariyamai.* To purge, open the bowels, diarrhea.

痣 シ *Hokuro, aza.* A mole, freckle.

痙 ケイ *Suji ga hikitsuru.* Cramps.

痞 ヒ *Tsukae, itamu.* Pain in the stomach, to be in pain.

8 痺 ヒ *Shibireru yamai.* Palsy, to be numb.

瘁 スヰ *Yamu, tsukareru.* To be sick, tired, fatigued.

痰 タン —— Phlegm, mucous.

痴 チ *Oroka.* Foolish.

痼 コ *Nagayamai.* A persistent disease, a chronic complaint.

穴 立
禸 禾
示
矛 矢 石
皿 目
癶 白 皮
疋 疒

8 痔イ *Hikitsuru.* To be cramped.

痾ア *Yōi ni naoranu yamai.* A chronic disease.

#痿 *Naeru, shibireru.* To weaken, be numb.

痳リン *Shibayubari.* Gonorrhea.

痵キ *Munasawagi.* Palpitation of the heart.

9 瘕カ *Kizu, onna no yamai.* A wound, female diseases.

瘋フウ *Zutsū.* Headache.

瘉ユ *Ieru, naoru.* To heal, get well.

瘍ヤウ *Atamagasa, kizutsuku.* Sores on the head, to wound or be wounded.

瘖イン *Oshi.* Dumbness, a dumb person.

10 ○ 瘦ソウ *Yaseru.* To be emaciated, thin.

瘠セキ *Yaseru.* To be emaciated.

瘡サウ *Kasa, kizu, dekimono.* An eruption, wound, boil.

瘢ハン *Kizu, kizuato.* A wound, scar.

瘧ギヤク *Okori.* Ague.

ライ、ルイ 瘰 *Suji no koru yamai, kubi no mawari no dekimono.* A hardening of the sinews, a disease of the neck glands, scrofula. 11

瘰テイ *Isshu no kasa, shirachi-nagachi.* Eruptions, leuchorrhea, flow of blood.

瘴シヤウ *Ashii ki.* Foul air, fire-damp.

療レウ *Iyasu, naosu.* To heal, restore. 12 ○

瘤ル *Kobu.* A wen, swelling.

癌ガン —— A cancer.

癆ラウ *Itamu.* To hurt, consumption.

癈ハイ *Hisashiku ienai yamai, fugusha.* A chronic disease, a cripple.

癇カン Epilepsy. (*Tenkan* 癲癇)

癖ヘキ *Kuse, tsukaeru.* A habit, morbidity, indigestion, constipation. 13 ○

癒ユ *Ieru, naoru.* To heal, get well.

癘レイ *Ashii kasa.* A serious eruption.

デン 癜テン *Namazu.* A skin disease showing spots.

癡チ *Satokarazu, oroka.* Foolish. 14

癩ライ *Kattai.* Leprousy. 15

15 癧(レキ) Scrofula (*Ruireki* 瘰癧).

癨(クワク) *Hara no itami.* Cholera (*Kwakuran* 癨亂).

17 癬(セン) *Tamushi.* The ring-worm.

18 癰(ヨウ) *Haremono, ashii kasa.* A swelling, severe eruptions.

癯(ク) *Yaseru.* To be emaciated.

19 癲(テン) *Monogurui.* Insanity.

癵(ラン、レン) *Yamu, yaseru.* *Com.* 癢 To be sick, emaciated.

一〇五

癶部 5 Stroke radical. *Hatsu-gashira.* 4 Characters.

癶(ハチ) 癶(ハツ) *Fumi-nokeru, yuku.* To kick off, go.

4 癸(キ) *Mizunoto.* The last of the ten calendar signs.

7 ○ 登(トウ) *Noboru, susumu, minoru.* To ascend, rise, register, ripen.

○ 發(ホツ) 發(ハツ) *Okoru, hanatsu, hiraku.* To start, send out, rouse, open, let go, discharge.

一〇六

白部 5 Stroke radical. *Haku-hen.* 15 Characters.

○ 白(ヒヤク) 白(ハク) *Shiroi, kiyoi, mōsu.* White, pure, to state, make clear.

○ 百(ヒヤク) 百(ハク) *Momo.* A hundred.

2 皁(サウ) *Kerai, uma no kaioke.* A retainer, a manger.

皃(バウ) *Katachi, sugata.* Form, appearance.

3 ○ 的(テキ) *Mato, akiraka.* A target, like, similar to, clear.

4 ○ 皆(カイ) *Mina, tomo ni.* All, together.

○ 皇(ワウ) 皇(クワウ) *Kimi, sumeragi, akiraka.* An emperor, sovereign, bright, exalted, Imperial.

皈(キ) *Kaeru.* To return, revert, end.

6 皎(ケウ) *Tsuki no shiroi koto.* Clear, bright, white.

7 皓(カウ) *Hikaru, shiroi, akiraka.* Bright, white, clear.

8 皙(セキ) *Hifu no shiroi koto.* Whiteness of the skin.

9 皚(ガイ) *Shiroi.* Whiteness (of frost or snow).

11 皤(ハ) *Shiraga, shiroi.* The whiteness of old age.

13 皦(ケウ) *Akiraka, shiroi.* Clear, white.

18 皭(シヤク) *Shiroi, kiyoi.* White, pure.

一〇七

皮部 5 Stroke radical. *Ke-gawa.* *Kawa-hen.* 6 Characters.

○ 皮(ヒ) *Kawa.* Skin, leather, bark.

穴立 禸禾 示 矛矢石 皿目 癶白皮

5 **皰** ホウ *Nikibi.* A pimple.

7 **皺** シュウ *Shiwa, hibi.* Wrinkles, chaps.

9 **皷** コ *Tsuzumi, utsu.* A drum, to beat.

皹 クン *Akagire, hibi, shiwa.* Cracks, chaps, wrinkles, chilblains.

10 **皺** シュウ *Kao no shiwa.* Wrinkles (face).

皿部 一〇八

5 Stroke radical. *Sara.* 21 Characters.

皿 ベイ ミヤウ *Sara.* A plate, saucer, dish.

3 **盂** ウ *Hachi, wan.* A bowl.

4 **盈** エイ *Michiru.* To be full, completed.

盆 ボン —— A tray.

1 **盃** ハイ *Sakazuki.* A wine-cup, glass. *Com.* 杯

5 **益** エキ *Masu, susumu, yutaka, ōi.* More and more, money, profit, benefit, use.

盍 カフ ゴウ *Ōu, futa, nanzo.* To cover, a lid, why.

盎 アウ *Hachi, sakan.* A bowl, at its best.

6 **盖** ガイ *Ōu, futa, kedashi.* [for. To cover, a lid, probably,

盛 セイ *Sakan, moru.* Flourishing, to fill up, heap up, abundant. 7

盜 タウ *Nusumu, nusubito.* To steal, a thief.

8 **蓋** ガイ *Ōu, futa, kedashi.* [for. A lid, to cover, probably,

盟 メイ *Chikau, akiraka.* To take an oath, make clear, a compact, alliance.

塩 エン *Shio.* Salt.

盞 サン セン *Sakazuki.* A wine-cup, cup.

9 **盡** ジン *Tsukusu, kotogotoku.* To use up, exhaust, all.

監 カン *Miru, kangamiru, shirabe-ru, suberu.* To look at, take warning, examine, govern, oversee, inspect.

10 **盤** ハン *Sara, tarai, dai.* A basin, dish, stand.

11 **盥** クワン *Tarai, tearau.* [the hands. A hand-basin, to wash

盧 ロ *Iori.* A hut.

12 **湯** トウ *Ugokasu, kakimazeru, ōi-naru.* To move, stir up, large.

目部 一〇九

5 Stroke radical. *Me-hen.* 64 Characters.

目 モク *Me, miru.* The eye, to see, view, name, a mesh, square, dot.

3 **盲** マウ ヤウ *Mekura, meshii.* Blind, a blind person.

○ ヂキ 直 チヨク *Sugu ni, tadashii, naosu, ataru.*
At once, direct, honest, right, to mend; value.

4 ○ サウ 相 シヤウ *Ai, miru.*
Together, mutual, to look at, a minister, premier.

○ シヤウ 省 セイ *Kaerimiru, habuku.*
To look back, consider, diminish, reduce, a department of the government.

○ 看 カン *Miru, nozomu.*
To see, look at, look after.

盻 ケイ *Uramimiru.*
To look with envy.

盾 ジユン *Tate.*
A shield.

メン 眄 ベン *Kaerimiru.*
To look back at, look with one eye, look askance.

メウ 眇 ベウ *Sugame, kasuka.*
Squint-eyed, indistinct.

ミ 眉 ビ *Mayu.*
The eye-brows.

眈 タン *Ikioi aru koto, tanoshimu.*
Glaring, to take pleasure in.

眇 バイ *Kurai, kasumu.*
Dark, to be hazy.

マウ 眊 バウ *Kurai, oibore.*
Dark, dotage.

5 ○ 眞 シン *Makoto, kuwashii, tadashii.*
Real, genuine, true, correct.

○ 眠 ミン *Nemuru.*
To sleep, be drowsy.

眚 セイ *Mabayui, wazawai.*
Dazzling, hazy, clouded, misfortune.

眛 バイ *Akiraka narazu, kurai.* 5
Indistinct, dark.

眤 ヂツ *Chikazuku.*
To draw near, be intimate with.

サイ 眥 セイ、シ *Manajiri, niramu.*
The corner of the eye, to glare at.

ゲン 眩 *Mekurumeku, madou.*
To be dizzy, bewildered.

眺 テウ *Nagameru, miru, nozomu.* 6 ○
To view, gaze at.

ゲン 眼 ガン *Me, manako.* ○
The eye, eye-ball.

眷 ケン *Kaerimiru, atsuku omou, nengoro.*
To consider, regard affectionately, kind.

ム 眸 ボウ *Hitomi.*
The pupil of the eye.

眹 チン *Hitomi.*
The pupil of the eye.

睡 スヰ *Nemuru.* 8 ○
To sleep, be drowsy.

督 トク *Hikiiru, tadasu, imashimeru.* ○
To lead, command, oversee, inquire into, correct.

睥 ヘイ *Niramu.*
To glare at.

睚 ガイ *Megiwa, mabuchi.*
The edge of the eye-lids.

睛 セイ *Hitomi.*
The pupil of the eye.

睦 ボク *Mutsumajii, shitashimu.*
Friendly, amicable, to be intimate with, harmonize.

穴 立
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矛 矢 石
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8 睢キ *Me wo aogu.* To lift up the eyes.

ヤク 睾エキ *Ukagai-miru, hiku.* To spy, lead.

睨ゲイ *Niramu, nagashime ni miru.* To glare at, look askance.

睫セフ *Mabuchi, matsuge.* The edges of the eyelids, eye-lashes.

9 睚ケイ *Nirami-au, somuku.* To glare at each other, oppose.

睾カウ *Kotogotoku, ōinaru* Entirely, large.

睿エイ *Satoi, akiraka, hijiri.* Intelligent, clear, a sage.

ム 瞀ボウ *Kurai, tsutsushinde miru.* Dark, to drop the eyes reverentially.

10 瞋シン *Ikaru, me wo haru.* To be angry, make angry eyes.

瞍ソウ *Meshii, mekura.* Blind, a blind person.

瞑メイ *Nemuru, mekurumeku, mefusagu, shinu.* To sleep, be giddy, close the eyes, die.

11 瞖エイ *Me no yamai.* An eye disease.

マン 瞞バン *Damasu, me akiraka narazu.* To deceive, dim eyes.

瞟ヘウ *Miru, me no yamai.* To see, disease of the eyes.

瞠ドウ *Mitsumeru, miharu.* To stare at, be surprised.

瞭レウ *Akiraka.* Clear, distinct, plain. 12

瞪タウ *Mitsumeru, miharu.* To stare at, watch out.

瞶メイ *Akiraka narazu.* Dim, obscure.

瞬シュン *Majirogu, matataku.* To wink, blink.

瞬シュン *Matataku, majirogu.* To wink, twinkle, a short time.

瞥ベツ *Miru, chirari to miru.* To glance at.

瞰カン *Miru, fushite miru, miorosu.* To see, look down upon.

瞳ドウ *Hitomi.* The pupil of the eye.

瞹アイ *Kakureru.* To be hidden, obscured. 13

瞻セン *Miru, nozomi-miru, aogimiru.* To see, look up to with desire.

瞼ケン *Mabuta, mabuchi.* Eylids, the edge of the eyelids.

矕コ *Meshii, mekura.* Blind, a blind person.

矍ク *Odoroki-miru, osoreru.* To look with astonishment, fear.

モウ 矇 *Meshii, akiraka narazu, kurai.* Blind, not clear, dim. 14

矍クワク *Awate-miru, odoroku.* To look at flurriedly, be astonished. 15

17 ト ク 矗 チ ク *Sakan, sobieru.* Flourishing, to tower a- [loft.

21 ゾ ク 矚 シ ヨ ク *Miru, nagameru.* To see, stare at.

一一〇

矛部 5 Stroke radical. *Hoko-hen.* 3 Characters.

ム 矛 ボ ウ *Hoko.* A spear.

4 キ ヨ ウ 矜 キ ン *Awaremu, hokoru, tsutsushimu.* To be proud, to pity, reverence.

7 矞 イ ツ *Kiri wo motte ugatsu, afureru.* To drill a hole, to over- [flow.

一一一

矢部 5 Stroke radical. *Ya-hen.* 9 Characters.

○ 矢 シ *Ya, tsuraneru, chikau.* An arrow, dart, to arrange in order, swear.

2 ○ 矣 イ ——— A particle used to conclude a sencence.

3 ○ 知 チ *Shiru, satoru, tsukasadoru.* To know, perceive, govern.

4 侯 コ ウ *Kimi, mato.* A lord, target.

5 矧 シ ン *Mashite, iwanya, haguki.* Much more, the gums.

矩 ク *Nori, sashigane, magarigane.* A rule, carpenter's square.

7 ○ 短 タ ン *Mijikai, ayamachi.* Short, short-comings.

8 ○ 矮 ワ イ *Mijikai, takehikui.* Short, low of stature.

矯 ケ ウ *Tomeru, tadasu, itsuwaru.* To straighten, rectify, pretend, lie. 12

一一二

石部 5 Stroke radical. *Ishi-hen.* 62 Characters.

ジ ヤ ク 石 セ キ *Ishi, iwa, koku.* A stone, rock, a measure of capacity. ○

3 矻 コ ツ *Chikara wo tsukushite hataraku koto.*

4 ○ 砂 サ ヘ シ ヤ *Isago, suna.* Sand.

○ サ イ 砌 セ イ *Ishidatami, migiri.* A stone pavement, time, period, opportunity.

砒 ヒ ——— Arsenic.

5 ○ 砲 ハ ウ *Ishihajiki, ōzutsu.* A ballista, gun, cannon.

○ 破 ハ *Yaburu, hiraku, waru, kowasu.* To tear, break, destroy, open, split, smash.

シ 砥 テ イ *Toishi, aoto.* A whet-stone.

砦 サ イ *Toride.* A stockade.

砧 チ ン *Kinuta, uchiishi.* A block used in fulling cloth.

砭 ヘ ン *Ishibari.* A stone needle.

6 ○ 研 ケ ン *Migaku, togu, suru, kiwameru.* To polish, rob, study.

砵 シ ユ *Akai suna.* Red sand.

穴 立
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矛 矢 石

7 ○ 硯ゲン *Suzuri.* An ink-stone.

硜カウ *Ishi no oto, ehiisai.* The sound of a stone, inferior.

确カク *Ishiji.* Stony ground.

硬カウ *Katai, kowai, tsuyoi.* Hard, strong.

硝セウ *Kusuri no na, ishi no katai katachi.* Salt-peter.

硫リウ *Yu-no-hana, iō.* Sulphur.

8 ○ 碁キ *Moto, go.* The base, Japanese checkers.

○ 碎サイ *Kudaku, waru.* To break to pieces.

碌ロク *Ishi no katachi.* A stony appearance.

碇テイ *Ikari.* An anchor.

ゲ碍ガイ —— *Com. for* 礙

碓タイ *Karausu, fumi-usu.* A mortar worked by the foot.

碑ヒ *Ishibumi.* A stone tablet, monument.

9 ○ 碩セキ *Ōinaru.* Great, large, eminent.

ナウ碯 —— Agate. (*Menō* 碼碯)

碧ヘキ *Midori.* Green, blue. 9

碞ガン *Sakashii, kewashii.* Steep.

碣ケツ *Tachiishi, takai.* A stone tablet, lofty.

確カク *Katai, tashika.* Hard, solid, certain, indeed. 10 ○

磅ハウ *Pondo.* A pound (sterling or avoirdupois). ○

メ碼 —— (*Menō* 碼碯) A yard (English), agate.

磊ライ *Ōku no ishi, nukinderu.* Many stones, piled up, to excel.

磐ハン *Iwa, ōinaru.* A rock, great.

磁ジ *Jishaku, harisui-ishi.* A magnet, lodestone.

磑ガイ *Hikiusu.* A hand mill.

磋サ *Migaku.* To polish.

磔タク *Haritsuke, saku, sarasu.* A cross, to tear, expose.

碾テン *Kishiru.* To grate, creak.

マ磨 *Migaku, togu, suru, hikiusu.* To polish, rub, sharpen, a mill. 11 ○

ゼン磛サン *Kewashii.* Steep.

11 **礑** クワク *Uwahitsugi.* A stone outer coffin.

磚 セン *Kawara.* A tile, brick.

シヤク **磧** セキ *Kawara, sunawara.* A sandy, or pebbly, shore, a river beach.

磬 ケイ *Narimono.* A stone musical instrument.

12 ○ **磯** キ *Iso, kawara.* The sea-shore.

磵 カン *Mizu aru tani.* A watered valley.

磺 カウ *Aragane.* Ore of iron or copper.

磴 トウ *Ishidan, saka.* A stone platform, an acclivity.

礁 セウ *Kakure-iwa.* A hidden, or sunken, rock.

ケフ **磽** カウ *Ishi no ōi chi, katai chi.* Stony, hard ground.

13 **礑** タウ *Hata to.* An interjection, That's it!

礎 ソ *Ishizue.* A stone pedestal or foundation.

14 ゲ **礙** ガイ *Sawaru, todomeru, fusegu, samatageru.* To stop, impede, limit, an obstruction.

15 **礦** クワウ *Aragane.* Raw metal.

礪 レイ *Togu, toishi, arato.* To whet, a whet-stone.

礫 レキ *Koishi.* A small stone, pebble. 15

バン **礬** *Kusuri no na.* Alum. (*Myōban* 明礬)

礱 ロウ *Migaku, togu, suru.* To rub, polish, whet. 16

礴 ハク *Michi-fusagaru, konzuru katachi.* The appearance of being jumbled together. 17

示部 5 Stroke radical. *Shimesu-hen.* 40 Characters.

示 シ *Shimesu.* To show, publish, inform, instruct.

ライ **礼** レイ *Nori.* Politeness, ceremony, thanks, acknowledgement. *Ab. f.* 禮 ○

社 シヤ *Yashiro, kumiai.* An altar, shrine, company, association. 3 ○

祀 シ *Matsuri, matsuru.* A religious celebration, festival, to worship.

祁 キ *Sakan, ōinaru.* Prosperous, great.

祈 キ *Inori, tsugeru.* To pray, petition. 4 ○

ギ **祇** *Kunitsukami, yasui.* A god, the god-protector of a country, peaceful.

祉 シ、チ *Saiwai.* Happiness.

祆 エウ *Wazawai.* Calamity.

祐 イウ *Tasukeru, saiwai.* To help, happiness. ○

示 内 禾 穴 立

5
○

祖 ソ *Senzo, hajime, moto.*
An ancestor, beginning, origin.

○

祢 ナイ デイ *Chichi no tamaya.*
An ancestor's shrine, a priest with the army.
Com f. 禰

○

神 シン シン *Kami, tamashii.*
The gods, God, a spirit.

○

祝 シュク シュウ ノリト イワウ *Kannushi, norito, iwau.*
A Shinto priest, prayers, to congratulate, celebrate.

祜 コ *Saiwai.*
Happiness.

祓 フツ *Harai.*
Shinto prayers.

祇 シ *Tsutsushimu.*
To reverence.

祕 ヒ *Kami, tsukareru, hisoka ni, kakusu.*
A god, to be tired, secretly, to conceal.

祟 シュツ スイ *Tatari, wazawai.*
A curse, calamity.

祠 シ *Matsuri, hokora, tamaya.*
A religious festival, a shrine.

祚 ソ *Saiwai, kurai.*
Happiness, honor, rank.

祛 キョ *Harau, ou, chirasu.*
To clear away, pursue, scatter.

6
○

祥 ショウ ヨロコビ *Yorokobi, saiwai, kizashi.*
Happiness, an omen.

○

票 ヘウ *Fuda, shirushi.*
A ticket, sign.

○

祭 サイ マツリ *Matsuri, matsuru.*
A religious celebration, a festival, to worship.

祿 ロク *Fuchi, saiwai.*
Salary, rations, happiness.
8
○

禁 キン *Todomeru, imashimeru.*
To stop, forbid, prohibit.
○

禍 クワ *Wazawai, sokonau, kobotsu.*
Misfortune, misery, to harm, demolish.
9
○

福 フク *Saiwai, tasuke, yorokobi.*
Happiness, blessing.
○

禎 テイ *Saiwai, tadashii, yoi.*
Happiness, just, good.

禊 ケイ *Harai, misogi.*
Clearing way, a rite of purification by use of water.

禋 イン *Matsuru.*
To worship.

禦 ギョ *Fusegu, mamoru, todomeru, kobamu.*
To ward off, protect, defend, stop, refuse.
11

禧 キ *Saiwai, yoi.*
Happiness, joy.
12
○

禪 セン ゼン *Yuzuru, shizuka.*
To yield, resign, a Buddhist sect, calm, quiet.
○

禫 タン *Matsuri no na.*
A festival in commemoration of the dead.

禮 ライ レイ *Nori, gishiki.*
Politeness, ceremony, thanks, acknowledgment.
13
○

禰 ナイ デイ *Chichi no tamaya.*
An ancestor's shrine, a priest with the army.
14
○

禱 タウ *Inoru.*
To pray.
○

禳 ジャウ *Harau.*
To drive away, purify.
17

一一四

内部 5 Stroke radical. 3 Characters.

内 ニュ ジュウ *Kemono no ashi-ato.* Foot-prints of an animal.

4 禹 ウ *Noberu, mushi.* To relate, insects.

8 0 禽 キン *Tori.* Birds.

一一五

禾部 5 Stroke radical. *Nogi-hen.* 55 Characters.

0 禾 カ *Ine, nae.* Grain, rice.

2 0 秀 シュウ *Hiideru, shigeru, utsukushii.* To be luxuriant, beautiful, excellent.

0 私 シ *Watakushi, yokoshima, hisoka.* I, selfish, private, secret.

禿 トク *Hageru, kaburo.* To be bald, a bald head.

3 秆 カン *Wara.* Straw.

秉 ヘイ *Ine no taba, toru.* [take. A bundle of grain, to

4 0 秋 シュウ *Aki, toki.* Autumn, a time, period.

0 科 カ *Shina, toga.* A branch (of study), kind, degree, series, a fault.

秋 カ *Urushine, okute.* Non-glutinous rice, late rice.

秒 ビョウ *Sukoshi, wazuka naru koto.* A little, a second of time.

秕 ヒ *Shiina, kegareru.* An imperfect ear of rice, to be defiled. 4

秘 ヒ *Hisomeru, himeru, hisoka.* To conceal, private, secret. 5

マツ 秣 バツ *Magusa, magusakau.* Fodder, to feed.

租 ソ *Mitsugi.* Tax, tribute, duty, land-tax.

秤 ショウ ヒョウ *Hakari.* A scales.

秩 チツ *Tsuide, tsune naru.* Order, fixed, ordinary, arranged in order.

アツ 秧 *Nae.* Shoots of young plants.

秦 シン *Shina no moto no na, uruou.* An ancient name of China, to get wet.

移 イ *Utsuru, utsusu.* To change, to remove, transplant. 6 0

ケ 稀 キ *Mare, orosoka.* Scarce, rare, few, remiss, negligent, dilute (chem.). 7 0

稅 ゼイ *Mitsugi.* A tax, tribute, duties, tariff. 0

セツ 稍 ショウ ヨウ *Shidai ni, yaya, yōyaku.* Gradually, rather, at last. 0

程 テイ *Hodo, shina, hakaru, michinori.* Extent, kind, to calculate, distance, limit. 0

稃 フ *Momigara.* Chaff.

稈 カン *Wara.* Straw.

8 ○ 稚 チ *Itokenai, osanai.* Young, childish.

○ 稠 デウ チウ *Shigeshii, sakan.* Thick, dense, crowded, flourishing.

稔 ニン ジン *Minoru, toshi.* To ripen, a year.

稗 ハイ *Hie.* A kind of grain.

稜 リョウ *Kado, izu.* A corner, majesty.

ジキ 稙 チョク *Hayaku maita ine.* Early planted rice.

稟 リン ヘン ヒン *Tamawaru, ukeru, mōsu.* To receive from a superior, to speak to a superior.

稞 クワ *Hadaka mugi.* Wheat.

9 ○ シュ 種 *Tane, tagui.* A seed, various kinds, sorts.

○ 稱 シャウ *Tonaeru, hakaru, homeru.* To calculate, recite, name, praise.

10 ○ 稻 タウ *Ine.* Rice in the paddy.

○ 稼 カ *Kasegu, ueru.* To work, labor, plant.

○ 穀 コク *Tanatsumono, yoi.* Grain, cereals, good.

○ 稿 カウ *Wara, shitagaki.* Straw, a draft (of a letter).

○ 稽 ケイ *Kangaeru, hakaru, kuraberu.* To consider, study, calculate, compare.

稺 チ *Wakaine, osanai.* Growing rice, young. 10

黎 レイ *Kuroi, moromoro.* Black, all.

稷 シヨク *Kokibi, awa.* Millet.

積 セキ *Tsumu, kasaneru, tsumoru.* To heap up, accumulate, load, estimate, intention. 11 ○

頹 タイ *Sutaru, otoroeru.* To be rejected, become weak.

糠 カウ *Nuka.* Rice-bran.

穎 エイ *Nogi, ho, kiri no saki, satoi.* An ear of grain, point of an awl, clever, intelligent.

穆 ボク *Uyauyashii, yawaragu, tsutsushimu.* Respectful, to be harmonious, to show respect.

穗 スヰ *Ho.* An ear of grain. 12

穡 シヨク *Kariosameru.* To harvest grain. 13

ヱ 穢 アイ *Kegareru, kegarawashii.* To be defiled, unclean.

穩 オン *Odayaka, yasuraka.* Quiet, calm. 14 ○

穫 クワク *Karu.* To reap.

穗 ヘウ *Kusagiru, kusanozoku.* To cut, or pluck out, grass. 15

穰 ジヤウ *Ōi, sakan, yutaka.* Abundant, prosperous, fertile. 17

一一六

穴部 5 Stroke radical. *Ana-kammuri.* 33 Characters.

0 **穴** ケツ *Ana.* A cave, hole.

2 0 **究** キウ *Kiwameru.* To investigate carefully, examine, be in great trouble.

3 0 **空** コウ、クウ *Munashii, sora.* Empty, the sky.

穹 キウ *Takai, ōinaru, sora.* High, vast, the sky.

4 0 **穿** セン *Ugatsu, horu, tsuranuku.* To dig, pry into, penetrate, wear (boots).

0 **突** トツ *Tsuku, niwaka.* To strike against, sudden.

穽 セイ *Otoshiana.* A pit-fall.

牢 ラウ *Ori.* A stable, pen, prison.

5 **窈** エウ *Fukai, shizuka, okufukai, uruwashii.* Deep, quiet, profound, beautiful.

窄 サク *Semai, semaru.* Narrow, to press upon.

6 0 **窓** ソウ *Mado.* A window.

窕 チウ *Shizuka, fukai, okufukai, utsukushii.* Deep, quiet, profound, beautiful.

窒 チツ *Fusagu, tsumeru.* To stop up, obstruct.

7 0 **窗** サウ *Mado.* A window.

窖 カウ *Anagura.* A cave used for storing. 7

窘 キン *Tashinameru, kurushimu.* To afflict, to be in pain or sorrow.

窟 クツ *Iwaya, ana.* A cave, hole. 8 0

窠 クワ *Utsuro, ana.* A hollow, hole.

窪 アイ、ワウ *Kubomu.* To be concave, hollowed. 9

窾 ユ *Ugatsu, kuguridō.* To dig a hole, a small door in a gate.

窩 ワ *Iwaya, kura.* A grotto, store-house.

窮 キウ *Kiwamaru, fusagaru.* To be in extremities, poor, exhausted, depressed. 10 0

窯 エウ *Kamado.* A furnace.

窳 ユ *Yugamu, kizu.* To be bent, a flaw.

窺 キ *Ukagau, nozoku.* To enquire, spy out. 11

窶 ロウ *Yatsuyatsushii, yatsureru.* Poor, wretched, ragged, emaciated.

窸 クツ、シン *Munashii, utsuro.* Empty, a hollow. 12

窿 リユウ *Sorimagaru, ōzora.* To be warped, bent, the vault of heaven.

竄 サン *Nagareru, hanatsu, kakureru.* To run away, let go, hide. 13 0

13 穴 ケツ *Ana, munashii.* A hole, empty.

14 竇 トウ *Mizumichi, anagura.* An aqueduct, a grotto.

16 竈 サウ *Kamado.* A furnace.

17 竊 セツ *Nusumu, hisoka ni.* To steal, secretly, privately.

立部 5 Stroke radical. *Tatsu-hen.* 15 Characters.

立 リツ〜リフ *Tatsu.* To stand.

5 竜 リヨウ *Tatsu, okoru.* A dragon, to rise up.

竝 ヘイ *Narabu, tomo ni, narabi ni.* To be arranged in a row, together with.

竚 チヨ *Tadazumu.* To stand still.

6 竟 キヤウ ケイ *Tsui ni, owaru, kiwameru.* Finally, to finish, exhaust.

章 シヤウ *Akiraka, aya, nori, shirushi.* Clear, an ornament, rule, chapter, section.

7 童 ドウ *Warabe.* A child.

竣 シユン *Matsu.* To wait.

竣 シユン *Owaru, yamu, aratameru.* To finish, stop, to reform.

竦 シヨウ *Tsutsushimu, osoreru.* To revere, fear.

竪 ジユ *Tate, shimobe.* The height, length wise, a young servant.

靖 セイ *Shizuka, yasui.* Quiet, peaceful.

端 タン *Itoguchi, hashi, tadashii.* The origin, cause, end of a thing, edge, margin, just.

竭 ケツ *Tsukiru, tsukusu.* To end, exhaust.

競 キヤウ ケイ *Kisou.* To contend, compete, race.

竹部 6 Stroke radical. *Take-kammuri.* 115 Characters.

竹 チク *Take.* Bamboo.

竺 ヂク *Take.* Bamboo. (*Tenjiku* 天竺, India).

竿 カン *Takezao.* A bamboo pole.

笑 セウ *Warau, emu, yorokobu.* To laugh, smile, rejoice.

笋 シユン *Take-no-ko.* Bamboo root.

笈 キフ *Oi, hombako.* A box for books (carried on the back).

笊 サウ *Zaru.* A basket.

笏 コツ *Shaku.* A baton carried by nobles in the presence of the emperor.

笠 リフ *Kasa.* A hat, head-covering.

5

笥シ *Hako.*
A box, hamper.

符フ *Warifu, fuda, shirushi, awaseru.*
A tally, seat, sign, to unite, correspond with.

第ダイテイ *Tsuide, yashiki.*
Order, number, degree, a house.

笊コ *Taga.*
A hoop.

竽チヨ *Hi.*
A shuttle.

笭レイ *Kago, mushiro.*
A basket, mat.

笡イ *Take-no-ko.*
The shoots of the bamboo.

笛テキ *Fue.*
A whistle, flute.

笘セン *Fuda, muchi.*
A ticket, whip.

笙シヤウサウ *Shō-no-fue.*
A kind of wind musical instrument.

笞チ *Muchi, muchiutsu.*
A whip, to whip.

笮サク *Semaru, shiboru, hasamu.*
To press upon, to wring, to hold between.

笹 *Sasa.*
Bamboo grass,

笳カ *Fue.*
A whistle made of a reed.

笨ホン *Arai.*
Rough.

6

筆ヒツ *Fude.*
A pen, brush.

筈クワツ *Yahazu, hazu.*
The notch in an arrow, ought.

等トウ *Tagui, hitoshii, wakachi, ra.*
Quality, sort, like, sign of the plural.

筋キン *Suji.*
A vein, line, sinew, the authorities concerned.

答タフ *Kotaeru.*
To reply, answer.

策サク *Hakarigoto, kakitsuke, muchi.*
A plan, scheme, whip.

笄ケイ *Kōgai, kanzashi.*
A hair ornament. *Ab.* 笄

笻キヨウ *Tsue, take.*
A cane, bamboo.

筅セン *Sasara.*
A brush made of split bamboo.

筌セン *Yana, fusego.*
A weir, a large bamboo basket.

筍ジユン *Take-no-ko, koshi.*
Bamboo sprouts, a sedan chair.

筒トウ *Tsutsu.*
A tube, funnel, pipe.

筏バツ *Ikada.*
A raft.

筐キヤウ *Kago.*
A basket.

筑チク *Gakki no na.*
A wind musical instrument of five pipes.

血行衣‖襾
虍虫
艮色艸
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽
缶
米糸
竹

7 0

サン 算 サン *Kazoeru, kazu.* To calculate, count, number, arithmetic.

トウ ヨウ 筒 *Takezutsu, yatsubo.* A bamboo tube, quiver.

キョ 筥 *Marui hako, hako.* A round box, a box.

ヒツ ソン 筍 *Take.* Bamboo.

クヮン 管 *Tsukasadoru, kuda.* To govern, a pipe.

エン 筵 *Mushiro.* A mat, an assemblage.

セイ セイ 筮 *Medogi, uranai.* Divining sticks, divination.

ケン 覓 *Kakehi.* A bamboo water-pipe.

セイ 筬 *Osa.* The reed of a loom.

セツ サツ 箬 *Hako, sasara, meshibitsu.* A box, split bamboo brush, rice-basket.

テキ 筵 *Itokuda, kago, utsubari.* A spool, basket, beam.

シャク サク 筴 *Medogi, hakarigoto, fuda.* Divining sticks, a plan, ticket.

8 0

コ カ 箇 — An auxiliary numeral. *Com.* 個

ソウ シウ 箒 *Hawaku, hōki.* To sweep, a broom.

0

サン 算 サン *Kazoeru, kazu.* To calculate, count, number, arithmetic.

0

クヮン 管 *Kuda, fuye, tsukasadoru.* A pipe, whistle, to have jurisdiction.

8 0

コ ソウ 箜 *Gakki no isshu, kago.* A kind of musical instrument, a basket.

セン 箋 *Fuda, kakimono.* A ticket, document, tablet.

サウ 箏 *Koto.* A stringed musical instrument.

キ 箕 *Mi, chiritori.* A basket for winnowing rice, a dust-pan.

ハク 箔 *Sudare.* Metal foil, blinds made of bamboo strips.

キン 箘 *Yadake, take-no-ko.* Bamboo suitable for arrows, bamboo sprouts.

コ 箍 *Taga.* A hoop.

フク 箙 *Ebira, yanagui.* A quiver.

カン 箝 *Tsugumu, tozasu, kubigase.* To close the month, gag, shut, a cangue.

サウ 箱 *Hako.* A box.

9 0

セツ セチ 節 *Fushi, misao, toki.* A joint, time, chastity, a point, or period, of time.

0

クヮン クヮン 篁 *Takamura, yabu, fue.* A clump of bamboos, a flute.

0

ハン 範 *Tehon, kata, nori.* A rule, law, model.

0

ヘン 篇 *Amu, shomotsu, kakemono.* To compose, a book, section, document.

0

9 ○ 築 チク *Kizuku, tsuku.* To construct, build.

箴 シン *Imashime, hari, harisasu.* Warning, a needle, to prick with a needle.

箭 セン *Ya.* An arrow.

箙 カ *Ashi, yoshibue.* A reed, a reed-pipe.

箷 イ、シ *Ikō, koromokake, fumidai.* A clothes-rack, foot-rest.

箸 チヨ、チヤク *Hashi, kiru, ichijirushii.* Chopsticks, to wear, remarkable.

篆 テン ——— The seal character.

箙 コ *Yanagui, ebira.* A quiver.

篋 ケフ *Hako.* A box.

篌 コウ *Gakki no na.* A kind of musical instrument.

10 ○ 篤 トク *Atsui.* Kind, liberal, deep.

簒 サン *Ubau.* To take by force, rob.

篝 コウ *Kago, fusego, kagari.* A basket, bonfire, torchlight support.

篠 ゼウ *Shino.* A kind of small bamboo.

篋 シ、サ *Sumikago, hako.* A charcoal basket, box.

篩 シ *Furui, furuu.* A sieve, to sift. 10

篥 リツ *Gakki no na.* A kind of musical instrument.

箆 ヘイ、ヒ *Uke, hera.* A weir, a thin bladed knife, a trowel.

簑 サ *Mino.* A raincoat. 11

篳 ヒツ ヒチ *Magaki, gakki no na.* A fence, musical instrument.

篸 シン、サン *Nagai, hari, hitoshikarazu.* Long, a needle, of unequal length.

簌 ソク *Shigeru, hazure no oto.* To be luxuriant, the rustling of leaves.

篷 ホウ *Toma.* A rush mat for covering.

簀 サク セキ *Su, sunoko, yukaita, atsumeru.* A kind of bamboo mat, flooring, to collect.

簇 ソウ ソク *Muragaru, atsumaru, yajiri.* To assemble, an arrowhead, barb.

簡 カン *Fumi, fuda, erabu, tsuzumayaka.* A bamboo ticket, a letter, to choose, frugal, to abridge. 12 ○

簟 テン *Takemushiro.* A bamboo mat. ○

簞 タン *Hako.* A box.

簣 キ *Ajika, fugo, makko.* A basket for carrying earth.

簧 クワウ ワウ *Fue-no-shita.* The tongue of a flute.

血行衣 ‖西
虍虫
艮色艸
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽
缶
米糸

12 簪 シン *Kanzashi, kogai.* A hair ornament.

簫 セウ *Shinodake, fue.* A small bamboo, a flute.

13 ○ 簾 レン *Sudare, su.* A blind made of strips of bamboo.

○ 簿 ホ ボ *Chōmen, fuda.* An account book, a register.

簷 エン *Hisashi, noki.* An awning, eaves.

簸 ハ *Hiru, aoru.* To winnow, to flap.

14 ○ 籍 ジヤク セキ *Fumi, fuda, tsutaeru.* A book, register, list, to transmit.

籃 ラン *Ōkii kago.* A large basket.

籌 チウ *Hakarigoto, kazoeru.* A scheme, plan, to count.

15 籐 トウ ——— Rattan.

籔 ス ソウ *Yabu, zaru.* A bamboo grove, a canebrake, a basket.

16 ○ 籠 ロウ *Kago, komeru.* A basket, cage, to put in.

籟 ライ *Fue, kanashii koe.* A flute, a sad tone.

17 籤 セン *Kuji, shirushi.* A lot, chance, ticket.

籥 ヤク *Fue.* A flute.

籬 リ *Magaki.* A fence. 19

米部 6 Stroke radical. *Kome-hen.* 40 Characters. 一一九

米 マイ ベイ *Kome, yone.* Rice. ○

籾 *Momi, momigara.* Unhulled rice, chaff. 3

粂 *Kume.* A meaningless syllable used in names.

粉 フン *Ko, kona.* Flour, powder. 4 ○

粒 リウ *Tsubu.* A grain of rice, a pill, an auxiliary numeral. 5 ○

粗 ソ *Arai, hobo.* Coarse, rough, large, for the most part. ○

粃 ヒ ビ *Shiina.* A blasted ear of rice.

粘 デン *Nebaru, tsuku.* To be sticky, to stick.

粭 ハン *Mochi, kogomemochi.* Rice-cake, rice-cake of broken rice.

粕 ハク *Kasu.* Dregs.

粟 ゾク ゾク *Awa.* Millet. 6 ○

粧 シヤウ サウ *Yosoou.* To adorn. ○

粦 リン *Onibi, hotarubi.* *Ignis fatuus,* the light of the fire-fly.

6 **粢** シ *Kibizake, mochi.* A kind of liquor brewed from millet, rice-cake.

粥 シュクイク *Kayu.* Rice-gruel.

7 **粰** フフウ *Momi, kayu.* Chaff, rice-gruel.

ヲウ **粮** リヤウ *Kate.* Provisions, rations.

粳 カウ *Urushine, uruchi.* Non-glutinous rice.

粱 リヤウ *Awa.* Millet.

粲 サン *Azayaka.* Bright.

シヤウ **精** セイ *Kuwashii, tadashii, yoi, shirageru, tamashii.* Upright, sure, good, minute, to refine, the spirit.

8 0 **糀** *Kōji.* Yeast.

粹 スイ *Moppara, kuwashii, majiri no nai koto.* Entirely, minute, elegant, pure.

粽 ソウ *Chimaki.* A rice-cake.

9 0 **糊** コ *Nori.* Paste.

糭 ソウ *Chimaki.* A rice dumpling.

糅 ジウ *Majiru, kurau.* To mix, to eat.

10 0 **糖** タウ *Sato, ame.* Sugar, rice-jelly.

ヒ **糒** ハイ *Hoshii, kate.* Sun-dried rice, rations. 10

糈 セウ *Kogome.* Broken rice.

糗 キウ *Hoshii, irigome, kate.* Sun-dried rice, parched rice, food.

ミ **糜** ヒ *Kayu, tadareru, tsuiyasu.* Rice-gruel, to be inflamed, to spend. 11

糝 サンジン *Nebaru, majiru.* To be sticky, to mix.

糞 フン *Kuso, kegasu.* Dung, to defile.

糟 サウ *Kasu, moromi.* Dregs, lees.

糠 カウ *Nuka, kona.* Rice-bran, flour.

ヲウ **糧** リヤウ *Kate.* Provisions, rations. 12

糯 ダ *Mochigome.* Glutinous rice. 14

糴 テキ *Kaiyone.* Rice for buying. 16

糶 テウ *Uriyone.* Rice for selling. 20

糸部 6 Stroke radical. *Ito-hen.* 175 Characters.

一一〇〇

糸 シ *Ito.* Thread, string.

糺 キウ *Tadasu.* To enquire into, examine, judge.

血行衣襾
虍虫
艮色卩
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽
缶
米糸

系 ケイ *Chisuji, tsunagu, tsuzuku.* A connection, system, line of succession, to continue.

糾 キュウ *Tadasu, nau.* To enquire into, examine, judge, twist.

紀 キ *Shirusu, nori.* To write down, a history, chronicle, rule, law.

約 ヤク *Musubu, tsuzumeru, chikau, habuku.* A promise, generally, to bind, abridge, promise.

紅 コウ *Kurenai, beni.* Scarlet, rouge.

紆 ウ *Nawa, magaru, matou.* A rope, to be bent, to wrap.

紈 ガン *Shiroginu, musubu.* Shining garments, to tie.

紊 ブン *Midareru.* To be disordered, confused, tumultuous.

紋 モン *Aya, moyo, kata.* A design, crest.

納 ナッ・トウ *Ireru, osameru.* To receive, collect, pay in.

紐 チュウ *Himo, musubu.* A card, braid, ribbon, to tie.

級 キュウ *Tsuide, shina, kida.* A class, order, step, grade, rank.

紙 シ *Kami.* Paper.

純 ジュン *Yoi, majiri no nai, mopara.* Good, pure, entirely.

紗 シャ *Usumono.* Gauze, thin silk.

紡 ボウ *Tsumugu, umu.* To spin (thread).

素 ス・ソ *Moto, shiroi, sunao.* Origin, white, simple, the original thing.

紛 フン *Midareru, magireru.* Confused, perplexed, disorderly, ambiguous.

紘 コウ *Nawabari, hiroi, ōinaru.* Stretching rope, wide, vast.

紝 ニン・ジン *Oru, kinu.* To weave, silk.

紜 ウン *Midareru, sakan, ōkii.* To be in confusion, prosperous, many.

紓 ジョ *Toku, yurumu.* To loose, to relax.

紕 ヒ *Ayamaru, kazaru, araginu.* To make a mistake, adorn, coarse cloth.

索 サク *Nawa, sagasu, matou, sabishii.* A rope, to search, investigate, wrap, lonely.

紫 シ *Murasaki.* Purple.

累 ルイ *Kasaneru, tsunagu, wazurawasu.* To pile up, repeat, tie up, cause trouble.

細 サイ *Hosoi, komaka, wazurawashii.* Narrow, minute, small, troublesome.

紳 シン *Kazari-obi, tsukaneru.* A large ornamental sash, a gentleman, to bind, bundle.

紹 ショウ *Tsugu, tasukeru.* To connect, continue, introduce, assist.

紺 コン・カン ——— Dark blue.

5 0

終 シュウ *Owaru, tsui ni, shinu.* To end, finally, to die.

0

組 ソ *Kumu, kumi.* To weave, club together, a company, league.

繁 ボン *Fusagu, furuwata.* To close up, old cotton.

絅 ケイ *Hitoemono, hiku.* An unlined garment, to pull.

紵 チョ *Nuno, tsumugi, nawa.* Linen, pongee, rope.

紬 チュウ *Tsumugi, tsumugu.* Pongee, to spin.

紮 サツ *Kubiru, matou.* To tie, wrap.

紲 セツ *Tsunagu, yuwaeru, kizuna.* To tie, bonds, fetters.

紿 タイ *Azamuku, utagau, matou.* To deceive, doubt, wrap.

紬 チュウ *Shirizoku, kagamu.* To retire, bend down.

絃 ゲン *Ito, gakki.* String, cord, a stringed musical instrument.

絆 ハン *Hodasu, tsunagu.* To fetter, bind, tie.

6 0

絡 ラク *Ito, tsunagaru, kukuru.* A thread, to be connected, to bind.

0

結 ケチ ケツ *Musubu, yuu.* To tie, bind, dress the hair.

0

絕 セツ *Taeru, tatsu.* To end, fail, be extinct, to cut.

給 キュウ *Tamau, sonaeru, tariru.* To give (to an inferior), supply, to suffice.

6 0

統 トウ *Suberu, suji-michi.* To unite in one, govern, continue, line (family).

0

絲 シ *Ito.* Thread, string.

0

縄 セツ *Shibaru, tsunagu, nawame.* To bind, tie, a bond.

絨 ジュウ *Hosonuno.* Fine cloth, woolen cloth.

絖 クワウ *Wata.* Cotton.

絜 ケツ *Kiyoi, shizuka.* Pure, quiet.

絞 カウ *Kubiru, shiboru, shimeru.* To bind, strangle, wring, squeeze.

絝 コ *Matagaru, hakama.* To bestride, loose trousers.

絢 ケン *Aya.* Resplendent.

絪 イン *Shitone.* A mattress.

絮 ジョ *Wata, midareru.* Cotton, to be disordered.

7 0

經 キャウ ケイ *Heru, nori, tsune, tate.* To pass through, a rule, law, usual, length wise, a parallel of longitude.

0

絹 ケン *Kinu.* Silk.

綈 チ *Komakai, kuzununo.* Fine, grass-cloth.

血行衣西
虍虫
艮色卿
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽
缶

7 **綆** カウ *Tsurube-nawa.* A well rope.

紹 リヨ *Shima no orimono.* Striped cloth.

紿 タイ *Arai kuzununo.* Coarse grass-cloth.

絹 ケン *Kiito, ayaginu.* Raw silk, damask.

ソ **練** シヨ *Tsumuida araito, kuzununo.* Coarse-spun thread, grass-cloth.

綄 クワン *Matou, kazami.* To wrap around, a weather vane.

綈 テイ *Tsumugi.* Pongee.

綏 スヰ タイ *Yasunzuru, shirizoku, suwaru.* To be at ease, retire, sit.

8 **綱** カウ *Tsuna, tsunagu, suberu.* A hawser, to tie, unite.

綠 ロク リヨク *Midori.* Green.

維 ヰ *Tsunagu, tsuna, tamotsu, kore.* To tie, rope, keep, this.

綱 マウ バウ *Ami.* A net.

綴 テツ テイ *Tsuzuru, tsugi-awa eru.* To compose, join together, patch, spell, rags.

綿 メン *Wata.* Cotton.

綾 リヨウ *Aya.* Silk-damask.

綻 メン *Hokorobu.* To rip open, to open (as a bud). 8

綟 レイ *Some-iro, moegi.* The coloring, a light green.

綜 ソウ *Somukanu, musubi sukeru.* Not opposed, to tie fast.

綯 タウ *Nawa, nau,* Rope, to twist rope.

綏 スヰ *Kammuri no himo, tareru.* The ribbons of a crown, to hang down.

絣 ヘン *Wata, shimaginu.* Cotton, striped cloth.

綢 チウ *Matou, shigeshii, tsuzuku.* To wrap around, crowded, dense.

綜 ソウ *Osa, suberu.* The reed of a loom, to control, superintend.

ジユ **綬** ジウ *Kumihimo.* A ribbon, braid, cord.

縈 エイ *Shirushi.* A mark, sign.

綵 サイ *Irodoru.* To color.

綵 サイ *Eginu, ayaginu.* Decorated silk.

綺 キ *Ayaginu, tsuya.* Figured cloth, lustre.

綽 シヤク *Yutaka, yuruyaka.* Abundant, lenient.

緇 シ *Kuroi, kuroginu.* Black, black cloth.

8 **綸** リン *Tsuriito, ito, tsukasadoru.* A fish-line, cord, to govern.

緊 キン *Kibishii, matou.* Strict, to wrap around.

緋 ヒ *Akai, neriginu.* Vermillion, red, glosssilk.

9 **緒** ショ チョ *Itoguchi, o, tsunagi.* The end of a thread, a thong, lineage.

線 セン *Suji.* A thread, line.

締 テイ タイ *Musubu, shimeru.* To tie, make tight, shut, discipline.

緣 エン *Heri, fuchi, yoru, chinami.* A border, affinity, relation, connected with.

編 ヘン *Amu, kumu, tsuizuru.* To weave, compose, to be in order.

緻 チ *Komakashii, kuwashii.* Fine, minute.

緜 ベン メン *Wata, tsuranaru.* Cotton, to be connected.

緒 ヒン *Tsuri-ito, zenisashi, itamu.* A fish-line, coin-string. to pain.

緤 ハツ *Mutsuki.* A diaper.

緼 ウン チン *Sakan, furuwata, wataire.* Flourishing, old cotton, a wadded garment.

緲 ベウ *Kasuka, tōi.* Indistinct, far.

絨 *Odoshi.* The threads of an armor.

緝 シフ *Tsumugu, atsumeru.* To spin, assemble, collect. 9

緘 カン *Tojiru, karageru.* To bind together, bind.

緋 ヒ *Itoguchi, kumihimo.* The end of a thread, plaited cord.

緯 イ *Nuki.* The woof, cross-threads or lines, parallels of latitude.

練 レン *Neru.* To temper, train, drill, practice.

緬 メン *Haruka, tōi, hoso-ito.* Distant, far, fine-thread

緩 クワン *Yuruyaka, osoi.* Loose, remiss, easy, slow.

縞 カウ *Neru, shiroginu, shima.* To gloss, white cloth, a stripe. 10

縛 バク *Shibaru, kukuru, nawa.* To tie, rope.

縣 ケン *Agata, kakeru.* A district, prefecture, to hang up.

縋 ツイ *Orosu, sugaru.* To lower, lean upon.

縈 エイ *Meguru, tori-maku.* To wind about, surround, encompass.

縉 シン *Ō-obi.* A large sash, a gentleman.

縐 シウ *Chijimu, chijimi.* To shrink, a kind of cloth.

縑 ケン *Kinufutako.* A kind of woven goods.

血行衣西
虍虫
艮色卿
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽
缶

10

綷 サイ *Koto.* A thing.

縢 トウ *Nawa, karageru, mukabaki.* Rope, to hoist, leggings.

縟 ジョク *Kazaru, shigeshii.* To ornament, luxuriant.

縊 エイ イ *Kubiru, kubikukuru.* To bind, tighten, strangle.

11

縫 ホウ *Nuu.* To sew.

縮 シュク *Chijimu.* To shorten, shrink.

縱 ショウ ジュウ *Tate, hoshiimama, yurusu.* Length-wise, willful to permit.

繁 ハン *Shigeshii, shigeru.* Luxuriant, prosperous.

績 セキ *Umu, tsumugu, isaoshi.* To spin, merit.

總 ソウ *Suberu, subete, musubu, fusa.* To control, govern, generally, all, to tie, a tassel.

縺 レン *Motsureru, musuboreru.* To be tangled, or knotted.

縛 バク *Maku, tsukaneru, mutsuki.* To wind, bundle up, a swaddling cloth.

縹 ヒョウ *Hanairo, moegi.* Light green.

縻 ビ *Tsunagu, kutsuwa.* To tie, a bridle bit.

繈 キョウ *Mutsuki, zenisashi.* A diaper, a cord for stringing cash.

縲 ルイ *Shibarinawa, shibaru.* A bond, fetter, to bind. 11

縵 マン バン *Muji no kinu, yuruyaka.* Plain cloth, lenient, easy.

繆 ビュウ *Matou, áyamari.* To wrap around, an error.

縷 ル *Itosuji, kuwashii, tsuzure.* A thread, clear, minute, particular, rags.

12

織 シキ ショク *Oru.* To weave.

繕 ゼン *Tsukurou, osameru.*
To repair, regulate.

繖 サン *Kinugasa.* A parasol.

繚 レウ *Matou, meguru, tori-maku.* To wrap around, encompass.

繒 ソウ ショウ *Kinu.* Silk.

繙 ハン *Himodoku, hirogeru.* To unfasten, untie, read, to widen.

繡 シュウ *Nuimono, nuihaku.* Needlework, embroidery.

繞 ゴウ ニョウ *Meguru, torimaku.* To surround, encompass.

13

繩 ジョウ *Nawa, tadasu.* A rope, to adjust.

繪 カイ エ *E, egaku, nuu.* A picture, to draw, embroider.

繫 ケイ *Tsunagu, kakeru, kizuna.* To tie, hang, a bond, tie.

13 ○ 繹 エキ *Noberu, tazuneru.* To relate, enquire.

○ 繰 サウ *Kuru.* To reel thread, gin cotton.

繮 キヤウ *Tazuna.* A rein, halter.

繯 ケン、クワン *Tsunagu, meguru.* To tie, surround.

繳 ケウ、シヤク *Matou, itosuji.* To wrap around, thread.

繭 ケン *Mayu.* The silk-worm cocoon.

14 ○ 繼 ケイ *Ukeru, tsugu, tsunagu, tsuzuku.* To received, inherit, continue. *Ab.* 繼

○ 纂 サン *Atsumeru.* To gather, compile, sew together.

繾 ケン *Nengoro, nasakebukai.* Kind, sympathetic.

辮 ベン *Matou, kumu.* To wrap around, braid a queue.

繻 シユ *Usuginu.* Thin silk, fine silk.

繽 ヒン *Sakan, ōkii.* Flourishing, large.

15 ○ 續 ゾク *Tsugu, tsuzuku.* To continue.

纈 ケツ *Musubu, shiboru.* To tie, wring out, dye.

纏 テン *Matou, karameru, meguru.* To wrap around, bind, cling about, encompass.

15 纊 クワウ *Hosoi wata, wata-ire.* Fine cotton, a wadded garment.

纍 ルイ *Matou, tsunagu, nawa.* To wrap around, tie, a rope, hawser.

17 ○ 纔 ザン *Wazuka.* A little.

纓 エイ *Kammuri no himo.* Ribbons of a head-covering.

纖 セン *Hosoi, komakai, suji, shinayaka* Fine, slender, a thread, delicate.

19 纘 サン *Tsugu, tsuzuru.* To succeed, continue.

纛 タウ、トク *Hata.* A banner, standard.

21 纜 ラン *Tomozuna, funazuna.* A hawser.

缶部 6 Stroke radical. *Hotogi.* 15 Characters.

一三一

○ フ 缶 フウ *Hotogi, kame.* An earthen vessel, jar.

3 缸 カウ *Kame, motai.* A jar.

4 ○ 缺 ケツ *Kakeru, sokonau.* To lack, to be defective, incomplete, to injure.

缶 イウ、エウ *Kame, motai.* A jar.

5 缿 テン *Kakeru.* To be nicked.

6 缾 ヘイ *Kame, tsurube.* A crock, jar, well-bucket.

血行衣襾
虍虫
艮色艸
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽
缶

8 **錢** サン *Sakazuki.* A wine-cup.

11 **罄** ケイ *Munashii, utsuro, kotogo-toku.* Empty, a hollow, entirely.

罅 カ *Sukima, ana.* A crack, hole.

罌 アウ *Motai, kame.* A crock, jar.

12 **罇** ソン *Sakadaru.* A *sake* cask.

13 ヨウ **罋** チウ *Kame, motai.* A jar, crock.

15 **罍** ライ *Sakadaru.* A *sake* cask.

16 トン **罎** タン *Tokuri, bin.* A bottle.

18 ○ **罐** クワン *Hotogi, kogame, tsurube.* A jar, can, bucket.

网部

6 Stroke radical.
四 冊 冗 冈
Ami-gashira.
Me-gashira.
24 Characters.

マウ **网** バウ *Ami.* A net, snare.

3 マウ **罔** バウ *Nai, ami, shiiru.* Not, a net, to deceive.

罕 カク *Mare, ami.* Seldom, a net.

4 フ **罘** ヒ、フウ *Ami, kasaneru.* A net, to pile up.

5 **罟** コ *Ami.* A fish-net.

罝 シヤ、シヨ *Ami.* A net for catching animals. 5

ミン **罠** ビン *Wana, ami.* A net or trap (for animals). 6

罪 ヂイ *Tsumi, toga, wazawai.* A sin, crime, punishment, misfortune. 8 ○

置 チ *Oku, todomeru.* To put, place, except, let alone. ○

罩 タウ *Kago, komeru.* A basket, to put into.

罭 セン *Uo-ami.* A fish-net.

ケ **罫** クワイ *Goban no mori me, suji.* A vacant spot, a line.

罰 バチ、バツ *Tsumi, tsumi suru.* Punishment, to punish. 9 ○

署 シヨ *Yakusho, han wo osu.* A government office, to seal. ○

罵 バ *Nonoshiru.* To abuse, revile. 10 ○

罷 ハイ、ヒ *Yameru, makaru.* To cease, retire. ○

罹 リ *Kakaru, au, uryōru.* To be concerned in, meet with, grieve. 11 ○

羂 ケン *Wana, toraeru.* A trap, to catch. 13

羅 ラ *Ami, usuginu, tsuranaru.* A net, gauze, to be arranged in a row. 14 ○

サイ **羃** セイ *Shiboru, kosu.* To wring out, filter.

14 羆ヒ *Shiguma.* A kind of bear.

15 羃ベキ *Ōu, fukin.* To cover, a covering cloth, an algebraic exponent.

19 羇キ *Tabi, tabibito, tomaru.* A journey, traveler, to lodge.

羈キ *Kizuna, tabi, omogai.* A fetter, journey, bridle.

一二三

羊部 6 Stroke radical. *Hitsuji-hen.* 17 Characters.

○ 羊ヤウ *Hitsuji, utsukushii.* A sheep, beautiful.

2 羌キヤウ *Ebisu.* A barbarian.

3 ○ 美ビ *Yoi, utsukushii, yomisuru.* Lovely, good, beautiful, to esteem, approve.

4 胖サウ *O-hitsuji.* A ram.

羖コ *Me-hisuji, kuroi o-hitsuji.* A ewe, a black ram.

羔カウ *Ko-hitsuji.* A lamb.

5 羝テイ *O-hitsuji, ko-hitsuji.* A ram, lamb.

シユ羞シウ *Susumeru, hazukashii.* To offer, urge upon, ashamed.

羚レイ *Ō-hitsuji.* A large sheep.

6 ○ 着チヤク (*Incorrect for* 著)

7 ○ 群グン *Mure, muragaru, ōi.* A crowd, to flock together, congregate, numerous.

○ 羨セン *Urayamu, amaru.* To envy, covet, to remain over.

○ 義ギ *Tadashii, nori, yoshi.* Right, justice, reason, good, correct, proper.

11 羹カウ *Atsumono, suimono.* Soup.

13 羶セン *Hitsuji-kusai, namagusai.* Smelling of sheep, ill-smelling,

羣ヨ *Hitsuji.* A sheep.

16 羸ルヰ *Yowai, yaseru, tsukareru.* Weak, to be emaciated, tired.

一二四

羽部 6 Stroke radical. *Hane-kammuri.* 23 Characters.

○ 羽ウ *Hane, tsubasa.* Feathers, wings.

4 ○ 翁チウ *Okina, oyaji, chichi.* An old man.

翅シ *Tsubasa, tada ni.* Wings, not only (used with a negative).

5 ○ 翌ヨク *Tsugi.* Next, following, to-morrow.

○ 習シフ *Narau, manabu, narawashi.* To learn, study, practice, custom, fashion.

翊ヨク *Tsutsushimu, tasukeru.* To respect, assist.

6 翔シヤウ *Tobu, kakeru.* To fly, soar.

血行衣襾
虍虫
艮色艸
舛舟
臣自至臼舌
聿肉
老而耒耳
网羊羽

6 翕 キフ *Au, atsumeru.* To meet, gather together.

8 ○ 翠 スヰ *Midori.* Green.

翟 テキ *Yamadori, kiji.* A pheasant.

翡 ヒ *Kawasemi.* A kingfisher.

9 翦 セン *Kiru, tatsu.* To cut.

翩 ヘン *Hirugaeru, hayaku tobu.* To wave, change the mind, fly fast.

翫 グワン *Moteasobu.* To play with.

翬 キ *Hayaku tobu, kiji.* To fly fast, a pheasant.

10 ○ 翰 カン *Fumi, tobu.* A writing, epistle, to fly.

翮 カク *Hane no moto.* The neck of a wing.

11 翳 エイ *Kazasu, kinugasa.* To stick in the hair, a protection from the sun.

12 ○ 翻 ホン ハン *Hirugaeru, kaeru.* To turn over, wave, to change about, translate.

○ 翼 ヨク *Tsubasa, tasukeru.* Wings, to assist.

翹 ゲウ *Hane, ōi, ageru.* The wings, many, to lift up.

翺 カウ *Asobu, kakeru.* To play, soar.

14 耀 エウ *Kagayaku, hikaru.* To shine.

一二五

老部 6 Stroke radical. 耂 *Ōi-kammuri.* 7 Characters.

○ 老 ラウ *Oiru, toshiyoru.* To grow old, aged, venerable.

○ 考 カウ *Kangaeru, nagaiki.* To consider, reflect, opinion, thought, long life.

4 ○ 者 シヤ *Mono, wa, kono, hito.* Thing, as for, this, a person.

モウ 耄 バウ *Oibore.* Dotage.

耆 キ *Oiru, toshiyoru.* To grow old, an old person, sixty years old.

5 耇 コウ *Oiru, inochi-nagai.* To grow old, long-lived.

6 耋 テツ *Oiru.* To grow-old, eighty years old.

一二六

而部 6 Stroke radical. 3 Characters.

○ 而 ジ *Shikōshite, nanji.* Yet, still, and, you.

3 耎 ゼン *Yawaraka, yowai.* Soft, weak.

○ 耐 タイ *Taeru, koraeru.* To bear, endure.

一二七

耒部 6 Stroke radical. *Suki-heu.* 14 Characters.

○ 耒 ライ *Suki, suki-no-e.* A plough, the handle of a plough.

3 **耔** シ *Tsuchikau.* To fertilize, cultivate.

4 **耕** カウ *Tagayasu.* To cultivate, till, labor.

0 **耘** ウン *Kusagiru.* To pull weeds.

セウ **耖** サウ *Magusa, tagayasu.* Fodder, to cultivate.

耙 ハ *Maguwa.* A kind of agricultural tool drawn by animals.

モウ **耗** カウ *Heru, tsukiru.* To decrease, become exhausted.

5 **耜** キ *Suki no ha.* The blade of a spade.

耜 シ *Suki.* A spade.

7 **耡** ジョ *Suki, ai-tasukeru.* A spade, to mutually assist.

9 ゲン **耦** グウ *Narabu, tagui, tsureai.* To be arranged in order, sort, consorts, husband and wife.

耨 ドウ *Tanemaku, ueru.* To sow, plant out.

10 **耬** ロウ *Kuwa, kusagiru.* A mattock, to cut grass.

14 **耰** イウ *Tsuchi, suki, tane wo ōu utsuwa.* A mallet, spade, implement for covering seeds.

二三八 **耳部** 6 Stroke radical. *Mimi-hen.* 20 Characters.

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0 **耳** ジ *Mimi, nomi.* An ear, only, a final particle.

3 **耶** ヤ *Ka, ya, chichi.* [a father. An interrogative particle, 3 0

4 0 **耻** チ *Haji.* Shame, disgrace. *Com. f.* 恥 4 0

耽 クワウ *Sasayaku, miminari, tsumbo.* To whisper, ringing in the ears, deafness.

耿 カウ *Hikari, akiraka.* Light, clear.

耽 タン *Fukeru, takedakeshii.* To be addicted to, audacious.

聊 レウ *Isasaka, tanomu, negau.* Trifling, a little, to request. 5 0

聒 クワツ *Kamabisushii, oroka.* Clamorous, foolish. 6

ジャウ **聖** セイ *Hijiri, monoshiri.* A sage, holy, sacred, imperial, a learned man. 7 0

聘 ヘイ *Tou, mesu, metoru.* To enquire, summon, marry,

聚 シュ、ジュ *Atsumaru.* To be assembled together. 8 0

モン **聞** ブン *Kiku.* To hear, news. 0

聟 セイ *Muko.* A husband.

聯 レン *Tsuranaru, tsuzuku, awaseru.* To be arranged in a row, to continue, to unite. 11 0

聰 ソウ *Akiraka, satoi, kashikoi.* Quick of hearing, intelligent. 0

ジャウ **聲** セイ *Koe, oto, hibiki, homare.* A voice, report, praise. 0

血行衣西
虍虫
艮色卿
舛舟
臣自至臼舌
聿肉
老而耒耳

11 **聳** シヨウ *Sobieru, takai.* To tower up, high, lofty.

12 ○ **職** シキ シヨク *Tsutome, shigoto, tsukasadoru.* Office, duty, trade, occupation, business, to govern.

○ **聽** チヤウ テイ *Kiku, yurusu.* To hear, listen, permit.

16 **聾** ロウ *Tsumbo.* Deafness, deaf.

一二九 聿部 6 Stroke radical. 5 Characters.

聿 イチ イツ *Fude, tsui ni.* A brush, pen, at last.

7 ○ **肆** シ *Mise, tsuranaru, hoshiimama.* A shop, to be arranged in ranks, arbitrariness, finally.

肅 シユク *Tsutsushimu, kibishii, uyauyashii.* To be circumspect, severe, respectful.

肄 イ *Narau, koneoru, wakaeda.* To study, labor, a young shoot.

8 **肇** デウ *Hajime, hakaru.* [culate. The beginning, to cal-

一三〇 肉部 6 Stroke radical. 月 *Niku-zuki.* 110 Characters.

○ **肉** ニク シシ *Shishi, mi.* Flesh, meat.

2 ○ **肌** キ *Hada, hadae.* The skin, naked body.

肋 ロク *Abarabone, wakibone.* The ribs.

3 ○ **肖** セウ *Niru, taguu, katadoru.* To resemble, make like.

肘 チウ *Hiji, kaina.* The elbow, arm. 3

肝 カン *Kimo.* The liver.

肚 ト *Hara.* The abdomen.

肛 カウ *Shiri, fukureru.* The anus, to be swollen and large.

肥 ヒ *Koeru.* To be fat, fertile. 4 ○

肩 ケン *Kata, katsu.* The shoulder, to overcome. ○

肯 コウ *Gaenzuru, ukegau.* To consent, assent. ○

肺 ハイ ——— The lungs. ○

肴 カウ *Sakana.* Meat and vegetables eaten with rice or *sake.* ○

育 イク *Sodateru, yashinau, hagokumu.* To bring up, nourish, educate. ○

股 コ *Momo.* The thigh.

肢 シ *Teashi.* The hands and feet, limbs.

肪 ハウ *Abura, koeru.* Fat, to be fleshy.

肱 コウ *Hiji.* The elbow, main arm.

肬 イウ *Ibo, kabu, haremono.* A wart, wen, swelling.

肭 トツ *Koeru.* To be fat.

胃 井 *Ibukuro.* The stomach.

胄 チウ *Tane, sue, yotsugi, chisuji, kabuto.* Seed, posterity, a helmet.

背 ハイ *Senaka, ushiro, somuku.* The back, behind, to disobey.

胡 コ *Nanzo, ebisu, nodokubi.* How, why, a barbarian, the neck.

胤 イン *Tane, tsugu.* A seed, to continue, succeed to.

胆 ソ *Ujimushi.* Maggots.

胎 タイ *Haramu, haragomori.* To be pregnant, pregnancy.

胆 タン *Hadanugu.* To strip naked.

胚 ハイ *Haramu, mimochi.* To be pregnant, pregnancy.

胞 ハウ *Ena, hoso-no-o.* The placenta, umbilical cord.

胥 シヨ *Mina, ai-tasukeru, miru.* All, together, to help, see.

胜 テツ *Chigau, hareru.* To be different, to swell.

胖 ハン *Yutaka, nobiyaka.* Abundant, care-free.

胙 ソ *Himorogi, mukuiru.* Offerings to a god, to recompense.

胝 テイ *Hibi, akagire.* Chaps, cracks from exposure.

胸 キヨウ *Mune, kokoro.* The chest, breast, heart.

能 ノウ *Taeru, atau, waza, yoi.* To endure, be able, skill, name of a dance, good.

脆 ゼイ *Moroi.* Brittle, weak.

脊 セキ *Senaka, se.* The back.

脇 キヨウ *Waki, obiyakasu.* The side, armpit, to frighten, intimidate.

脈 ミヤク *Chisuji, suji.* The pulse, a line, vein, range (of mountains).

胾 シ *Kiriniku, shishimura.* Chopped or sliced meat.

脹 コウ *Kibisu.* The heel.

胯 コ *Momo no aida, mata.* The bifurcation, crotch.

胸 キヨウ *Mune.* The chest, breast, heart.

胴 ドウ —— The trunk.

脂 シ *Abura.* Fat, grease.

脬 クワウ *Ibaribukuro.* The bladder.

胼 ヘン ヘイ *Hibi, akagire.* Chaps, cracks from exposure.

血行衣西
虍虫
艮色卿
舛舟
臣自至臼舌
聿肉

7 ○ カク〜キヤク 脚 キヤク *Ashi, sune.* A foot, the shin,

○ 脫 ダツ *Nukeru, manukareru.* To cast off (as a skin), escape, to leave out, cancel (membership.)

脛 ケイ *Hagi, sune.* The shin.

脩 シユウ *Osameru, narau.* To regulate, study (as a science).

脣 シン *Kuchibiru.* The lips.

ホ 脯 *Hojishi.* Dried meat.

ザ 脞 サ *Komakai, moroi, kiriniku.* Fine, brittle, sliced meat.

脂 シ *Hokuro.* A mole.

8 ○ 腐 フ *Kusareru.* To decay, rot.

○ 腑 フ *Harawata.* The intestines, feelings, sympathies.

○ 腕 ワン *Ude, kaina.* The arm.

脹 チヤウ *Fukureru, haru.* To swell, be inflated, puffed up.

脾 ヒ ——— The spleen, thigh.

腋 エキ *Waki no shita, waki.* The arm-pit, side.

シヤク 腊 セキ *Hojishi.* Dried meat.

腎 ジン ——— The kidneys. 8

腓 ヒ *Komura, hagi no ushiro.* The calf of the leg.

腔 カウ *Kara, fushi.* Empty, a tune.

腰 エウ *Koshi.* The loins. 9 ○

腹 フク *Hara.* The abdomen, feelings. ○

腦 ナウ ——— The brain, intellect.

腥 セイ *Namaniku, namagusai.* Raw-meat, a fresh and disagreeable smell.

ジニ 腫 シユ *Hareru, haremono.* To swell, a swelling.

腸 チヤウ *Harawata.* The intestines.

腱 ケン *Suji, suji no nemoto.* The sinews, the ends of sinews.

腴 シウ *Yaseru.* To be emaciated.

膏 カウ *Abura, koeru, uruosu.* Grease, fat, ointment, to grow fleshy, to enrich. 10 ○

膀 ボウ *Ibaribukuro.* The bladder.

膂 リヨ *Sebone, kinniku no chikara.* The spine, muscular force.

膕 メイ *Momo, hagi ya momo no ushiro no niku.* The thighs, calf or rump.

10 膈 カク —— The diaphragm.

膞 ハク *Hojishi, momo no hone.* Dried meat, the thigh bone.

11 腸 チョウ *Common for* 腸

膕 クワク *Hikagami.* The hollow back of the knee joint.

膚 フ *Hadae, hada.* The skin, naked body.

膜 マク バク *Usugawa.* A membrane.

膝 シツ *Hiza.* The knee, lap.

膠 ケウ カウ *Nikawa, nebari-tsuku.* Glue, to stick fast.

12 膳 セン *Kuimono wo sonaeru.* To prepare eatables, a dining table.

膩 ニ ジ *Aburag'ru, akazuku.* To be greasy, dirty.

膨 ハウ *Fukureru, hareru.* To swell.

膰 ハン *Himorogi.* Flesh offered in sacrifice.

13 膽 タン *Kimo.* The liver, gall, affections, feelings.

臊 サウ *Namagusai, abura.* A fresh, fleshy smell, fat.

臃 ヨウ *Haremono, dekimono.* A swelling, boil.

膺 ヨウ *Mune, utsu, ataru, ukeru.* The breast, to strike, receive. 13

膻 セン *Kusai, namakusai.* Putrid, ill-smelling.

膾 クワイ *Namasu.* A kind of salad.

臂 ヒ *Hiji.* The elbow.

ノウ 膿 *Umi.* Pus.

臆 オク *Mune.* The breast, heart, mind, ideas, feelings, timidity.

臀 トン *Shiri, isarai.* The buttocks.

臉 ケン *Shita mabuchi no heri.* The edge of the lower eye-lids.

臍 セイ *Heso, hozo.* The navel. 14

臑 ダウ、ジ、ジュ *Hiji, hijibushi, kaina, tadareru, yawarakai.* The elbow, elbow-joint, arm, to be inflamed, soft.

レウ 臘 ラフ *Fuyu uo matsuri, ōmisoka.* Winter, the last day of the year. 15

臙 エン *Nodo.* The throat. 16

ロ 臚 リヨ *Naraberu, tsuide, tsutaeru.* To arrange in a row, in order, to transmit.

臛 カク *Atsumono.* Soup.

臟 ザウ —— The viscera (*Zō-fu* 臟腑). 18

血行衣両
虍虫
艮色卿
舛舟
臣自至臼舌

19 臠 レン *Shishimura, kirimi.* Flesh, sliced meat.

一三一

臣部 6 Stroke radical. 5 Characters.

○ 臣 シン *Kerai, omi.* A retainer, minister, officer, subject.

2 ○ 臥 グワ *Yasumu, fusu, neru.* To lie down, rest.

卧 グワ *Yasumu, fusu, neru.* To lie down, rest. (*Com, f.* 臥).

8 臧 ザウ *Yoi, atsui, mainai wo ukeru koto.* Good, kind, to receive a bribe.

11 ○ 臨 リン *Nozomu, miru.* To approach, be at the point of, behold, special.

一三二

自部 6 Stroke radical. 3 Characters.

○ 自 シ ジ *Yori, mizukara, onozukara.* From, one's self, of its own accord, spontaneously.

4 ○ 臭 シウ *Kusai, kaori.* Stinking, a bad smell, odor.

6 皐 カウ *Tsugeru.* To tell.

一三三

至部 6 Stroke radical. 5 Characters.

○ 至 シ *Itaru, kiwamaru.* To arrive, reach, very, as to, to be carried to an extreme.

4 ○ 致 チ *Itasu, itaru, omomuki.* To do, finish, reach, purport.

6 臻 セン *Futatabi itaru, shikiri ni.* To come again, constantly.

8 ○ 臺 タイ ダイ *Utena.* The calyx of a flower, a high terrace, stand.

10 臻 シン *Itaru, oyobu, atsumaru.* To reach, attain to, gather together.

一三四

臼部 6 Stroke radical. 12 Characters.

○ 臼 キウ *Usu.* A mortar.

2 臽 カン *Ana, otoshiana.* A hole, pitfall.

臾 ユ *Chotto no aida.* A short time.

4 舁 ヨ *Kaku, ageru.* To carry on the shoulder, raise up.

春 ソウ シヨウ *Usutsuku, tsuku.* To pound in a mortar, pound.

7 舄 セキ *Kutsu, ōinaru katachi.* Shoes, a large appearance.

8 ○ 舅 キウ *Shūto, oji.* A father-in-law, uncle.

9 ○ 與 ヨ *Tomo ni, kumisuru, azukaru, ataeru.* And, with, to take part in, give, from, an interrogative particle.

11 ○ 興 キヨウ コウ *Okoru, okosu, sakan, omoshiroi.* To rise, to raise, prosperous, interesting.

12 ○ 舉 キヨ *Ageru, kaku, mina.* To raise up, bear on the shoulders, promote, honor, all. *Com. f.* 擧

17 舊 キユウ *Hisashii, furui, moto.* Formerly, ancient, old, olden times, a long time, origin.

釁 キン *Hibi, kizu, chinuru.* A crack, flaw, to smear with blood, a break in friendship.

一三五

舌部 6 Stroke radical. 6 Characters.

○ 舌(ゼツ) *Shita.* The tongue.

2 ○ 舍(シヤ) *Ie, yado, yadoru, sashi-oku.* A house, to lodge, stop.

4 舒(シヨ、ジヨ) *Noberu, omommiru, nobiru, yuruyaka.* To relate, extend, slack, softly.

舐(シ) *Nameru.* To lick.

7 ○ 舖(ホ) (*Incorrect for* 鋪)

8 ○ 舘(クワン) (*Common for* 館)

一三六

舛部 6 Stroke radical. 3 Characters.

舛(セン) *Somuku, tagau, midareru.* To oppose, differ, be in confusion.

6 舜(シユン) *Mukuge.* The morning-glory.

8 ○ 舞(ブ) *Mai, mau.* A dance, to dance, circle around.

一三七

舟部 6 Stroke radical. 25 Characters.

○ 舟(シユ、シウ) *Fune.* A boat.

4 ○ 航(カウ) *Fune, wataru.* A boat, to cross over, navigation.

○ 般(バン、ハン) *Utsusu, hakobu, tabi.* To transport, sort, time.

4 舫(ハウ) *Moyaibune.* Boats lashed together.

舩(セン) *Equiv.* 船

5 ○ 舶(ハン) *Ōbune.* A large boat, ship.

○ 船(セン) *Fune.* A boat, ship.

○ 舷(ゲン) *Funabata.* The gunwale of a boat.

舸(カ) *Ōbune.* A large boat.

舳(ヂク) *Tomo, kaji.* The stern, a rudder.

舵(ダ) *Kaji.* A rudder.

6 舼(キヤウ) *Kobune, fune.* A small boat, a boat.

7 艇(テイ) *Kobune.* A small boat.

(フ)艀 *Hashikebune.* A small boat, tender.

9 艏(シユ、シウ) *Hesaki, fune.* The prow, a boat.

10 ○ 艘(サウ) *Fune.* A boat, an auxiliary numeral for boats.

艙(ソウ) *Funagura.* The hold of a vessel.

12 艟(ドウ) *Ikusabune.* A man-of-war.

血行衣‖襾
虍虫
艮色艸
舛舟
臣自至臼舌

13 艤ギ *Funeyosooi.* The equipment of a ship.

艣ロ —— An oar, scull.

艤シフ *Kai, kagi.* An oar, rudder.

艢シヤウ *Hobashira.* A mast.

14 ○ 艦カン *Ikusabune.* A war-ship.

モウ 艨 *Ikusabune.* A war-ship.

16 艫ロ *Tomo.* The stern of a vessel.

一三八

艮部 6 Stroke radical. 4 Characters.

ゴン 艮コン *Ushi-tora, todomaru, kagiru, katai.* The N.E., to stop, limit, hard.

○ ラウ 良リヤウ *Yoi, yaya hisashiku.* Good, excellent, skillful, tolerably long.

6 耜コン *Futatabi tagayasu, tagayasu.* To plough.

11 艱カン *Katai, nayamu.* Hard, to be distressed, afflicted.

一三九

色部 6 Stroke radical. 3 Characters.

○ シキ 色シヨク *Iro, irodoru.* Color, to paint, appearance, sort, love, a lover, lewdness.

5 艴フツ *Ikaru.* To be angry.

艶エン *Tsuya, uruwashii, ateyaka.* Lustre, beautiful, lovely. 13

一四〇

艸部 6 Stroke radical. 艹 *Sōkō.* 艹 *Kusa-kammuri.* 244 Characters.

○ 艸サウ *Kusa.* Grass.

2 艾カイ *Yomogi, mogusa, kusagiru.* The mugwort, moxa, to cut grass.

3 芏ト *I no isshu.* A kind of rush.

芄クワン *Mehajiki, i.* A kind of rush.

芋ウ *Imo.* The potato, tubers.

マウ 芒バウ *Nogi, kusa no saki, kurai.* A head of grain, dark.

芊セン *Shigeru.* To be luxuriant.

芍シヤク —— The peony. (*Shaku-yaku* 芍藥).

芔キ *Kusa, sakan.* Grass, vigorous.

4 ○ 芬フン *Kōbashii, midareru.* Fragrant, to be disordered.

○ 芝シ *Shiba.* Turf.

○ 花クワ *Hana.* A flower.

○ 芳ハウ *Kaori, kōbashii.* Perfume, fragrant.

4 ブ 芣 フウ *Ōbako.* The plantain.

芾 ヒ、フツ *Chiisai, shigeru.* Small, to be luxuriant.

芥 カイ *Karashi, akuta.* Mustard, rubbish.

芭 ハ *Hana.* A flower. (*Ba-shō* 芭蕉, banana).

芸 ウン *Kusagiru, sakan, nioigusa.* To cut grass, luxuriant, fragrant grass.

芹 キン *Seri.* Parsley.

芻 ス、スウ *Magusa, kusa wo kuu mono, kusakari.* Fodder, grass-eating animals, a grass-cutter.

芽 ガ *Me.* A bud.

芙 フ ——— Used only for its sound. (*Fu-yō* 芙蓉).

セン 芟 サン *Karu, karitoru.* To cut, harvest.

芮 ゼイ *Migiwa, chiisai.* The shore, small.

5 ○ メウ 苗 ベウ *Nae, tane, chisuji.* A young shoot, seed, a family line.

○ ク 苟 コウ *Iyashikumo, karisome.* If, supposing that, temporary, small in degree.

○ ニヤク 若 ジヤク *Wakai, gotoshi, moshi, nanji.* Young, like, if, perhaps, you.

○ ク 苦 コ *Kurushimu, nigai.* To suffer pain, trouble, affliction, bitter, cruel.

英 エイ *Hiideru, hanabusa.* To excel, a flower. 5 ○

モ 茂 ボウ *Shigeru, sakan.* To be luxuriant, dense. ○

チン 苑 エン *Sono, niwa.* A garden, pasture.

苔 タイ *Koke.* Moss.

苞 ハウ *Shigeru, tsuto.* To be luxuriant, a present.

苫 セン *Toma.* A rush mat for protecting boats from rain.

苛 カ *Iratsu, kibishii, togameru.* To irritate, harsh, vexatious, to blame.

ソ 苴 ジヨ *Tsuto, asa.* A present, hemp.

茅 メウ *Chigaya, kaya.* A reed used as thatch.

茄 カ *Nasubi.* The egg-plant.

苧 チヨ *O, mao.* Hemp (for rope).

ヒヤウ 苹 ヘイ *Yomogi, meguru.* The mugwort, to revolve.

苺 バイ *Ichigo.* A berry.

苓 レイ *Mimina, ochiru.* A kind of vegetable, to fall.

苡 イ *Hasu no mi, juzudama.* The fruit of the lotus, Job's tears.

血行衣 ‖ 襾
虍虫
艮色艸

5 苕 テウ *Endō, takai.* Pease, high.

苾 ヒツ *Kaori, kōbashii.* Perfume, fragrance.

茀 フツ *Shigeru, sakan.* To be luxuriant, dense, vigorous.

茈 シ *Murasakigusa.* A herb giving a purple dye.

6 ○ 苜 モク ボク *Umagoyashi.* A kind of grass (*Mokushuku* 苜蓿).

○ 茶 タ、(サ、チヤ) *Cha.* Tea.

○ 草 サウ *Kusa.* Grass.

荒 クワウ *Areru, susamu.* To be laid waste, deserted, abandoned, increasing in violence.

茗 ベイ、メイ *Cha-no-ki, cha-no-yu.* The tea shrub, tea (the beverage).

茫 ベウ *Hiroi, toi.* Wide, vast, far.

茨 ジ シ *Ibara, kayafuku.* A thorny plant, a thatching rush, to thatch.

茲 シ *Koko ni, kore.* Here, this.

茸 ジヨウ *Shigeru, midareru, atsumaru, kinoko.* To be luxuriant, disordered, to assemble, the mushroom.

茹 ニヨ ジヨ *Kurau, yawaraka.* To eat, soft.

荀 ジユン シユン *Kusa no na.* A kind of grass or rush.

荏 ジン *Egoma, e, yawaraka, himadoru.* A kind of plant, soft, to be slow. 6

荅 タフ *Kotaeru.* To answer, reply.

荊 ケイ *Ibara, tsue, muchi.* A thorny plant, a cane, whip.

荇 カウ *Hanajunsai, asaza.* The water-shield.

荐 セン *Kusa, shikiri ni.* Grass, constantly.

茵 イン *Shitone, shikimono, mushiro.* A mattrass, spread, strawmat.

荑 テイ、イ *Tsubana, megumu, karu.* The plume of the *kaya*, to bud, to cut.

茯 フク *Kusa no na.* A kind of grass.

茜 セン *Akanegusa.* Madder.

荔 リ、レイ *Ōnira.* The large garlic.

ヱ 茴 クワイ *Kusa no na.* A kind of grass, fennel (*Ui-kyō* 茴香).

ス 茱 シユ *Gumi.* A kind of tree.

荻 テキ *Ogi.* Common reed. 7 ○

ガ 荷 カ *Ninau, ni, hasu.* To carry, baggage, goods, cargo, the lotus. ○

マク 莫 バク *Nashi, nakare, ōinaru.* A negative, do not, have not, large. ○

7 **葦** フ *Usukawa, uejini.* Inner bark, death by starvation.

茶 トダ *Nigana, kariru.* A bitter vegetable, to borrow.

莊 シヤウ サウ *Ogosoka, tsutsushimu, inakaya, sakan, kazari.* Stern, majestic, to reverence, a villa, vigorous, ornament.

莨 ラウ *Tabako.* Tobacco.

莠 イウ *Hagusa, minikui.* Weeds, ugly.

莖 ケイ、カウ *Kuki, miki.* A stem, stalk, trunk.

莓 バイ マイ *Kiichigo, koke.* A kind of raspberry, moss.

莞 クワン *Imushiro, i, hohoemu.* Rush matting, a kind of rush, to smile.

莟 カン *Tsubomi, shibe.* A bud, the stamens and pistils of a flower.

莢 ケフ *Saya.* A pod.

莅 リリツ *Kurai ni tsuku, nozomu.* To ascend the throne, to come (condescendingly).

8 0 **菅** クワン *Suge, kaya.* A kind of rush.

0 **菊** キク *Kiku.* The chrysanthemum.

0 **菓** クワ *Kudamono.* Fruit.

0 **菜** サイ *Na.* Vegetables.

菩 ハイ、ボ *Satoru, hotokegusa.* To apprehend, perceive, a kind of grass. 8 0

華 クワ ゲ *Hana, hanayaka.* A flower, elegant. 0

萃 スヰ *Atsumeru.* To assemble, collect. 0

菊 タウ ヅ ——— Used only for its sound. (*Bu-dō* 葡萄). 0

萊 ライ *Akaza, areru, kusakaru.* The goose-foot, laid waste, to cut grass. 0

菖 シヤウ サウ *Ayame.* The iris.

菁 セイ シヤウ *Kabura, shigeru.* The turnip, to be luxuriant.

菲 ヒ *Usui, kōbashii.* Thin, imperfect, fragrant.

萁 キ *Mamegara.* Shells or stalks of peas or beans.

菌 キン *Kinoko.* Mush-rooms, germs.

萌 ハウ *Kizasu, moeru, mebae.* To sprout, a sprout.

菰 コ *Makomo.* A kind of rush.

莽 バウ マウ *Kusa, kusamura, ōinaru.* Grass, a thicket, large.

莉 シ *Toge, hari, soshiru.* A thorn, to revile.

蔭 カン *Hasu, tsubomi.* The lotus, a bud.

8

菱 リョウ *Hishi.* The water caltrop, the water chestnut.

菽 シュク *Mame.* Beans.

菴 アン *Iori, ōu.* A hut, to cover.

菔 フク *Daikon.* A kind of radish.

菠 ハ *Horensō.* Spinach.

菫 キン *Sumire.* A violet.

ソ 菹 シヨ *Tsukemono.* Greens pickled in vinegar.

ロク 菉 リョク *Kariyasu, shirusu.* The name of a plant, to write down.

菘 シュウ *Tōna.* Greens.

菑 シ *Are-ta, wazawai.* Unbroken land, calamity.

萋 セイ *Shigeru, sakan.* To be luxuriant.

ヒヤウ 萍 ヘイ *Ukigusa.* Floating plants.

萎 ヰ *Shibomu, shioreru.* To wither, droop.

9 萩 シュウ *Hagi, yomogi.* The lespedeza, mugwort.

マン 萬 バン *Yorozu, ōi.* Ten thousand, all, a myriad, many.

落 ラク *Ochiru, ochibureru.* To fall, be omitted, degenerate, a village.

葉 エフ *Ha, fuda, jidai.* A leaf, leaflet, period.

著 チョ、チャク *Ichijirushii, kiru, arawasu, tsuku.* To be clear, put on, wear, publish, compose, arrive.

葛 カツ *Kazura, kuzu, kuzununo.* A kind of vine, grass-cloth.

ブ 葡 ホ ——— Used only for its sound. (*Bu-dō* 葡萄).

葺 シフ *Fuku, kasanaru.* To roof, thatch, to be piled up.

葬 サウ *Hōmuru, hōmuri.* To bury, a burial.

董 トウ *Kakureru, tadasu.* To be put away, to correct.

葩 ハ *Hana.* A flower.

萵 ワ *Chisa.* Lettuce.

萼 カク *Hana, hanabusa, utena.* A flower, the calyx.

リチ 葎 リツ *Mugura, shigeru.* The Japanese hop, to be luxuriant.

コン 葷 クン *Kusai yasai, karai yasai.* Malodorous, or bitter, vegetables.

葫 コ *Ōniru, ninniku.* Garlic.

葆 ハウ *Tsutsumu, homeru, shigeru.* To wrap up, praise, to be luxuriant.

9 0 0 0 0 0 0 0 0

9

葦 イ *Ashi, amu.* A reed, to weave.

葭 カ *Ashi.* A reed.

葱 ソウ *Negi, hitomoji, nebuka.* An onion.

葵 キ *Aoi.* A hollyhock.

萱 ケン *Wasuregusa, kaya.* The day-lily, thatching rush.

10 0 蒔 シ *Maku, ueru.* To sow, plant.

0 菖蒲 ショウブ *Gama, ayame.* A bulrush, the iris.

0 蒸 ジョウ、ショウ *Musu, ōi, tamigusa.* To steam, to be damp and hot, numerous, the people.

0 蒼 ソウ *Aoi, shigeru, awatadashii.* Green, blue, luxuriant, flurried.

0 蓄 チク *Takuwaeru, atsumeru, yashinau.* To save, hoard, keep (domestic animals).

蒜 サン *Ninniku.* Garlic.

蓆 セキ *Ōinaru, mushiro.* Large, a straw mat.

蓉 ヨウ *Hasu, hachisu.* The lotus.

ニャク 蒟蒻 ——— A kind of edible root (*Konnyaku* 蒟蒻).

蒐 シュウ *Atsumeru, kakusu.* To gather together, hide.

10

モウ 蒙 ボウ *Kōmuru, kurai, oroka.* To receive, incur, dark, foolish.

蓁 シン *Sakan, shigeru, kusamura.* Flourishing, dense, a thicket.

蒿 カウ *Yomogi, herasu.* The mugwort, to lessen.

蓊 オウ *Shigeru, sakan.* To be luxuriant, prosperous.

蓍 シ *Medogikusa, medogi.* A kind of grass, divining sticks.

蓙 ジョク *Komo, mushiro, shitone.* A rush, matting, a mattrass.

蓋 カイ、ガイ *Ōu, futa, kasa, kedashi.* To cover, a lid, covering, probably, for.

蓑 サ *Mino, ōu.* A rain-coat of straw, to cover.

蒟 ク *Kinma.* A kind of plant. (*Konnyaku* 蒟蒻).

ボウ 蒡 ハウ *Shiroyomogi.* White mugwort, burdock. (*Gobō* 牛蒡).

蒹 ケン *Himeyoshi.* A kind of reed.

蔴 ラ *Kusa no mi.* The fruit of plants.

バイ 蓓 *Tsubomi.* A flower bud.

蓬 ホウ *Yomogi, midareru.* Mugwort, to be in disorder.

11 0 蓮 レン *Hasu, hachisu.* The lotus.

0

11 ○ ○

蔑 ベツ *Anadoru.* To slight, despise, insult.

蔓 マン *Tsuru, habikoru, karamu.* A vine, to creep, spread over, wind around.

蓴 ジュン *Mizuna, junsai.* The Chinese mustard-plant.

蓼 レウ、リク *Tade, shigeru.* The smart-weed, to be luxuriant.

蔕 タイ テイ *Heta, hozo, heso.* The calyx which remains attached to the fruit.

蔡 サイ *Akuta kame.* Filth, a turtle used in divination.

蔗 シヨ、シヤ *Satō-kibi.* Sugar-cane.

蕀 ヒツ *Ibara, mame.* A thorny plant, beans.

蔬 ソ シヨ *Aomono, na.* Greens, vegetables.

蔀 ブ ホウ *Shitomi, hiyoke, nazuna.* A sun-screen, shepherd's purse.

蔭 オン イン *Kage, ōu.* Shade, to cover.

蔚 ウツ 井 *Shigeru, sakan, kusamura.* To be luxuriant, flourishing, a thicket.

蔟 ソク *Su, atsumaru.* A nest, to assemble.

蔑 デツ *Ajika.* A basket used in carrying earth.

蔟 シ *Go-bai, hanareru.* Five-fold, to separate.

蔦 テウ *Tsuta.* The ivy. 11

蔽 ヘイ *Ōu, kakusu.* To cover, hide. 12 ○

蕃 ハン バン *Shigeru, ōi, ebisu.* To be luxuriant, numerous, a barbarian.

蕊 ズイ *Shibe (o-shibe, me-shibe).* The stamens (雄蕊) and pistils (雌蕊).

蕎 ケウ *Soba.* Buckwheat.

蕉 セウ *Takigi, bashō.* Fire-wood, bananas (*Bashō* 芭蕉).

蕘 ゼウ ヂウ *Takigi, kikori, shibakari.* Fire-wood, a wood-cutter.

蕩 タウ *Hiroi, torokeru, ugoku.* Wide, to melt, to move.

蕨 ケツ *Warabi.* A fern.

蕓 井 キ *Kusa, zurui.* Grass, cunning.

蕪 ブ *Kabura, shigeru, aretaru.* A turnip, to be luxuriant, laid waste.

薈 イツ *Kusaikusa, nioi.* Malodorous grass, odor.

蕭 セウ *Shizuka, sabishii, yomogi.* Silent, quiet, calm, lonely, the mugwort.

蕣 シュン *Mukuge, asagao.* The convolvulus, morning-glory.

蕞 サイ *Chiisai, atsumaru.* Small, to be assembled.

12

蕈 シン *Kinoko.* A mushroom.

芸 ウン *Nioigusa.* A fragrant plant. (*Aburana* 芸薹).

簀 キ *Ajika.* A basket for carrying earth.

荵 スイ *Yawaraka, tsugu.* Soft, to connect.

蕗 ロ *Fuki.* The name of a plant.

13 ○ **薄** ハク *Usui, karui, sudare.* Thin, light, a bamboo screen.

○ **薪** シン *Takigi.* Firewood.

○ **薩** サツ *Hotoke.* Buddha.

○ **薨** コウ *Shinu, owaru, ōi.* To die (of persons of rank), numerous.

薤 カイ *Ōnira, rakkyō.* Garlic.

薀 チン、ウン *Mizugusa, tsumu, narau.* A water plant, to pile up, study.

蕾 ライ *Tsubomi.* A flower bud.

薦 セン *Susumeru, shikimono.* To present (to a superior), a spread.

薇 ビ *Zemmai.* Osmund, a kind of fern.

薊 ケイ *Azami.* The thistle.

イ **薏** ヨク *Hasu-no-mi.* Seeds of the lotus. 13

薑 キョウ *Hajikami, shōga.* Ginger.

薙 テイ、シ *Nagu, karu, kiru.* To mow, cut down.

薫 クン *Kaoru, isao.* To be fragrant, merit. 14 ○

藁 コウ *Wara.* Straw. ○

藍 ラン *Ai.* Indigo. ○

藏 ザウ *Kura, kakusu, osameru.* A godown, storehouse, to hide, store away. ○

藎 ジン *Suge, aburana.* A kind of rush, a kind of greens.

薯 ショ *Imo.* The potato, tubers.

薺 セイ *Nazuna.* Shepherd's purse.

藉 シャ、セキ、ジャク *Karu, shiku.* To borrow, spread out.

藐 ヘウ、バウ *Karonzuru, chiisai, utsukushii, tōi.* To despise, small, beautiful, far.

藝 ゲイ *Waza, ueru.* The arts, accomplishments, to plant. 15 ○

藤 トウ *Fuji, kazura.* The wisteria, a vine. ○

藥 ヤク *Kusuri.* Medicine, drugs. ○

血行衣西
虍虫

15 藩 ハン *Magaki.* An enclosure, a daimiate.

ク藕 *Hasu, hasu-no-ne.* The lotus, lotus-root.

藜 レイ *Akaza.* The goose-foot.

藪 ソウ *Yabu.* A thicket.

16 蘇 ソ *Yomigaeru.* To rise from the dead, the name of a plant.

蘂 ズイ *Shibe.* The stamens and pistils.

藷 ショ *Imo.* The potato, tubers.

蘆 ロ *Ashi, yoshi.* A rush, reed.

藻 サウ *Mo, aya.* Sea-weed, duck-weed, embellishments.

チン蘊 ウン *Takuwaeru, tsutsumu, ōi.* To store up, hide, numerous.

蘋 ヒン *Mizugusa.* A floating plant.

蔿 アイ *Sakan, shigeru, yawaragu.* Flourishing, to be luxuriant, to harmonize.

蘭 リン *I, tōshingusa.* A kind of rush.

藿 クワク *Wakai mame, mame no ha.* Young beans, bean leaves.

17 蘭 ラン *Araragi, fujibakama.* A kind of plant, an orchid.

蘚 セン *Koke.* Moss. 17

蘖 ゲツ *Hikobae, kirikabu.* An off-shoot, sucker, a stump.

蘘荷 ジョウガ *Myōga.* A kind of ginger.

籬 リ *Kaki, magaki.* A fence, an enclosure. 19

蘿 ラ *Tsuta, kazura.* The ivy, a vine.

蘼 ル非 *Kazura.* A vine. 20

虍部 6 Stroke radical. *Tora-gashira.* 10 Characters. 一四一

ク虎 コ *Tora no aya.* A tiger's stripes.

虎 コ *Tora.* A tiger. 2

虐 ギャク *Shietageru.* To oppress, tyranize over, treat with cruelty. 3

虔 ケン *Tsutsushimu, tadashii.* To be respectful, just. 4

處 ショ *Oru, tokoro, sadameru.* To be, a place, to manage, judge. 5

虚 キョ *Munashii, sora.* Empty, in vain, space, sky. 6

虜 リョ *Toriko, ikedoru.* A prisoner, to arrest.

虞 グ *Omompakaru, osore.* To consider, be anxious about, fear. 7

7 ○ 號 ガウ *Sakebu, shirushi, okurina, nazukeru.* To cry out, a sign, a posthumous name, to name.

11 虧 キ *Kakeru, sokonau.* To lack, want, miss, fail.

一四二

虫部

6 Stroke radical. *Mushi-hen.* 124 Characters.

○ 虫 キ(チウ) *Mushi, mamushi, doku-hebi.* An insect, reptile, poisonous snake.

2 蚪 ケウ、キウ *Mizuchi, meguru.* A dragon, to revolve.

虰 テイ *Tombo, ari.* A dragon-fly, an ant.

虱 シツ *Shirami.* A louse.

3 虹 コウ *Niji.* A rainbow.

虻 バウ *Abu.* A horse-fly.

虺 キ、クワイ *Mamushi, kamabisushii.* A viper, clamorous.

4 ○ 蚤 サウ *Nomi, hayai.* A flea, quick.

ボウ 蚌 ハウ *Hamaguri.* A clam.

蚊 ブン *Ka.* A mosquito.

蚓 イン *Mimizu.* An earth-worm.

蚩 シ *Anadoru, oroka.* To despise, foolish.

4 蚺 ゼン *Uwabami.* The anaconda.

蚣 コウ、シヨウ *Mukade.* A centipede.

5 蛄 コ *Kera.* A kind of cricket.

蛉 レイ *Tombo.* A dragon-fly.

蚶 カン *Nina.* A small conch-shell.

ダ 蛇 ジヤ *Hebi, kuchinawa.* A snake.

蚰 イウ *Gejigeji.* A milleped.

蚱 サク *Akizemi.* A kind of cicada.

ソ 蛆 シヨ *Uji.* A maggot.

蛋 タン *Tamago.* An egg.

蚯 キウ *Mimizu.* An earth-worm.

6 ○ ア 蛙 *Kawazu, kaeru.* A frog.

蛛 チユ *Kumo.* A spider.

蛜 イ *Tombo.* A dragon-fly.

蛟 カウ *Mizuchi.* A dragon.

虍虫

血行衣‖西

6

蛞 クワツ *Gama no ko, namekuji.* A young toad, a slug.

蛤 カフ *Hamaguri.* A clam.

蛩 キヨウ *Inamushi, semigara.* A locust, a cicada's shell.

蛬 キヤウ *Kirigirisu, kōrogi.* A cricket.

蛭 テツ *Hiru.* A leech.

7 0

蜂 ホウ *Hachi.* A bee, wasp.

蜍 シヨ *Hikigaeru.* A toad.

セウ蛸 サウ *Ashitakagumo, tako.* A long-legged spider, an octopus.

蛾 ガ *Kaiko no chō, hiiru.* A silk-worm miller.

蜒 エン *Nagai, gejigeji.* Long, a milleped.

蜀 シヨク *Imomushi.* A large green caterpillar.

蜃 シン *Ōhamaguri.* A large clam.

蜆 ケン *Shijimi.* A kind of shell-fish.

セ蛻 セイ *Nukegara, monukeru.* A cast-off shell, to throw off its skin, surpass.

蛹 ヨウ *Sanagi.* A pupa, chrysalis.

蜈 ゴ *Mukade.* A centipede. 7

フ蜉 ソウ *Ōari.* A large ant.

蜊 リ *Asari.* A kind of shell-fish.

蜜 ミツ ——— Honey. 8 0

蜚 ヒ *Inamushi, aburamushi.* A locust, the plant-louse.

蜩 デウ *Semi, higurashi.* A cicada.

蜿 エン *Hau, mimizu.* To crawl, an earth-worm.

蜻 セイ *Tombo.* A dragon-fly.

蜼 ユウ *Kumozaru.* A spider-monkey.

蜾 クワツラ *Jigabachi, katatsuburi.* A wasp, snail.

蜷 ケン *Kagamaru, kau.* To crouch, crawl.

蜘 チ *Kumo.* A spider.

蜥 セキ *Imori, tokage.* A kind of salamander, a lizard.

蜴 エキ *Kumo, neji.* A spider, rain-bow.

蝙 ヘン *Kawahori, kōmori.* A bat. 9 0

9 蝠 フク *Kawahori, kōmori.* A bat.

蝦 カ *Ebi.* A prawn.

蝶 テウ *Chō.* A butterfly.

蝌 クワ *Kaeru-no-ko, otamajakushi.* A polly-wog.

蝕 シヨク *Mushibamu, kakeru.* To be defective, worm-eaten.

蝟 井 *Harinezumi.* A hedgehog.

蝥 ボウ *Inamushi.* A locust.

蝮 フク *Mamushi.* A viper.

蝴 コ *Kochō.* A butterfly.

蝸 クワ *Katatsumuri, dedemushi.* A snail.

蝓 ユ *Dedemushi, katatsumuri.* A snail.

蝗 クワウ *Inago.* An insect that infests the rice-fields.

蝎 カツ *Kikui-mushi, sukumomushi.* A wood-borer, grub.

蝮 ビン *Ugomeku.* To wriggle.

蝨 シツ *Shirami.* A louse.

蝦 エン *Mugiwarazemi.* A small kind of cicada. 9

亡蟲 ボウ *Abu.* A horse-fly.

融 ユウ *Tōru, tokeru, hogaraka.* To circulate, melt, thaw, to harmonize, clear. 10

螢 ケイ *Hotaru.* A fire fly.

螂 ラウ *Kamakiri.* A mantis.

蟠 ハン *Aburamushi.* A plant-louse.

蝗 (ヘイ、メイ) *Inamushi.* A locust.

螣 トウ *Tatsu.* A dragon.

螭 チ *Mizuchi, amaryō.* A dragon. 11

蟀 シユツ *Kōrogi, kirigirisu.* A cricket.

螫 セキ *Sasu, ikaru.* To sting, be angry.

蟄 (チフ、チツ) *Kakureru, hisomu.* To be hidden, confined, to hide, hibernate.

螯 ガウ *Kani no hasami, ōhamaguri.* The claw of a crab, a large clam.

螳 タウ *Kamakiri.* The praying mantis.

螺 ラ *Horagai, nina.* A conch-shell.

11 螻 ロウ *Kera.* A mole-cricket.

螽 シウ *Inago.* A kind of insect that infests rice-fields.

マ、マク 蟆 ハ、バク *Hikigaeru.* A toad.

蟋 シツ *Kirigirisu, kōrogi.* A cricket.

蟌 ソウ、シ *Tombo, kemushi.* A dragon-fly, a caterpillar.

12 ○ ゼン 蟬 セン *Semi.* A cicada.

○ 蟲 チウ *Mushi.* Insects, worms.

蟪 ケイ *Natsuzemi.* A kind of cicada.

マウ 蟒 バウ *Uwabami, orochi.* A huge serpent.

バン 蟠 ヘン *Wadakamaru.* To be coiled up, tortuous, convoluted.

蟫 タン *Shimi.* A moth.

蜥 シ *Kemushi, iramushi.* A caterpillar.

13 ○ 蟻 ギ *Ari.* An ant.

○ 蠅 ヨウ *Hae, hai.* A fly.

蟷 タウ *Kamakiri.* A mantis.

蟹 カイ *Kani.* A crab. 13

蟺 ヒン *Mimizu, semi.* An earth-worm, a cicada.

蟾 セン *Hikigaeru.* A toad.

蠋 ナヨク、シヨク *Imomushi.* A large green caterpillar.

蟶 テイ *Mate.* The razor-shell clam.

蠆 タイ *Hachi, sasori.* A bee, scorpion.

蠕 ゼン、ジユ *Ugomeku.* To crawl, wriggle. 14

蠖 クワク *Shakutorimushi.* The inch-worm.

蠑 エイ *Yamori.* The gecko.

ロフ 蠟 ラフ *Mitsu no kasu.* Bee's wax. 15 ○

蠣 レイ *Kaki.* An oyster.

蠛 ベツ *Katsuomushi.* A winged insect.

蠝 ル井 *Musasabi.* The flying squirrel.

蠡 レイ *Ki wo kamu mushi, hisago.* An insect attacking trees, a gourd.

蠢 シユン *Ugoku, ugomeku, oroka.* To crawl, wriggle, foolish.

17 蠰 シヤウ *Kamikirimushi.* A kind of beetle.

蜂 ホウ *Hachi, hokosaki.* A bee, the point of a spear.

蠱 コ *Majinau, miko.* To charm, cast a spell, a sorceress.

蠲 ケン *Gejigeji, isagiyoi, akiraka.* A milleped, pure, clear.

18 ○ 蠶 サン *Kaiko.* A silk-worm.

蠹 ト *Mushibamu, kikuimushi.* To be worm eaten, an insect that attacks wood and paper.

19 ○ 蠻 バン *Ebisu.* A barbarian.

一四三

血部 6 Stroke radical. 3 Characters.

○ 血 ケツ *Chi.* Blood.

4 衂 ヂク *Yaburu, kujiku, hanaji.* To be defeated, to crush, sprain, blood from the nose.

6 ○ 衆 シウ *Ōi, moromoro.* Many, all, the people.

一四四

行部 6 Stroke radical. *Yuki-gamae.* 11 Characters.

○ 行 カウ ギヤウ、アン *Yuku, okonau, aruku.* To step, go, do, walk, act, a row, column.

3 衍 エン *Afureru, hirogaru, shiku.* To over-flow, spread, cover with.

衎 カン *Tanoshimu, sadamaru, makoto.* To be pleased, settled, [truth.

術 ジユツ *Tedate, waza, michi.* A device, trick, rule, art. 5 ○

衒 ゲン *Terau, uru.* To boast of, sell one's self.

街 カイ、ガイ *Chimata, ōdōri.* A cross-roads, street, road, town. 6

衙 ゲ *Yakusho.* A government office. 7

衝 シヤウ *Tsuku, ataru.* To strike against. 9

衛 エイ *Mamoru, fusegu.* To defend, protect. 10 ○

衡 カウ *Hakaru, hakarizao, tairaka, kubiki.* To weigh, a weighing beam, level, a yoke.

衢 ク *Chimata, yotsutsuji.* A street, cross-roads. 18

一四五

衣部 6 Stroke radical. *Koromo-hen.* 91 Characters.

○ 衣 イ *Koromo.* Clothing.

3 ○ 表 ヘウ *Omote, arawasu, shirushi.* The outside, front, to disclose, show, a sign.

衲 シヤク *Hitoemono, eri.* An unlined garment, a collar.

衫 サン *Sode no hashi no nai koromo.* A shirt.

4 ○ 衰 スヰ *Otoroeru, yowai.* To fail, degenerate, weak.

○ 衷 チウ *Uchi, makoto, magokoro.* The inside, truth, equity.

4 ○ 袂ベイ *Tamoto.* The large sleeves of a Japanese garment.

衾キン *Yogi, kaimaki, fusuma.* Night clothes, bedding.

ノフ 衲ダウ *Koromo, sōryo no koromo.* Clothing, the garments of a Buddhist priest.

衮コン *Tenshi no hōfuku.* The Emperor's court robes.

ニン 衽ジン *Okubi, tsuma, eri.* A gore sewed in the front of a Japanese garment, the hem of a shirt, a collar.

衿キン *Eri, obi, musubu.* A collar, sash, to tie.

袁エン *Koromo uo nagai katachi.* Clothing of long appearance.

5 ○ 袋タイ *Fukuro.* A bag.

○ 袖シウ *Sode.* A sleeve.

○ 被ヒ *Kōmuru, ōu, futon.* To wear, receive, incur, cover, bedding, the sign of the passive voice.

袝フ *Haregi.* Holiday clothes.

ズン 袢 *Muji no koromo, mijikai koromo.* Clothing without figures, short clothing.

袍ハウ *Shitagi, nagamaekaki.* Underwear, a long apron.

ケ 袈 ——— A surplice worn by Buddhist priests. (*Ke-sa* 袈裟)

袒タン *Katanugu, hadanugu.* To uncover the shoulder, strip to the waist.

袙ハ *Tobari, hachimaki.* A curtain, sort of turban, a head-kerchief. 5

袤ボウ *Nagai koromo, nagai.* Long clothes, long, north and south.

袪キヨ *Sode, tamoto, sodeguchi.* The sleeve, edge of sleeve.

袗シン *Heri, hitoe, kuroi koromo.* A hem, border, an unlined garment, black clothing.

袴コ *Hakama.* Loose trousers, or skirt. 6 ○

裁サイ *Tatsu, kiritatsu, hakaru.* To cut out (clothes), divide, discriminate, judge. ○

裂レツ *Saku, kire.* To tear, remnants. ○

ニン 袵ジン *Eri, okumi, shitone.* A collar, gore, mattress.

裀イン *Shitone, shikimono.* A mattress, spread.

袱フク *Furoshiki, fukusa.* A square of cloth for wrapping parcels.

袷カフ *Awase.* A lined garment.

裃 *Kamishimo.* The garb formerly worn by *samurai.*

裏リ *Uchi, ura.* The inside, lining. 7 ○

補ホ *Oginau, tasukeru.* To supplement, restore, assist. ○

サウ 裝シヤウ *Yosou.* To dress, adorn one's self, ornament, equipment. ○

7

裊テウ *Suso, hotori, sue.*
The skirts, hem, descendants.

裞セイ *Shibito ni okuru koromo.*
Clothing presented to the dead.

裎テイ *Hadaka, hitoemono, shirogoromo.*
Naked, an unlined garment.

裘キウ *Kawagoromo.*
Leather clothing.

裡リ *Uchi, ura.*
The inside, lining.

裙クン *Mo, mosuso, hadagi, heri.*
A skirt, an undergarment, a hem.

裔エイ *Sue, suso, heri.*
Descendents, the skirt of a robe, a border.

裟サ ——
The robe of a Buddhist priest. (*Ke-sa* 袈裟)

裕ユ *Yutaka.*
Abundant, fertile.

8 裳シヤウ *Mo, mosuso, hakama.*
0 The skirt of a garment, loose trousers.

0 製セイ *Tsukuru, koshiraeru, tatsu.*
To make, manufacture, cut out (clothes).

0 裸ラ *Hadaka.*
Naked.

裞エキ *Waki, sode.*
The arm-pit, a sleeve.

裲リヤウ *Uchikake.*
A sleeveless outer garment.

裨ヒ *Oginau, tasukeru, kumisuru, chiisai.*
To supplement, assist, take part in, small.

8

裼セキ *Hiraku, kegoromo.*
To open, fur clothing.

裯チウ *Tobari, fusuma, tamoto.*
A curtain, bed-clothing, sleeves.

裼ヒキ *Hadanugu.*
To strip to the waist.

裹クワ *Tsutsumu.*
To wrap up.

裾キヨ *Suso, mosuso.*
The skirt of a garment.

褒ハウ *Homeru.*
To praise.

9 0

褞ブ *Fukuro, hizakake.*
A bag, rug.

複フク *Kasaneru, awase.*
To pile up, increase, repeat, a lined garment, a sign of plurality.

褶チヨウ *Kasaneru, atsui.*
To pile up, thick.

褊ヘン *Semai, chiisai.*
Narrow, small.

褌コン *Fundoshi, shitaobi, momohiki.*
A loin cloth, drawers, trousers.

褐カツ *Kegoromo, aranuno.*
Fur clothing, coarse cloth.

褓ホ *Mutsuki.*
An infant's diaper.

褚チヨ *Yosoou, fukuro.*
To adorn, a bag.

褻ケイ *Hitoeginu.*
An unlined garment.

10 褪 トン *Orosu, irozameru, furubiru.* To put down, to fade, wear out.

褥 ジョク *Shitone.* A mattress.

褫 チ *Hagu, ubau.* To strip off, seize.

褰 ケン *Kakageru, chijimeru.* To rai-e up, hoist, shrink.

11 褻 セツ *Shitagi, kegareru.* Underclothing, to be defiled.

褶 テフ *Awase, kasaneru.* A lined garment, to pile up.

襁 ハウ *Mutsuki, maku.* A diaper, to wind.

襁 キャウ *Mutsuki.* An infant's diaper.

襄 ジャウ *Noboru, nozoku.* To ascend, take away.

褒 ハウ *Homeru.* To praise. *Com.* 褒

襤 ロウ *Boro, tsuzure.* Rags.

21 襍 ゾフ ザツ *Majiru, atsumaru.* To mingle, gather together.

13 襟 キン *Eri.* The collar, or neck, of a garment.

襖 アウ *Fusuma, uwagi.* A sliding paper-door, an over-garment.

襞 ヘキ *Kimono wo tatamu, hida.* To fold clothing, a pleat.

襠 タウ *Uchikake.* A long ceremonial robe. 13

襴 ラン *Hitoe.* An unlined garment. 14

襦 ジュ *Shitagi, mijikai koromo.* A shirt.

襪 ベツ *Tabi.* Stockings. 15

襯 シン *Shitagi.* A shirt. 16

襲 シフ *Osou, kasaneru, tsugu.* To attack, invade, pile up, inherit.

襤 ラン *Boro.* Rags. 17

襦 ケン *Wata-ire.* A wadded garment. 18

襷 ハン *Tasuki.* A cord used for tying back the sleeves. 19

襴 ラ *Uwagi, fujin no uwagi.* An over-garment.

西部 6 Stroke radical. *Ka-kammuri.* 7 Characters.

一四六

エ 西 ア *Ōu.* To cover.

サイ 西 セイ *Nishi.* The west. 0

要 エウ *Kaname, motomeru.* The rivet of a fan, essential, principle, important point, to seek for. 3 0

覃 タン *Hiku, oyobu, fukaku shite hiroi.* To pull, reach, deep and wide. 6

覆 フク *Ōu, kutsugaesu, taosu.* To cover, upset, overthrow.

羈 キ *Hodashi, tsunagu.* Fetters, to tie up.

覈 カク *Shiraberu, kibishii.* To examine, strict.

見部 7 Stroke radical. 17 Characters.

見 ケン *Miru.* To see.

規 キ *Nori, tadasu, hakaru.* A law, rule, to correct, measure, compasses.

覓 ベキ *Motomeru.* To seek for.

視 シ *Miru.* To see, inspect.

覘 テン *Ukagau.* To ask, question.

覗 シ *Ukagau.* To call on, question, hear, watch, secretly.

覡 ゲキ *Kannagi, miko.* A sorceress, an enchantress.

親 シン *Shitashimu, oya, mizukara, chikazuku.* Friendship, affection, parents, self, to be friendly.

覦 ユ *Koinegau, nozomu.* To request, desire.

覩 ト *Miru.* To see, look at.

覬 キ *Negau, nozomu.* To desire, hope for.

覯 コウ *Au, miru.* To meet, see.

覲 キン *Mamieru, au.* To have an audience with, meet.

覺 カク *Satoru, oboeru, sameru.* To discern, learn, awake.

覽 ラン *Miru.* To look at, see.

覿 テキ *Miru, mamieru.* To see, have an audience [with.

觀 クワン *Miru, shimesu, mie.* To see, inspect, show, appearance.

角部 7 Stroke radical. *Tsuno-hen.* 10 Characters.

角 カク *Tsuno, kado, kisou, kuraberu.* A horn, corner, point, to compete, compare.

觝 メツ *Kageru, uramu, abaku.* To be deficient, resent, divulge.

コ *'Sakazuki, fuda.* A wine-cup, placard.

觜 シ スイ *Kuchibashi.* The bill of a bird.

觸 デイ *Fureru, itaru.* To touch, reach.

解 ゲ カイ *Toku, yurumu, hodoku, satoru.* To explain, melt, untie, cut up, disperse, understand.

觥 クワウ *Ōsakazuki, tsunosakazuki, ōinaru.* A large wine-cup, drinking-horn, large.

觴 シヤウ *Sakazuki.* A wine-cup.

邑酉釆里
辛辰辵
身車
足
赤走
豕豸貝豆
谷
言
見角

13 0 **觸** ショク *Fure, fureru, sawaru.* A government proclamation, to touch, infringe.

觳 コク *Tsunosakazuki, yajiri.* A drinking-horn, arrowhead.

一四九 言部 7 Stroke radical. *Gom-ben.* 174 Characters.

0 **言** ゲン ゴン *Kotoba, iu.* To speak, a word, expression.

2 0 **計** ケイ *Hakaru, kazoeru.* A plan, to reckon, calculate, number.

訂 テイ *Tadasu.* To examine into, judge, correct.

訃 フ *Tsugeru.* A death announcement, to announce (a death).

3 0 **討** トウ *Utsu.* To strike, chastise.

0 **訓** クン *Oshieru, yomi, kun.* To teach, instruction, the Japanese reading of Chinese characters.

0 **託** タク *Yudaneru, kakotsukeru.* To entrust to, charge with, a pretext, an excuse.

0 **記** キ *Shirusu, fumi.* To write down, record, chronicle, history, a writing.

訐 ケツ *Abaku.* To expose, divulge.

訊 ジン *Tazuneru, shiraberu.* To ask, investigate.

訖 キツ *Owari, itaru, yamu.* The end, to arrive at, stop.

訌 コウ *Midareru.* To become disorganized.

訕 サン *Soshiru.* To revile. 3

訟 ショウ *Uttaeru, arasou.* To accuse, bring a complaint or suit, strive. 4 0

訪 ホウ *Tou, tazuneru, otozureru.* To enquire, visit, a visit, call, to communicate with. 0

設 セツ *Mōkeru.* To establish, equip, furnish. 0

許 キョ *Yurusu, moto.* Permission, pardon, to allow, approve, place. 0

訛 カ *Ayamari, itsuwaru, namaru.* A mistake, lie, provincialism, dialect.

訝 ゲキ *Ibukaru, mukaeru.* To doubt, suspect, to greet (a guest).

訣 ケツ *Wakare, wakareru.* Parting, to separate.

訥 トツ *Domoru.* To stammer, stutter.

訴 ソ *Uttaeru.* To accuse, bring a complaint, or suit, against. 5 0

証 ショウ *Shirushi, akashi.* Proof, witness, evidence. 0

註 チュウ *Toku, shirusu.* Explanation, notes, commentary, to explain. 0

詈 リ *Nonoshiru.* To rail at, speak loudly to another. 0

詐 サ *Itsuwari.* A lie, deception, fraud. 0

詔 ショウ *Mikotonori.* An Imperial edict. 0

評 ヒヤウ *Hakaru, shinasadameru.* To weigh, discuss the merits of, criticise.

詞 シ *Kotoba.* A word, literary style.

詎 キヨ *Todomaru, itaru, nanzo.* To stop, arrive, why.

訶 カ *Shikaru, semeru.* To scold, accuse.

診 シン *Miru, kangaeru.* To examine, diagnose.

誓 ザイ シ、セイ *Soshiru, nikumu.* To slander, hate.

詁 コ *Tokiakasu.* To explain, expound.

詒 イ *Azamuku, nokosu.* To deceive, leave.

詆 テイ *Soshiru, shikaru.* To speak ill of, scold.

詖 ヒ *Warugashikoi, arasou.* Cunning, to squabble.

詢 ケイ *Saguru, motomeru.* To search for, seek.

誖 ボツ *Nonoshiru, itsuwaru.* To revile, lie.

詶 シユ シウ *Norou, majinau.* To curse, enchant. *Equiv.* 呪

詘 クツ *Kagamu, oru, magaru.* To bend down, fold over, to be bent.

詛 ソ *Norou.* To curse.

詠 エイ *Utau, uta.* To compose poetry, a poem.

詣 ケイ *Mōderu, itaru.* To go to a temple, worship, reach.

試 シ *Kokoromiru, tamesu.* To try, examine.

詩 シ *Karauta.* Chinese poetry, a poem.

詫 タ *Wabiru.* To apologize, confess, acknowledge, a fault.

誇 コ *Hokoru, ōinaru.* To boast, be proud, large.

誅 チウ *Korosu, semeru.* To kill, attack, make war upon, execute.

誂 テウ *Moteasobu, atsuraeru.* To play with, order.

詳 シヤウ *Tsumabiraka.* Clear, detailed, minute.

該 カイ、ガイ *Sono, sonaeru, ataru, kaneru.* That, the said, to provide, apply, comprehend.

話 ワ *Hanasu, monogatari.* To speak, a story.

詰 キツ *Najiru, tsumeru.* To twit, cross-examine, pack, fill.

詮 セン *Erabu, hakaru, shiraberu.* To choose, estimate, deliberate.

誤 ゴ *Motoru, domoru, arasou.* To oppose, stammer, quarrel.

誣 コウ *Nonoshiru, haji.* To revile, shame.

邑酉釆里

辛辰走

身車

足

赤走

豕豸貝豆

谷

言

6 詭キ *Itsuwaru, azamuku.* To lie, deceive, intrigue, deceptive.

詢ジュン *Tou, hakaru.* To enquire, question, consult with.

詼クワイ *Tawamureru, azakeru.* To sport, joke, to ridicule.

誄ルイ *Shisha wo homeru kotoba.* A eulogy.

7 誌シ *Shirusu.* To write down, record.

ニン認 *Mitomeru, shitatameru.* To recognize, acknowledge, write.

誓セイ *Chikau.* To swear, promise, vow.

誕タン *Azamuku, umareru.* To deceive, to be born.

誘イウ *Izanau, sasou.* To invite, lead, seduce, tempt.

ゴ語 *Kataru, kotoba.* To tell, relate, language, words.

誠セイ *Makoto.* Truth, sincerely, indeed.

說セツ・ゼイ *Toku, noberu.* To explain, preach, relate, doctrine, opinion.

誨クワイ *Oshieru, satosu.* To teach, instruct.

ジュ誦ショウ *Yomu, tonaeru, soranzuru.* To read, recite from memory.

誤ゴ *Ayamaru.* To make a mistake, commit an error.

誡カイ *Imashimeru.* To warn, admonish, command. 7

誖ボツ *Negoto, uwagoto.* Talking in one's sleep, delirious words.

誥コウ *Imashimeru, tsugeru.* To reprove, tell.

誹ハイ *Midareru, madou, somuku.* To be thrown into disorder, be bewildered, be opposed to.

誑キョウ *Taburakasu, azamuku.* To hoodwink, deceive.

誚セウ *Semeru, shikaru.* To reproach, scold.

誣ブ *Shiyuru.* To accuse wrongfully, slander.

誥カウ *Tsugeru.* To tell, inform.

誼ギ *Yoroshii.* Good. *Equiv.* 誼 8

誰スイ *Tare.* Who.

課クワ *Hakaru, wariateru.* To fix, allot, tax, a lesson, task, bureau.

誹ヒ *Soshiru.* To slander, revile.

調テウ *Shiraberu, totonoeru.* To examine, adjust, regulate, a tune.

諂テン *Hetsurau.* To flatter.

談ダン *Kataru, hanasu.* To tell, relate.

8 ○ 請 シヤウ セイ *Kou, negau, ukeru.* To ask, beg, invite, receive.

○ 論 ロン *Toku, arasou.* To discourse, discuss, dispute, argument, discourse.

マウ 諷 バウ *Shiyuru, itsuwaru.* To slander, to lie.

諚 *Ōse.* The words of a superior.

誶 ス井 *Nonoshiru.* To revile, abuse.

諍 サウ *Isameru, arasou.* To remonstrate with, [strive.

ス 諏 シユ *Tou, hakaru.* To enquire, plan.

諒 リヤウ *Makoto, tasukeru, omoiyaru.* Truth, to help, sympathize with.

諔 シユク *Itsuwaru.* To lie.

ジユン 諄 シユン *Nengoro.* Polite, cordial, patient.

9 ○ 諭 ユ *Satosu, tsugeru, tatoe.* To admonish, advise, instruct, a comparison.

○ 諸 シヨ *Moromoro, korę.* All, various, this.

○ 諺 ゲン *Kotowaza.* A proverb.

○ 諾 ダク *Ukegau, kotaeru, yurusu.* To consent, agree with.

○ ム 謀 ボウ *Hakaru, hakarigoto.* To plot, plan, scheme, consult with, a plan.

9 ○ 謂 井 *Iu, omou.* To say, think.

イ 諡 シ *Okurina.* A posthumous name or title.

諛 ユ *Hetsurau.* To flatter.

諧 カイ *Totonou, yawaragu, kanau.* To be in order, in harmony, to suit, be fitting.

諷 フウ *Honomekasu.* To hint at, allude to.

諫 カン *Isameru.* To admonish, remonstrate with.

諜 テフ *Ukagau, saguru.* To spy out, search.

諮 シ *Hakaru, tazuneru.* To consult with, enquire.

諠 ケン *Kamabisushii, itsuwaru.* To be clamorous, to lie.

諳 アン *Oboeru, soranjiru.* To learn by heart, recite from memory.

諤 ガク *Habakarazu iu.* To speak without reserve.

タイ 諦 テイ *Akiraka, tsumabiraka, akirameru.* Clear, minute, to be resigned.

諱 キ *Imu, kakusu, imina.* To dislike, hide, a posthumous name.

謁 エツ *Mamieru, mōsu.* To have an audience with, state, tell.

10 ○ 謗 ハウ *Soshiru, nikumu.* To slander, revile, hate.

邑酉釆里

辛辰辵

身車

足

赤走

豕豸貝豆

谷

10 ○

謙 ケン *Herikudaru.* To be humble.

○ 講 コウ *Tokiakasu, narau.* To explain, practice, investigate, study.

○ 謝 シャ *Kotowaru, wabiru, rei wo noberu.* To apologize, thank.

○ 謡 エウ *Utau.* To sing.

呓 クワツ *Negoto, uwagoto.* Talking in one's sleep, delirious words. *Com. f.* 説

謔 キヤク *Tawamureru.* To sport, trifle, joke.

謌 カ *Uta, utau.* A poem, to sing.

謐 ヒツ *Yusuraka, shizuka.* Peaceful, quiet.

メイ 謎 *Nazo.* A riddle.

謄 トウ *Utsusu.* To copy.

吶 ナン *Domoru, tadashii kotoba.* To stammer, just words.

ム 謨 ボ *Hakaru, hakarigoto.* To deliberate, a plan. (Indian rubber, *Gomu* 護謨)

11 ○ 謬 ビウ *Ayamari.* An error, mistake.

○ 謹 キン *Tsutsushimu.* To be reverential, circumspect.

謦 ケイ *Shiwabuki.* Clearing the throat.

謳 オウ *Oroka, tawagoto, ōinaru.* Foolish, a jest, large. 11

譴 ケン *Todomeru, tsutsushimu.* To check, reverence.

チヤク 謫 タク *Tsumisuru, togameru.* To condemn, blame, banish.

謳 オウ *Utau.* To sing.

マン 謾 *Anadoru, azamuku.* To despise, deceive.

證 ショウ *Akashi, shirushi.* Proof, evidence. 12 ○

譏 キ *Soshiru.* To slander. ○

識 シキ *Shiru, shirusu.* To know, jot down. ○

譖 シン *Soshiru, uttaeru.* To revile, accuse.

譎 ケツ *Itsuwaru.* To lie, deceive.

譁 クワ *Kawaru, kamabisushii.* To change, clamorous.

譚 タン *Hanashi, ōinaru.* A story, large.

コ 譌 ワ *Itsuwaru.* To lie.

警 ケイ *Imashimeru.* To warn, admonish, instruct. 13 ○

議 ギ *Hakaru, arasou.* To debate, discuss. ○

13 ヤク **譯** *Toku, wake.* To explain, translate, meaning.

ヒ **譬** *Tatoeru, tatoe.* To illustrate, an example, comparison.

ザウ **譟** *Kamabisushii, midareru.* Clamorous, to be confused.

セン **譫** *Tawagoto.* Delirious, or silly, words.

フ **譜** *Shirusu.* To jot down, a record, chronicle, tune, note.

14 ゴ **護** *Mamoru.* To defend, protect.

ヨ **譽** *Homare, homeru.* Renown, to praise.

シン **譖** *Semeru, shikaru.* To reprimand, scold.

15 トク トウ ドク **讀** *Yomu.* To read.

サン **讃** *Homeru.* To praise. *Com. f.* 讚

シキ **識** *Saki no koto wo iu.* To prophesy. *Com. f.* 識

セン **譱** *Asai.* Shallow.

タク チャク **譴** *Semeru, togameru, tsumi.* To attack, blame, sin.

16 ヘン **變** *Kawaru.* To change, a phenomenon.

シウ **讐** *Ada, mukuyuru.* An enemy, to be avenged.

シウ **讐** *Ada.* An enemy, to be avenged. 16

セフ **讋** *Osoreru, imu.* To fear, dislike.

エン **讌** *Sakamori, katari-au.* A feast, to talk together.

ザン **讒** *Uttaeru, soshiru.* To accuse, slander, defiance. 17

ジャウ **讓** *Yuzuru.* To yield.

ラン **讕** *Soshiru, azamuku, shiyuru.* To revile, deceive, slander.

シン **讖** *Yogen suru, yogen.* To prophesy, a prophecy.

ゲイ **讛** *Tawagoto.* Silly talk, delirious words. 18

クワン **讙** *Yorokobu, kamabisushii.* To rejoice, clamorous.

サン **讚** *Homeru.* To praise. 19

タフ **讜** *Tadashii kotoba.* Just words. 20

トク ドク **讀** *Nikumu, uramu, soshiru.* To hate, to be displeased with, to revile. 22

谷部 一五〇

7 Stroke radical. *Tani-hen.* 3 Characters.

コク **谷** *Tani, ya.* A valley.

ケイ **谿** *Tani.* A valley with water, a rivulet. 10

谷 豕豸貝豆 赤走 足 身車 辛辰辵 邑酉釆里

10 **豁** クワツ *Hogaraka, munashii, tōru.* Bright, empty, to comprehend.

一五一

豆部 7 Stroke radical. *Mame-hen.* 7 Characters.

0 **豆** ズ トウ *Mame.* A bean, pea.

3 0 **豈** ズ キ カイ *Ani, nanzo.* An introductory exclamation, how?

豇 カウ *Sasage.* The cow-pea.

8 **豌** エン *Soramame.* Broad beans.

9 **豎** ジユ *Tatsu, wakai shimobe.* To stand, a young servant.

11 0 **豐** ブ ホウ *Yutaka, toyo.* Fertile, abundant.

16 **豔** エン *Tsuyayaka, kaoyoi.* Glossy, beautiful.

一五二

豕部 7 Stroke radical. *Inoko-hen.* 8 Characters.

0 **豕** シ *Buta, inoko.* A pig, hog.

4 0 **豚** トン *Buta.* A pig, hog.

5 0 **象** ザウ シヤウ *Katachi, katadoru, okite.* Shape, appearance, to copy, imitate, an elephant, a law.

6 **豢** ケン *Yashinau, inu to buta.* To nourish, a dog and a pig.

7 0 **豪** カウ カウ *Sugureru, tsuyoi.* Excellent, powerful.

豨 キ *Inoko.* A pig. 7

豬 チヨ *Inoshishi, buta, mizuda-mari.* A wild boar, a pig, a puddle. 8

豫 ヨ *Arakajime, kanete.* Beforehand, roughly, generally, previously. 9 0

一五三

豸部 7 Stroke radical. *Mujina-hen.* 10 Characters.

豸 チ *Ashi naki mushi.* Reptiles.

豹 ヘウ —— A leopard. 3

豺 サイ *Yamainu, musaboru.* A wild dog, to covet.

貂 テウ *Ten.* A marten, sable. 5

貊 ハク *Ebisu.* A barbarian. 6

貍 キウ カク *Kedamono no shurui.* A kind of strong animal.

貉 カク バク *Mujina, ebisu.* The badger, a barbarian.

貌 バク バウ *Katachi, kao, arisama, haruka.* Shape, form, appearance, far off. 7 0

貍 リ *Tanuki, uzumeru.* A badger, to bury.

貔 ヒ *Kedamono no tagui.* A kind of strong animal. 9

一五四

貝部 7 Stroke radical. *Kai-hen.* 71 Characters.

貝 バイ *Kai.* A shell.

貞 テイ *Tadashii.* Upright, chaste.

負 フ *Ōu, somuku, makeru, yoru.* To carry on the back, a load, debt, to receive, disobey, lose, rely on.

財 ザイ *Takara.* Wealth, property.

貢 ク コウ *Mitsugi.* Tribute, a tax.

貧 ヒン *Mazushii.* Poor.

貪 トン タン *Musaboru.* To covet, desire.

貨 クワ *Takara.* Wealth, property.

販 ハン *Hisagu, uru.* To peddle, sell.

責 シャク サク、セキ *Seme, semeru, togameru.* An ordeal, responsibility, duty, to torture, torment.

貫 クワン *Tsuranuku.* To pierce through, connect, pervade, an auxiliary numeral.

貯 チョ *Takuwaeru.* To store up, lay up.

貰 セイ *Morau.* To receive.

二貳 ジ *Futatsu, soeru.* Two, to add.

貴 キ *Tattoi, takai.* Excellent, valuable, dear, your.

買 バイ *Kau.* To buy.

ホン 賁 フン、ヒ *Waku, yaburu.* To boil, break.

ガ 賀 カ *Iwau, yorokobu.* To congratulate, be glad.

貿 ボウ *Kaeru, akinau.* To exchange, trade.

貼 テフ *Haru.* To stick on, a dose of medicine.

費 ヒ *Tsuiyasu, tsuie.* To spend, waste, expense.

貸 タイ *Kasu.* To lend.

貶 ヘン *Otosu, shirizokeru, herasu.* To degrade, retire, diminish.

貽 イ *Nokosu, okuru.* To leave, present.

贖 シ *Aganau, takara.* To redeem, wealth.

賕 キャウ *Ataeru, okurimono.* To give, a present.

賃 チン *Yatou, karu.* To hire, to rent, rent, wages, fare.

賄 ワイ、クワイ *Mainai, takara.* A bribe, wealth.

ゾク 賊 *Nusubito, sokonau, korosu.* A robber, rebel, to injure, kill.

賈 コ *Kau, akinau, uru, akindo.* To buy, trade, sell, a merchant.

6 ○ 資シ *Tasukeru, takara, moto.* To help, wealth, property, riches, capital.

賂ロ *Mainai, mainau.* A present, bribe, to bribe.

賑ジユツ *Megumu, nigiwasu.* To bestow blessings cause to prosper.

7 ○ 賑シン *Nigiwau, nigiwasu.* To be bustling, crowded, to help with alms.

○ 賓ヒン *Marōdo.* A guest.

賻ホ *Mukuiru.* To recompense.

賒シヤ *Karu, kasu, ogoru, tōi, osoi.* To borrow, lend, be extravagant, far, slow.

賕キウ *Mainai.* A bribe.

8 ○ 賜シ *Tamau.* To give (used of a superior).

○ 賞シヤウ *Tamau, yomisuru, tamamono.* To give to an inferior, reward, approve, a prize.

○ 賤セン *Iyashii.* Low, mean, humble.

○ 賣バイ *Uru.* To sell.

○ 賢ケン *Kashikoi, sugureru.* Clever, to excel.

○ シチ 質シツ *Umaretsuki, tadasu, sunao.* Natural disposition, to enquire, a pledge, plain, material.

○ 賛サン *Tasukeru, homeru.* To assist, help, second, praise. *Com. f.* 贊

8 賙シウ *Tamau, megumu.* To confer, bestow blessings upon.

賚ライ *Tamau, ataeru.* To confer, bestow.

賠バイ *Tsukunau, oginau.* To indemnify, to make up a deficiency.

賦フ *Mitsugi, shiku, kubaru.* Taxes, to compose poetry, spread, distribute.

9 ○ 賭ト *Kakeru.* To bet, gamble.

○ 賴ライ *Yoru, tanomu.* To rely on, request.

賮ジン *Okurimono, nie.* A present, offering.

賵ボウ *Okuru.* To give a present on an occasion of mourning.

10 ○ 購コウ *Aganau, kau.* To ransom, atone, purchase.

○ 賽サイ *Kaerimōde.* Presenting thank-offerings at a temple.

賾サク *Kasuka, fukai, okufukai.* Dim, deep, profound.

賸ヨウ *Soeru, okuru, masu.* To add to, send, increase.

賻フ *Okuru.* To give a present on an occasion of mourning.

11 ゼイ 贅 *Muda, kobu.* Superfluous, excessive, a wen, knob.

贄シ *Nie.* A religious offering, a present made when calling.

12 0 贈 ソウ *Okuru.* To send, present.

0 贊 サン *Tasukeru, homeru, susumu.* To assist, help, second, praise, to go forward.

13 贋 カン *Nise, niseru.* Counterfeit, spurious, to counterfeit.

贓 ゾウ *Damasu, sukasu, eru.* To deceive, hoax, get.

贍 セン *Tasu, sukuu, nigiwasu.* To supplement, help, to cause to flourish.

贏 エイ *Amari, katsu, mōkeru, michiru.* A superfluity, to conquer, gain, to fill up.

14 0 贔 ヒ *Chikara.* Strength, to strengthen.

贐 ジン *Hanamuke, sembetsu.* A present to one departing.

贓 ゾウ *Mainai wo okuru koto, nusumimono.* To bribe, stolen goods.

15 贖 ショク *Aganau.* To redeem, atone.

贋 カン *Nise, itsuwari, niseru.* Counter, false, to counterfeit.

赤部 7 Stroke radical. 6 Characters.

一五五

0 赤 シャク セキ *Aka, akai.* Red.

4 0 赦 シャ *Yurusu.* To forgive, pardon.

5 赧 タン *Akaku naru, hajirau.* To become red, feel ashamed.

7 赫 カク *Ikari, kagayaku, akai.* To be angry, to shine, a spark, red.

9 赬 テイ *Aka, akai.* Red.

赭 シャ *Akai, akatsuchi.* Red, red earth.

走部 7 Stroke radical. *Sō-nyū.* 12 Characters.

一五六

0 走 ソウ *Hashiru.* To run.

2 0 赴 フ *Tsugeru, omomuku.* To announce, go, reach.

3 0 起 キ *Tatsu, okoru, okosu.* To rise, to raise, originate.

赳 キュウ *Takedakeshii, tsuyoi.* Bold, strong.

5 0 超 チョウ *Koeru, odorikosu.* To pass over, leap over, surpass.

越 エツ *Koeru, kosu.* To pass over, cross over.

0 趄 シ ソ *Tadazumu, yukinayamu.* To stand still, be distressed to go.

趁 シン *Hashiru, ōu, koeru.* To run, chase, pass over.

8 0 趣 シュ *Omomuki, omomuku, unagasu.* Purport, to run, go, urge.

9 趑 シ *Tadazumu.* To stand still.

10 0 趨 スウ シュ *Hashiru, sumiyaka.* To run, quick.

邑酉釆里
辛辰辵
身車
足
赤走

12 趫ケフ *Subayashii.* Quick-witted, fast.

一五七

足部 7 Stroke radical. *Ashi-hen.* 76 Characters.

○ ソク 足 *Ashi, tariru, tasu.* A foot, leg, to suffice, make up a lack.

4 趺フ *Ashi-no-kō, agura-kaku.* The instep, to sit cross-legged.

趾シ *Ashimoto, ato.* The feet, remains.

跂キ *Tsumadatsu, hau.* To stand on tip-toe, creep.

5 ○ 距キヨ *Itaru, hedateru.* To reach, cross over, be distant from.

ソ 跙シヨ *Atoshizaru, tadazumu.* To go backward, stand still.

跚サン *Yoromeku.* To stagger, reel.

跌テツ *Sugiru, tsumazuku.* To cross over, go beyond, stumble.

バチ 跋ハツ、バツ *Fumu.* To tread.

跏カ *Ashikumu.* To cross the legs.

跗フ *Ashi-no-kō.* The instep.

跛ハ、ヒ *Ashinae, bikko.* A cripple, a lame person.

跖セキ *Ashi no ura.* The sole of the foot.

跡セキ *Ato.* A trace, clue. 6 ○

コ 跨クワ *Matagaru.* To straddle, extend across. ○

路ロ *Michi.* A road, path. ○

跟コン *Kibisu.* The heel.

跪キ *Hizamazuku.* To kneel.

跣セン *Suashi, hadashi.* Barefooted.

跫キヨク *Ashioto.* The sound of steps, joyful.

跳テヅ *Odoru, tobiagaru.* To dance, leap.

疏ソ *Tōsu, wakatsu.* To pass through, to distinguish. *Inc. f.* 疏 7

跽キ *Hizamazuku.* To kneel.

踁ケイ *Hagi.* The shin.

踊ヨヅ *Odoru.* To leap, dance.

跼キヨク *Sekugumaru.* To be bent over in the back.

踉ラウ *Odoru, yoromeku.* To dance, stagger, totter.

踏タフ *Fumu.* To tread on, trample on. 8 ○

8

踞キョ *Uzukumaru, koshikakeru.* To squat down, sit down.

踔タク *Masaru, hitoritatsu.* To be superior, stand alone.

踟チ *Tachimotōru.* To roam about.

跂キ *Ashinae.* A lame person.

踝クワ *Kurubushi.* The ankle bones.

踐セン *Fumu.* To tread on, fulfil, ascend.

踠エン *Kagamu, tsumazuku.* To bend down, stumble.

踡ケン *Kagamaru.* To be bent over.

踣ハイ *Taosu, taoreru.* To push over, to fall over.

9 ○ 踵シヨウ *Kibisu, kakato, shikiri ni.* The heel, constantly.

○ 蹄テイ *Hizume.* A hoof.

踴ヨウ *Odoru.* To leap, dance.

踶テイ *Fumu.* To tread upon.

踰ユ *Koeru, kosu.* To cross over.

蹂ジウ *Fuminijiru.* To crush under foot.

蹇ケン *Ashinae, chimba.* A cripple, lame. 10

蹉サ *Fumitagau, tsumazuku.* To misstep, stumble.

蹈タウ *Fumu.* To tread, trample on.

蹊ケイ *Komichi.* A path.

蹌サウ *Ugoku, hashiru.* To move, run.

蹐セキ *Sashiashi, nukiashi.* Stealthy steps.

蹟セキ *Ato.* A foot-print, trace. 11 ○

蹤シヨウ *Ashiato, ato.* Foot-prints, a clew.

蹣マン *Yoromeku, koeru.* To stagger, cross over.

蹡ケン *Chimba wo hiku, bikko wo hiku.* To limp.

蹠セキ *Ashiura.* The sole of the foot.

蹝シ *Zōri.* A sandal.

蹕ヒツ *Todomeru, sakibarai.* To check passage, payment in advance.

蹙シユク *Chijimaru, semaru, chikazuku, shikameru.* To shrink, press close, draw near, make a wry face.

蹜シユク *Semaru.* To be crowded.

11 躊 チュ *Tamerau.* To hesitate.

12 蹼 ボク *Mizukaki.* Web-foot.

蹲 ソン *Uzukumaru.* To squat down, crouch.

蹴 ミツ *Tsumazuku, kutsugaeru, korosu.* To stumble, be overturned, roll.

蹻 ミツ *Ashi wo takaku ageru katachi.* To raise the feet.

蹴 シュク *Keru, fumu.* To kick, tread on.

13 躅 チョク *Tadazumu.* To stand still.

躇 チョ *Tamerau.* To hesitate.

躁 サウ *Sawagu, awatadashii.* To be stirred up, excited.

躄 ヘキ *Ashinae.* A cripple.

14 躍 ヤク *Odoru, noboru.* To leap, dance, ascend.

躊 チウ *Tamerau.* To hesitate.

躋 セイ *Noboru.* To ascend.

15 躑 テキ *Tadazumu, tachimodoru.* To stand still, turn back.

躓 シツ チ *Tsumazuku.* To stumble.

躪 リン *Fumu, fuminijiru.* To tread, crush with the foot. 16

躔 セン *Yoromeku, mau.* To stagger, circle around.

躙 デフ *Fumu, noboru, ōu.* To tread, ascend, cover. 18

身部 7 Stroke radical. *Mi-hen.* 9 Characters. 一五八

身 シン *Mi, mizukara.* The body, I, myself, self. 〇

躬 キウ *Mi, mizukara.* The body, one's self. 3 〇

躰 タイ テイ *Karada, katachi.* The body, person, substance, appearance. *Com. f.* 體 5 〇

躯 キウ *Mi, karada.* The body. 7

躶 ラ *Hadaka.* Naked. 8 〇

躾 *Shitsuke.* Instruction in politeness, culture. 9

軀 ロウ *Kuguse, semushi.* A hunchback. 11

軀 ク *Mi, mukuro, karada.* The body.

軅 *Yagate.* Directly, by and by, soon, presently, shortly. 17 〇

車部 7 Stroke radical. *Kuruma-hen.* 52 Characters. 一五九

車 シヤ *Kuruma.* A wheel, carriage. 〇

軋 アツ *Kishiru.* To grate, scrape.

2 0 軍 グンぐん *Ikusa, moromoro.* War, all.

軌 キ *Wadachi.* A rut, track, line.

3 0 軒 ケン *Noki.* The eaves of a house, an anxiliary numeral.

4 0 軟 ナン *Yawaraka.* Soft, weak.

軛 ヤク *Kubiki.* A yoke.

5 0 軸 ヂク *Makimono, shingi.* A stem, stick, axis, axle-tree.

0 軽 ケイ *Karui, karonzuru.* Light, to make light of. *Inc. f.* 輕

軻 カ *Fushiawase.* Unfortunate.

軫 シン *Meguru, ugoku, korogu.* To revolve, move, roll.

軼 イツ *Sugiru, tsuku, okasu.* To pass beyond, to strike, violate.

6 0 較 カク、カウ *Kuraberu, yaya.* To compare, examine, somewhat, tolerably.

0 載 サイ *Noseru, toshi.* To place on record, load, year.

軽 チ *Hikui.* Low.

輅 ロ、ラク *Mikuruma, ōinaru.* The Imperial carriage, large.

輂 キョク、コク *Fugo, ōguruma.* A basket, a large carriage. 6

輔 ホ *Tasukeru.* To assist, rescue. 7 0

輕 ケイ *Karui, karonzuru.* Light, to make light of. 0

輒 テフ *Tayasui, sunawachi.* Easy, that is.

輓 バン、メン *Hiku, kuruma wo hiku.* To pull, draw a carriage.

輛 リャウ *Kuruma, narabu, noru.* A carriage, aux. numeral, to be arranged, ride. 8 0

輝 キ *Hikari, kagayaku.* Light, to shine. 0

輦 レン *Teguruma.* An Imperial carriage. 0

輩 ハイ *Tomogara, tagui.* Companions, comrades, "we." 0

輪 リン *Wa, meguru.* A ring, wheel, to revolve. 0

輗 ゲイ *Nagae no hashi.* The end of a carriage shaft.

輳 リョウ *Fumu, kishiru.* To tread, grate against, creak.

輜 シ *Niguruma.* A wagon, baggage wagon.

輒 テフ *Tayasui, sunawachi.* Easy, that is. *Com. f.* 輒

輟 テツ *Todomaru, yamu.* To stop, cease.

邑酉釆里

辛辰辵

身車

9 ○ 輯 シフ *Yawaragu, atsumeru, osameru.* To appease, soften, collect, compile, edit, pay in.

○ ユ輸 シユ *Itasu, okuru, hakobu.* To do, send, carry, transport.

輶 イウ *Karui.* Light.

輻 フク *Kuruma no ya.* The spokes of a wheel, to gather together.

輳 ソウ *Atsumaru.* To assemble.

10 ○ 轂 コク *Koshiki.* The hub of a wheel.

○ 轄 カツ *Tsukasadoru, kusabi.* To rule, have jurisdiction over, a wedge.

輾 テン *Kishiru, meguru.* To grate, revolve.

輿 ヨ *Koshi, ōu.* A palanquin, to place upon, cover, the public.

轅 エン *Nagae.* The shaft of a carriage.

11 ○ 轉 テン *Utsuru, korobu, marobu, utata.* To revolve, change, fall, more and more.

轆 ロク *Kurumaki.* A pulley. (*Rokuro* 轆轤)

12 轍 テツ *Wadachi, ato.* A rut.

轎 ケウ *Kago.* A sedan chair.

轔 リン *Todoroku, kishiru.* To rumble, grate.

轖 シヨク *Midareru, musuboreru.* To be thrown into confusion, to be tangled. 13

轗 カン *Fushiawase.* Unfortunate.

轟 グワウ ゲワウ *Todoroku.* To rumble. 14

轡 ヒ *Kutsuwa, tazuna.* A bit, rein, bridle. 15

轢 レキ *Kishiru.* To grate, creak (as a door).

轣 レキ *Kuruma no michi.* A wagon rut. 16

轤 リン *Kishiru.* To grate against, creak. 19

辛部 7 Stroke radical. 10 Characters. 一六〇

辛 シン *Karai, itamashii, kanoto.* Pungent, bitter, painful, the 8th calendar sign. ○

辜 コ *Tsumi, toga.* A sin, fault. 5

ヒヤク 辟 ヘキ *Sakeru, saru, mesu.* To avoid, depart, call. 6

辣 ラツ *Karai, sugoi.* Bitter, awful. 7

ジ 辤 *Kotoba, kotowaru.* A word, to refuse, decline, bid farewell. 8 ○

ベン 辨 *Wakatsu, wakimaeru, tadasu.* To discriminate, discern, argue, correct. 9 ○

ベン 辦 *Tsutomeru, sonaeru.* To labor, offer, prepare.

12 ○ ジ 辭 *Kotoba, kotowaru.* Language, to refuse, resign, bid farewell.

13 ベン 辮 *Kumu, matou.* To braid, to twine round.

14 ○ ベン 辯 *Wakimaeru, arasou, tadasu.* To discriminate, discern, argue, correct.

一六一

辰部 7 Stroke radical. 3 Characters.

○ シン 辰 *Tatsu, toki.* The dragon, the fifth zodiacal sign, time.

3 ○ ジョク 辱 *Hazukashimeru, katajikenai, kaji.* To shame, disgrace, thankful, obliged, shame.

6 ○ ノウ 農 *Tagayasu, tatsukuri.* To cultivate, agriculture.

一六二

辵部 7 Stroke radical. シ *Shin-nyū.* 107 Characters.

辵 チャク *Hashiru, tatazumu.* To run, stand still.

2 ○ 辻 *Tsugi.* A cross-road.

○ 込 *Komi, komu.* A crowd, to put into, crowd into.

○ 辺 ヘン *Hotori, atari.* *Com. f.* 邊 Side, place, region.

3 ○ 迁 セン *Utsuru.* To move, remove, transfer. *Com. f.* 遷

○ 迂 ウ *Tōi, mawaridōi.* Far, round about.

○ 迄 キツ *Made, oyobu, itaru.* To, as far as, till, by, to reach, extend to.

3 ○ 巡 ジュン *Meguru.* To go round, patrol, travel.

迅 ジン *Hayai, sumiyaka.* Quick, fast.

迪 チク *Ayumu, tadoru.* To walk, grope one's way.

4 ○ 迎 ゲイ *Mukaeru, au.* To go out to meet, welcome, meet.

○ 近 コン キン *Chikai.* Near.

迚 *Totemo, tote, tomo.* By no means, although, because.

返 ヘン *Kaeru, kaesu.* To return, to restore.

迺 サフ *Meguru, mawaru.* To revolve, go around.

5 ○ 迦 カ ——— Used only for its sound.

○ 迫 ハク *Semaru, isogu.* To press upon, urge, to hasten.

○ 述 ジュツ シュツ *Noberu, shitagau.* To state, relate, follow.

○ 逃 トウ *Nogareru, nigeru.* To run away. *Com. f.* 逃

迤 イダ *Tsuranaru, naname ni yuku.* To be connected, go obliquely.

迪 テキ *Susumu, fumu, michi.* To advance, tread, a road.

迢 テウ *Tōi, haruka.* Far, distant.

遠 メイ *Tōi, haruka, hikari.* Far, light.

迭 テツ イツ *Tagai ni, kawarugawaru.* Mutually, in turn.

迨 タイ *Oyobu, itaru.* To reach, extend to.

6 迷 メイ *Mayou.* To go astray, be bewildered.

追 ツイ *Ōu, shitagau, otte.* To follow, pursue, supplement, by and by.

退 タイ *Shirizoku, hiku.* To withdraw, retire.

逆 ギヤク ゲキ *Sakarau, motoru, sakasama.* To be contrary to, to disobey, upside down.

逃 タウ *Nogareru, nigeru.* To run away.

送 ソウ *Okuru, yaru, tsukawasu.* To send, escort.

廻 クワイ *Meguru.* To go round, circulate.

逅 コウ *Meguri-au, yorokobu.* To meet unexpectedly, rejoice.

迸 ヤウ *Tachimotōru.* To roam about.

迹 セキ *Ashiato, ato.* Foot-prints, remains.

迸 ハウ ヘイ *Hodobashiru, shirizokeru.* To splash, scatter, to repel.

迺 ナイ ダイ *Sunawachi, nanji.* That is to say, you.

逐 チク *Ou, oikakeru, shitagau.* To chase, follow, obey.

途 ズ ト *Michi.* A road.

逗 ズ トウ *Todomaru.* To stop.

通 ツウ トウ *Tōru, kayou, kayoi, tōri.* To pass through, go to and fro, a street, passbook, thoroly.

這 シヤ *Hau, mukaeru.* To crawl, creep, meet.

速 ソク *Sumiyaka, hayai.* Quick, fast.

連 レン *Tsuranaru, awaseru, tsure, shikiri ni.* To be arranged in a row, to unite, a companion, continually.

逢 ホウ *Au, mukaeru, yuruyaka.* To meet, lenient.

造 ザウ ゾウ *Tsukuru, itaru.* To make, create, build, to reach.

逍 セウ *Burabura to aruku.* To saunter, ramble, loaf.

逋 ホ *Nogareru, nigeru.* To escape, run away.

透 トウ *Sukitōru, tōru.* To be transparent, to pass through.

逕 ケイ *Michi, tadachi ni.* A path, straight, soon.

逡 シユン *Shirizoku, shizaru, atoshizari-suru.* To withdraw, go backwards.

逝 セイ *Shinu, yuku, saru.* To die, go, depart.

7 **逞** テイ *Takumashii.* Powerful.

8 **週** シュウ *Meguru, mawari, amaneku.* To go round, all, everywhere, circumference.

進 シン *Susumu, noboru, tsutomeru.* To advance, be promoted, to give, serve.

逸 イツ イチ *Ushiuau, hayaru, ayamatsu, nogareru.* To lose, be impetuous, make a mistake, escape.

逮 タイ テイ *Oyobu, ou.* To reach, to chase.

逭 カン *Nogareru, nigeru, tagai ni.* To escape, flee, together.

逶 井 *Naname ni yuku.* To go diagonally.

9 **遁** トン *Nigeru, nogareru.* To run away, escape.

遂 スイ 井 *Togeru, tsui ni, owaru.* To accomplish, finally, to finish.

遇 グウ *Au, tamatama, motenasu.* To meet, meet unexpectedly, occasionally, to entertain.

遊 イウ *Asobu, tanoshimu.* To play, amuse one's self, travel for pleasure.

運 ウン *Hakobu, meguru.* To transport, revolve, fortune, chance.

過 クワ *Sugiru, yogiru, ayamachi.* To exceed, pass by, a fault, mistake, a strong degree (chem.).

道 ダウ *Michi.* A road, doctrine, principle.

達 タツ *Itaru, tōru, todokeru, arawareru, togeru.* To reach, pass through, to forward, to excel, appear, to complete.

違 イ 井 *Motoru, tagau.* To oppose, differ. 9

遄 セン *Sumiyaka, shibashiba.* Quickly, often.

逼 ヒキ ヒョク *Semaru.* To press, urge.

逾 ユ *Koeru, toi.* To cross over, far.

遑 クワウ *Ukagau, saguru, sasuga.* To question, seek, as one might have expected, even such, nevertheless.

遍 ヘン *Amaneku, meguru.* The whole, everywhere.

遏 アツ *Yamu, todomaru, taeru.* To stop, cease.

遐 カ *Haruka, tōi.* Far, distant.

遑 クワウ *Itoma.* Leisure.

遒 シウ *Semaru, tachimachi, katai.* To press, quickly, hard.

遖 *Appare.* Splendid, admirable.

遙 エウ *Haruka, tōi.* Far off, distant, indistinct. 10

遠 チン エン *Tōi, amaneku.* Far, everywhere.

遺 ケン *Yaru, tsukawasu.* To give, send, transmit.

遜 ソン *Herikudaru, shitagau.* To humble one's self, follow.

10 遞 テイ *Tsugiba, kawaru, tagai ni.* A post-town, to change, together, by turns.

遡 ソ *Sakanoboru.* To go against, trace up to its source.

11 ○ 適 テキ *Yuku, itaru, tamatama, kanau.* To go, reach, occasionally, to suit.

○ 遭 サウ *Au.* To meet.

○ 遮 シヤ *Saegiru, todomeru.* To intercept, put a stop to.

○ 遲 チ *Osoi, okureru.* Late, slow, to be late.

遨 ガウ *Asobu.* To play, amuse oneself.

遯 トン *Nogareru, nigeru.* To escape, abscond.

12 ○ 遵 ジユン *Shitagau, narau.* To follow, obey, to learn.

○ 遷 セン *Utsuru.* To move, remove, transfer.

○ ユ井 遺 井 *Nokosu, ushinau, wasureru, okuru.* To leave behind, lose, forget, send, bequeath.

○ 選 セン *Erabu, eru.* To choose, select.

チウ 遶 ゼウ *Meguru, megurasu, kakomu.* To revolve, to surround.

13 ○ 避 ヒ *Sakeru.* To escape from, avoid.

○ 還 クワン *Kaeru, kaesu, meguru, tsukunau.* To return, go round, indemnify.

邂 カイ *Meguri-au, yorokobu.* To meet unexpectedly, rejoice. 13

マイ 邁 *Yuku, sugureru, ōiru.* To go, excel, grow old.

遼 レウ *Haruka, tōi.* Far, distant.

ヨ 遽 キヨ *Niwaka, awatadashii, osoreru.* Quick, flurried, to fear.

邀 エウ *Mukaeru, maneku.* To go to meet, welcome, invite.

邃 スイ *Okufukai.* Profound, deep.

邇 ジ *Chikai, chikazuku.* Near, to draw near. 14

邊 ヘン *Hotori, atari.* Side, place, region. 15 ○

邈 バク *Haruka, tōi, anadoru.* Distant, far, to contemn.

邏 ラ *Meguru, shinobu.* To go around, conceal, keep secret. 19

邑部 一六三

7 Stroke radical.
阝 *Ōzato-hen*
22 Characters.

邑 イフ *Mura, ōzato* ○
A village, city, capital.

邙 バウ *Hakaba.* 3
A cemetary (figurative).

ナ 那 ダ *Nanzo, nani, ano.* 4 ○
How, why, that.

邦 ハウ *Kuni.* ○
A country, nation.

4 0 邪 ジャ *Yokoshima, ka, ya.* Wicked, evil, wrong, an interrogative particle.

5 0 邨 ソン *Mura.* A village.

邸 テイ *Yashiki.* A mansion, residence.

邯 カン *Mizu no na, yama no na.* The name of a river, a country.

6 郊 カウ *No, inaka.* The country, suburbs.

郁 イク *Kōbashii, sakan.* Fragrant, flourishing.

7 0 郎 ラウ *Otoko.* A man, a complimentary term for males.

0 郡 グン *Kōri.* A district, country.

郢 エイ *Sekku no na.* The name of a season.

キャク 郤 *Aogu, hima, sukima.* To look up, leisure, a crevice.

8 0 ブ 部 *Wakatsu, kumi.* To divide, a section, bureau, copy of a book.

0 郭 クワク *Kuruwa.* An enclosure, a fortification.

0 郵 イウ *Tsugiba, eki.* A post-station, mail.

9 0 ツ 都 ト *Miyako, subete.* A capital, all.

10 0 ガウ 鄕 キャウ *Sato, saki ni.* A village, previously.

鄙 ヒ *Iyashii, hina, inaka.* 10 0 Mean, low, humble, rustic, the country.

鄭 テイ *Nengoro.* 12 Kindly, polite.

鄰 リン *Tonari, tonaru.* A neighbor, neighboring, to adjoin.

酉部 一六四

7 Stroke radical. *Hiyomi-no-tori. Koyomi-no-tori.* 48 Characters.

酉 イウ *Tori.* The bird, the tenth zodiacal sign. 0

酊 テイ *You.* To be drunk. 2

酋 シウ *Tsukasa, osa.* A chief, leader.

酌 シャク *Kumu, hakaru.* To dip out, or ladle, weigh, consider. 3 0

配 ハイ *Kubaru.* To distribute, marry. 0

シュ 酒 *Sake.* Japanese beer, liquor. 0

酎 チウ *Koi sake.* Strong liquor, alcohol.

醁 イ *Sumizake.* Clear *sake.*

酬 シウ *Tashinamu, tanoshimu, fukeru.* To be fond of, addicted to. 4

酢 ソ サク *Su, mukuiru.* Vinegar, to reciprocate.

酤 コ *Uru, kau.* To sell, buy. 5 0

5 酣カン *Takenawa.* At the height, the acme.

酥ソ *Chichizake.* The skin formed on milk, cream.

6 酩メイ *You.* To be drunk.

酪ラク *Chichishiru.* Cream, cheese, the syrup of boiled fruits.

酬シウ *Mukuiru.* To repay, give back.

7 ○ 酷コク *Mugoi, hanahadashii.* Cruel, very, painful, lamentable.

酺ホ *Sake wo nonde tanoshimu koto.* Pleasure from drinking.

酴ト *Sake, sake no moto.* Liquor, yeast.

酵カウ *Sake no moto, sakekasu.* The materials of *sake*, dregs of *sake*.

酸サン *Su, sui.* Vinegar, sour.

8 ○ 醉スヰ *You.* To be drunk.

醃エン *Shiozuke, tsukemono.* Salted, pickles.

醅メイ *Moromizake.* Unstrained *sake*.

醇ジュン *Kokizake, moppara.* Strong *sake*, completely.

醋サク *Mukuiru, su.* To recompense, vinegar.

醒セイ *Sameru.* To awake, become sober, fade. 9 ○

醍ダイ 醐ゴ *Sake.* Clear *sake*, a thick, rich, cream-like liquor.

醢メン *Shishibishio, shiokarai.* Salted meat, salty.

醜シウ *Minikui, ashii, nikumu.* Ugly, bad, to hate. 10

醗ホツ 酵カウ *Kamosu.* To cause to ferment.

醢カイ *Shiokara, hishio.* Salted fish, pickles.

醫イ *Yamai wo iyasu koto wo waza to suru mono.* A doctor. 11 ○

醪リ *Usui sake, shiru.* Weak *sake*, soup.

醤シヤウ *Hishio.* Pickles.

醪ラウ *Nigorizake.* Unrefined *sake*.

醱ハツ 酵カウ *Sake wo futatabi kamosu koto.* To brew a second time. 12

醯ケイ *Su, sui.* Vinegar, sour.

醲ノウ *Nigai.* Bitter.

醮セウ *Matsuri no na, tsukusu.* A kind of religious festival, to do thoroly.

醴レイ *Amazake, hitoyazake.* Sweet *sake*. 13

13 醵キヨ *Sakekau.* To buy *sake*, contribute.

14 醺クン *You, tanoshimu.* To be intoxicated, pleased.

醻シウ *Mukuiru, susumeru.* To requite, urge.

15 醯ラン *Ukabu.* To float.

17 醻シヤク *Nomitsukusu.* To drink up.

18 釁キン *Chinuru, chimatsuri, sukima, kizu.* To smear with blood, a blood offering, a crevice, wound.

釀ジヤウ *Kamosu.* To brew.

一六五 采部 7 Stroke radical. *Nogome-hen.* 4 Characters.

ベン采ヘン *Wakatsu.* To divide, distinguish.

采サイ *Toru, erabu, irodoru.* To take, choose, color, paint.

5 釉イウ *Tsuya, hikari.* Gloss, lustre.

13 ○ 釋シヤク *Toku, hanatsu, satoru.* To unfasten, set free, understand. (*Shaka* 釋迦)

一六六 里部 7 Stroke radical. *Sato-hen.* 6 Characters.

○ 里リ *Sato.* A Japanese mile, 2½ miles (English), a village.

2 ○ 重チヨウ ヂユウ *Omoi, kasanaru, tattobu.* Heavy, important, to be piled up, repeatedly, double, to honor.

厘リン *Rin.* A copper coin, $\frac{1}{10}$ of a *sen.* 2 ○

野ヤ *No, iyashii.* A moor, wild, rustic, low, the country. 4 ○

量リヤウ *Hakaru, masume, kasa.* To weigh, estimate, measuring, bulk, quantity. 5 ○

釐リ *Osameru, tamau, sujimichi, chiisai.* To regulate, give, right, justice, small. 11

一六七 金部 8 Stroke radical. *Kane-hen.* 129 Characters.

コン金キン *Kane, kogane.* Gold, metal, money. ○

釘テイ *Kugi, kugiutsu.* A nail, to nail. 2 ○

釜フ *Kama.* A boiler, cauldron. ○

針シン *Hari.* A needle. ○

釦コウ *Botan.* A button, stud. 3 ○

釣テウ *Tsuru.* To fish.

釧セン *Udewa.* A bracelet.

釵サイ *Kanzashi.* A hair ornament.

ドン鈍トン *Nibui, oroka.* Dull, blunt, foolish. 4 ○

釿キン *Kiru, kezuru, chōna.* To cut, scrape, an adze.

雨 青 非 隶 隹 門 阜 長 金

4 鈇フ *Ono.* An axe.

セツ鈔サツ *Utsusu, kasumeru, toru.* To copy, seize, take.

鈞キン *Hitoshii.* Equal.

鈕チウ *Totte, hikite, botan.* A handle, knob, button.

5 ○ 鈴レイ *Suzu.* A bell.

○ 鉄テツ *Kurogane.* Iron. *Inc. f.* 鐵

○ 鉛エン *Namari.* Lead.

○ 鉢ハツ *Hachi.* A bowl, basin.

デン鈿テン *Kanzashi.* A hair ornament.

鉋ハウ *Kanna.* A plane.

鉅キヨ *Ōinaru.* Large.

鉾ホコ *Kiru, mori.* To cut, a harpoon.

鉏ソ *Suki.* A spade.

ケン鉗カン *Kanabasami, kubigase, fusagu.* Shackles, fetters, to close up.

鉞エツ *Masakari.* A large axe.

鉤コウ *Kagi, magaru.* A hook, to be bent. 5

ジヤウ鉦 *Kane.* A kind of gong.

バチ鈸ハツ *Suzu no shurui.* A kind of bell.

銀ギン *Shirogane.* Silver. 6 ○

銃ジウ *Tsutsu, teppō.* A musket, rifle, gun. ○

銅ドウ *Akagane.* Copper. ○

銕テツ *Kurogane.* Iron. *Equiv.* 鐵 ○

銘メイ *Shirushi, shirusu.* A name, to name, record, publish. ○

セン鋭エイ *Surudoi, kiru.* Sharp, to cut.

鋏カフ *Hasami, kazari.* Scissors, an ornament.

鋭セン *Tsuyagane, tsuya, nomi.* Lustrous metal, lustre, a chisel.

鋭セン *Hakaru, hakari.* To calculate, weigh, scales.

ム鉾ボウ *Hoko.* A spear.

鉄シユ *Nibui.* Dull.

テウ銚エウ *Nabe, kama no rui.* A kind of cooking utensil.

6 銜 カン *Kutsuwa, fukumu.* A bit, to take in the mouth.

7 鋭 エイ *Surudoi, togaru.* Pointed, sharp, acute, to be sharp.

鋏 キョウ *Hasami.* Scissors.

鋒 ホウ *Hokosaki, kissaki.* The point of a spear.

鋲 *Byō.* A rivet.

銷 ショウ *Kesu, tokasu.* To erase, melt.

鋪 ホ *Shiku, tsuraneru, amaneku, mise.* To spread out, arrange in a row, everywhere, a shop.

鋤 ジョ *Suki, suku.* A spade, hoe, to dig.

銹 シュウ *Sabi.* Rust.

8 鋸 キョ *Nokogiri.* A saw.

録 ロク *Shirusu, utsusu.* To write down, record, copy.

錠 ジョウ テイ *Jōmae.* A lock.

銭 セン *Zeni.* A small coin, a cash, a *sen.*

錫 シャク セキ *Suzu, tamau.* Tin, to bestow.

錦 キン *Nishiki.* Embroidered silk, brocade.

銃 ジュウ *Hakari, kanamari.* A scales, a metal bowl. 8

鍾 ア *Shikoro, yawarageru.* Armour protecting the neck, to soften.

鍛 クワン *Suki, suki no ha, tatara.* A spade, blade of a spade, a foot-bellows.

錘 スイ *Hakari no omori.* A weight used in weighing.

鋼 カウ *Hagane.* Steel.

錙 シ *Kakeme no na.* A unit of weight.

鐘 ショウ *Kane, kane no koe.* A bell, the sound of a bell.

錆 シャウ *Sabi.* Rust.

鍼 テツ チ *Hari.* A needle.

錐 スイ *Kiri.* A gimlet.

錮 コ *Fusagu, katai.* To close up, hard.

錯 サク *Midareru, majiru, ayamatsu.* To be hurried, be in disorder, to mix, make a mistake.

錨 ビョウ *Ikari.* An anchor.

鍔 ガク *Ha, tsuba.* A blade, a sword guard.

鍋 ミン *Zeni sashi.* A cord for stringing cash. 9

雨青非
隶隹
門阜
長

9

錬 レン *Neru, kitaeru.* To temper, forge.

鍍 ト *Mekki, kazaru.* Plating, to ornament.

鍋 クワ *Nabe.* A pot, kettle, saucepan.

鍼 シン ハリ *Hari.* A needle, kind of lancet.

鍛 タン *Kitaeru.* To forge, temper.

鍾 ショウ *Atsumaru, sakazuki.* To assemble, a wine-cup.

鍬 セウ *Kuwa.* A hoe, spade.

鍱 エフ セフ *Aragane, itagane.* Unwrought metal, metal sheets.

鍮 チウ *Shinchū.* Brass.

鍵 ケン *Kagi.* A key.

10 ○

鎖 サ *Kusari, tozasu.* A chain, to shut.

○

鎮 チン *Shizumeru, osaeru, yasunzuru.* To calm, tranquilize, protect.

鎌 レン *Kama.* A sickle.

鎔 ヨウ *Igata, tokasu.* A mould, to melt.

鎗 サウ ヤリ *Yari.* A spear.

鎧 ガイ *Yoroi.* A coat of mail. 10

鎚 ツヰ *Kanazuchi.* A hammer.

鎒 カウ ヘドウ *Kusagiru, kuwa.* To cut grass, a hoe.

鎛 ハク *Suki no tagui.* Agricultural digging tools.

鎬 カウ *Nabe, kagayaku.* A saucepan, to shine.

鏡 キヤウ *Kagami, terasu, kangamiru.* A mirror, to illuminate, to take warning by. 11 ○

鏖 アウ *Minagoroshi.* Extermination.

鏃 ソク ゾク *Yajiri.* The head or barb of an arrow.

鏝 マン *Kote.* A trowel, flat-iron.

鏇 セン *Sake wo atatameru utsuwa, rokuro.* A utensil for warming *sake*, a pulley.

鏈 レン *Kusari.* A chain.

鏑 テキ *Kaburaya.* A kind of arrow.

鏗 カウ *Tsuku, kane ya ishi no oto.* To strike, beat, the sound of metal or stone.

鏘 シヤウ *Kane no naru koe.* The sound of metal.

鏜 タウ *Tsuranuku, tsuzumi no koe.* To pierce through, the sound of a drum.

11 鏁サ *Kusari.* A chain, chain-links.

鏨サン、セン *Nomi, eru.* A chisel, to gouge.

鏤ロウ *Chiribamu, horu.* To engrave, carve.

12 ○ 鐘シユ シヨウ *Kane, tsurigane.* A bell.

鐓トン タン *Ishizuki.* A ferrule.

鐔タン *Tsuba, wagane.* A sword guard, a hoop.

鐚 *Bita.* An iron coin of very little value.

鐃ネウ *Kane.* A kind of gong.

鐙トウ *Abumi.* A stirrup.

13 ○ 鐵テツ *Kurogane.* Iron.

鐫セン *Chiribamu, horu.* To engrave, carve.

鐸タク *Ōsuzu.* A large bell.

鐺タウ *Kojiri.* The tip (of a scabbard).

鐶クワン *Wa.* A ring.

14 ○ 鑄ス シユ *Iru.* To cast (metal).

鑑カン *Kagami, kangamiru, miwakeru.* A mirror, example, to regard as an example, discriminate. 14

鑓 *Yari.* A spear.

鑛クワウ *Aragane.* Raw metal.

鑣ヘウ *Kutsuwa, sakan.* A bridle bit, flourishing. 15 ○

鑢リヨ *Yasuri.* A file.

鑠シヤク *Tokasu, torakasu, kesu, sakan.* To melt, erase, flourishing.

鑪ロ *Hibachi, hidoko.* A brazier, forge. 16

鑭ラン *Kagayaku, hikaru.* To shine. 17

鑰ヤク *Jō, tozasu.* A lock, to lock up.

鑵クワン *Tsurube.* A tin, can, well-bucket. 18 ○

鑿サク *Nomi, ugatsu.* A chisel, to pierce, dig. 19 ○

鑽サン *Kiru.* To cut.

鑾ラン *Suzu.* A bell.

钁クワク *Ōguwa.* A large mattock. 21

長部 8 Stroke radical. 2 Characters. 一六八

雨 青 非 隶 隹 門 阜 長

長 チャウ *Nagai, kashira, toshiyori.* Long, the head, senior, to grow, increase.

肆 See under 聿

門部 一六九

8 Stroke radical. *Mon-gamae.* *Kado-gamae.* 40 Characters.

門 モン *Kado, iegara.* A gate, outside entrance, door, sect, lineage.

閂 セン サン *Kwannuki.* A gate-bar.

閃 セン *Hirameku, chiratsuku, ukagau.* To wave, flash, flicker, to search.

閉 ヘイ *Tojiru, fusagu.* To shut, stop up.

閊 *Sashitsukae, tsukae.* A hindrance.

開 カイ *Hiraku, saku.* To open, explain, bloom.

閑 カン *Shizuka, hima.* Quiet, leisure.

間 ケン カン *Aida, hima, ma, majiru.* Between, during, leisure, a measure of length, an aux. num., to mingle. *Com. f.* 閒

閔 シン ビン *Awaremu, uryōru, aki no sora.* To pity, to grieve, the autumn sky.

閏 ジュン *Uruou, urū.* To be moist, rich or prosperous, intercalary.

閘 カフ サフ *Kado, suimon.* A gate, water-gate.

閙 タウ *Isogashii, midari ni.* Busy, confusedly.

閣 カク *Takadono, yakusho, goten, kwannuki.* A large building, office, palace, gate-bar.

閥 バツ *Iegara, isaoshi.* Family station, merit.

鬩 ヨク *Tatakau, toki no koe.* To fight, a war-cry.

閤 カフ *Heya, kugurido, yakusho.* A room, postern, office.

閨 ケイ *Nebeya.* A sleeping-room.

閲 エツ *Kemisuru, erabu.* To inspect, review, examine.

閾 ヨク *Shikimi, kui.* A threshold, a stake.

閭 リヨ *Sato, kado, mura no iri-kuchi.* A village, gate, the entrance of a village.

閾 イク *Shikimi, kagiri.* A threshold, limit.

闇 エン *Chimata, susumeru, kao-yoi.* A street, to wage, beautiful.

閉 アツ *Fusagu, todomeru.* To close up, stop.

閹 エン *Momban, komono.* A gate-keeper, servant, castration.

闇 コン *Kadomori, kado.* A gate-keeper, gate.

闕 ケツ キ *Yamu, yasumu, owaru.* To stop, rest, finish.

闃 ケキ *Shizuka, sabishii.* Quiet, lonely.

9 **闌** ラン *Takenawa, tesuri.* At its height, a handrail.

闇 アン *Yami, kurai, damaru.* Darkness, dark, to be silent.

闊 クワツ *Hiroi, yutaka, hisashii.* Broad, wide, abundant, a long time.

10 **闖** チン *Kakeizuru, masshigura ni.* To run out, furiously.

闐 テン *Sakan, oto.* Flourishing, a sound.

闔 カフ *Tojiru, tobira.* To close, a door.

闕 ケツ *Kado, ayamatsu, ushinau.* A gate, to make a mistake, lose.

11 ○ **關** クワン *Kakawaru, seki, tozasu.* To concern, a barrier, to shut. *Incor.* 関

闚 キ *Ukagau, nozoku.* To spy, look into.

12 ゼン **闡** セン *Hiraku, akiraka.* To open, clear.

13 **闥** タツ *Shikimi, mon, kwannuki.* A threshold, gate, gate-bar.

ヒヤク **闢** ヘキ *Hiraku, sakeru.* To open, avoid.

14 **闠** クワン *Michi, machi, kado.* A street, city, gate.

阜部 一七〇

8 Stroke radical.
阝 *Kozato-hen.*
66 Characters.

○ フ **阜** フツ *Oka, ōinaru.* A mound, large.

阡 セン *Aze, shigeru.* A path between fields, to be luxuriant. 3

陁 チ *Yabureru, kuzureru, ochiru, gake.* To break, crumble, fall, a cliff.

阪 ハン *Saka.* An inclined road. 4 ○

ボウ **防** *Tsutsumi, fusegu.* A dike, to ward off, defend. ○

ヤク **阨** アク *Kewashii, semai.* Steep, narrow.

阬 カウ *Oka, otoshiana.* A mound, pitfall.

阱 セイ *Otoshiana.* A pitfall.

阿 ア *Kuma, omoneru.* A dark spot, corner, to flatter. 5 ○

ダ **陀** ダ *Kewashii.* Steep. ○

附 フ *Tsuku, shitagau, kuwaeru.* To adhere to, follow, to add to. ○

阼 ソ *Kizahashi, kashigo.* The steps of the throne.

ヤク **阸** アク *Fusagu, samatageru, ayaui, kewashii.* To obstruct, impede, dangerous, steep.

ソ **阻** *Hedateru, nayamu, kewashii.* To be separated from, to suffer, steep.

ヒ **陂** ハ *Tsutsumi, tameike, naname.* A dike, pond, slanting.

陋 ロウ *Iyashii, semai.* Low, mean, narrow. 6 ○

雨青非
隷雀
門阜

6 ○

限 ゲン *Kagiri, saki.* End, limit, to fix.

陊 ダ *Ochiru, yabureru, kuzureru.* To fall, break, crumble.

陌 ハク *Machi, aze, nawate.* A street, road between rice-fields.

7 ○

降 コウ *Furu, kudaru.* *Inc.* 降 To come down (rain, etc.), descend, surrender.

○

陛 ヘイ *Kizahashi.* The steps of the throne.

○

陣 ヂン *Narabu, tsuranaru.* To be arranged in order, a camp.

○

院 ヰン *Yakusho, tera, ie.* An office, school, a building for religious uses.

○

除 ヂヨ *Nozoku, waru, harau.* To subtract, divide, sweep away.

狹 ケフ *Semai.* Narrow.

陘 ケイ *Saka, semai michi.* An inclined, or narrow, road.

陞 シヨウ *Noboru, susumu.* To rise, advance.

陟 チヨク *Noboru, susumu.* To rise, advance.

8 ○

陪 バイ *Kuwawaru, tasukeru.* To attend on, accompany, assist.

○

陰 イン *Kage, kumoru, hisoka ni.* Shadow, cloudy, secretly, the female principle in philosophy.

○

陳 チン *Noberu, shiku, tsuraneru, naraberu, furui.* To state, spread out, show, old.

陶 タウ *Suemono, yakimono.* Pottery, porcelain. 8 ○

陷 カン *Ochiiru, ochiru, otoshiana.* To fall into, be entrapped, collapse, a pitfall. ○

ロク 陸 リク *Oka, kuga.* Land. ○

陬 スウ *Sumi, sato.* A corner, country village.

陲 スヰ *Hotori, sakai.* Vicinity, borders.

陣 ヒ *Himegaki, tasukeru.* A low wall, a parapet, to help.

陵 リヨウ *Oka, misasagi, shinogu.* A mound, Imperial tomb, to slight a superior.

陽 ヤウ *Hi, akiraka, hinata.* The sun, clear, warm, sunshine, the male principle in philosophy. 9 ○

隄 テイ *Tsutsumi, dote.* A dike, bank. ○

隈 ワイ *Kuma, sumi.* A dark spot, corner. ○

隅 グウ *Sumi, kado.* A corner, angle. ○

隆 リウ *Sakan, takai.* Prosperous, high. ○

隊 タイ *Kumi, mure.* A company, regiment, crew, crowd. ○

階 カイ *Kizahashi, hashigo.* A steps, stairs, ladder. ○

隃 シユ *Koeru, haruka.* To cross over, far.

9 **陲** イン *Saka, tsutsumi.* A hilly road, a dike.

隘 エン *Fusagu.* To obstruct.

隍 クワウ *Karabori.* A dry moat.

ダ・ズイ **隋** *Okotaru, ochiru.* To be remiss, fall, oval.

10 0 **隔** カク *Hedateru, fusagaru.* To be separated from, obstructed.

隕 ヰン *Ochiru, yaburu, ushinau.* To fall, to break, lose.

隘 アイ *Semai, fusagu.* Narrow, to obstruct.

11 0 **隙** ゲキ *Sukima, hima.* A crack, opening, leisure.

0 **際** サイ *Kiwa, ori, majiwaru.* Edge, time, limit, to associate with.

障 シヤウ *Hedateru, sawari.* To be separated from, an obstacle, objection.

12 0 **隣** リン *Tonari, tonaru.* Neighboring, a neighbor, to adjoin.

隤 タイ *Kuzureru.* To crumble to pieces.

陞 トウ *Aogu, sakamichi, hashigo.* To look up, a hilly road, a ladder.

13 0 ズヰ **隨** *Shitagau.* To obey, follow, according to.

0 **險** ケン *Kewashii, takai, nayamu.* Steep, high, to suffer.

隩 アウ *Kuma, mizugiwa.* A corner, nook, brink, edge. 13

隧 スヰ *Anamichi, ochiru.* An underground passage, a tunnel, to fall.

オン **隱** イン *Kakureru.* To hide, be in retirement, secret, illicit, obscure. 14 0

隰 シツ *Sawa.* A marsh.

隴 リヨウ *Oka, hatake.* A mound, field. 16

隶部 8 Stroke radical. 2 Characters. 一七一

テ **隶** タイ *Oyobu, ataeru.* To reach, to give.

隸 レイ *Tsuku, shimobe.* To belong to, a servant, menial. 9

隹部 8 Stroke radical. *Furutori.* 23 Characters. 一七二

隹 スヰ *Furutori, tori.* A bird.

隻 セキ *Katakata, hitotsu.* One of a pair, one, an aux. num. for ships. 2 0

ジユン **隼** シユン *Hayabusa.* The perigrine falcon.

雀 ジヤク *Suzume, odoru.* A sparrow, to leap for joy. 3 0

雁 ガン *Kari.* A wild goose. 4 0

雄 イウ *O, osu, sugureru.* A male, strong, to surpass. 0

4 雇コ *Yatou.* To hire, employ.

集シフ *Atsumeru, atsumaru, ōi.* To collect, assemble, many.

雅ガ *Shitoyaka, tadashii.* Refined, elegant, just.

5 雌シ *Me, mesu.* A female, weak, to be inferior.

雋セン *Koeru, aburagiru.* To be fat or oily.

雍ヨウ *Yawaragu.* To be harmonious.

雉チ *Kiji.* A pheasant.

雎シヨ *Misago.* The osprey.

8 雕テウ *Horu, kumadaka.* To carve, the crested eagle.

9 雖スヰ *Iedomo.* Although.

10 雙サウ *Futatsu.* Two, a pair, both.

ザフ 雜ザツ *Majiru, atsumaru.* To mix, assemble, various, coarse, roughly made.

雝ヨウ *Yawaragu, tanoshimu.* To be harmonious, happy.

雛スウ *Hina.* A chicken, small doll.

雞ケイ *Niwatori.* A barn-yard fowl.

離リ *Hanareru, hedateru, wakatsu.* To be separated from, to divide. 11

ナン 難 *Katai, muzukashii, kurushimu.* Difficult, hard, to suffer.

雨部 8 Stroke radical. *Ame-kammuri.* 36 Characters. 一七三

雨ウ *Ame, amefuri.* Rain, rainfall.

雪セツ *Yuki, susugu.* Snow, to wash, rinse. 3

雩ウ *Amagoi.* Praying for rain.

雫 *Shizuku.* A drop.

雲ウン *Kumo.* A cloud. 4

雰フン *Kiri.* A mist.

雱ハウ *Yukifuri.* Snowfall.

零レイ *Ochiru.* To fall, a cipher, zero, quiet rain. 5

雷ライ *Ikazuchi, kaminari.* Thunder.

デン 電 *Inazuma, inabikari.* Lightning, electricity.

雹ハク *Hyō, hizame.* Large hail.

需ジユ *Motomeru.* To ask for, demand. 6

7 0 **霄** セウ *Sora.* The sky, heavens.

0 **震** シン *Furuu, osoreru.* To shake, quake, fear.

霆 テイ *Inabikari, ikazuchi.* Lightning.

霈 ハイ *Ōame, mizu no nagareru koto.* Heavy rain, the flowing of water.

8 **霍** クワク *Niwaka, sakan.* Suddenly, vigorous.

霏 ヒ *Kiri, kumo no tobu koto.* A mist, the flight of the clouds.

霑 テン *Uruou, nureru.* To become wet, to soak.

霓 ゲイ *Niji.* A rainbow.

霖 リン *Naga-ame.* A long rain.

9 0 **霜** サウ *Shimo.* Frost, hoar-frost.

0 **霞** カ *Kasumi, kasumu.* Mist, haze, to be hazy.

霙 エイ *Mizore.* Sleet.

10 **霤** リウ *Amadari, shitadari.* The dripping of rain.

11 **霧** ム *Kiri.* Mist, fog.

霪 イン *Naga-ame.* A long rain.

露 ロ *Tsuyu, uruou, arawareru.* Dew, to be wet, known, manifest. 12 0

霰 セン *Arare.* Hail.

霸 ハ *Hatagashira, daimyō-gashira.* The leading power. 13

霹 ヘキ *Ikazuchi, kaminari.* Thunder.

霽 サイ セイ *Hareru.* To clear up. 14

靈 リヤウ レイ *Tamashii.* The soul, spirit, a ghost, sacred. 16 0

靂 レキ *Tsuyoi kaminari.* Severe thunder.

靄 アイ *Moya, tanabiku.* Mist, fog, to cloud over.

靉 アイ *Tanabiku.* To cloud over. 17

青部 8 Stroke radical. 5 Characters.

ジヤウ **青** セイ *Ao, aoi.* Green, blue, unripe, inexperienced. 0

ジヤウ **靖** セイ *Yasui, osameru.* Quiet, to tranquilize, to rule. 5 0

靚 セイ *Yosoou, kazaru.* To adorn. 7

ジヤウ **靜** セイ *Shizuka, ikou.* Quiet, peaceful, to rest. 8 0

デン **靛** テン *Aizome, aoi.* Indigo dyed, blue, green.

一七五

非部 8 Stroke radical. 3 Characters.

○ 非ヒ *Arazu, warui, soshiru.* Not, bad, wrong, to slander, criticise, blame.

7 靠カウ *Tagau, motareru.* To differ from, lean upon.

11 靡ヒ、ビ *Nabiku, fusu.* To bend, yield to, wave, obey.

一七六

面部 9 Stroke radical. 3 Characters.

○ 面メン *Omote, kao, mukau.* The face, front, surface, to front.

7 靦テン *Hajiru.* To be ashamed.

14 靨エフ *Ekubo.* A dimple.

一七七

革部 9 Stroke radical. *Kawa-hen. Tsukuri-gawa.* 20 Characters.

○ 革カク *Aratameru, nameshigawa, kawa.* To renew, restore, leather, hide, skin.

4 ○ 靴クツ *Kutsu.* Boots, shoes.

靭ジン *Yawaraka, shinayaka.* Soft, pliable.

靷イン *Munagai.* The collar to which a saddle is attached.

5 靽ハン *Hodashi, shirigai.* Fetters, the crupper.

靻ソ *Omogai.* A headstall.

5 鞆 *Tomo.* An archer's wrist-shield.

鞅アウ *Munagai, ninau, tsuyoi.* A collar, to bear, strong.

鞄ハク、ハウ *Kaban.* A traveling bag.

6 ○ 鞍アン *Kura.* A saddle.

鞋アイ *Waraji.* Straw sandals.

鞏キヨウ *Katai, tsukaneru.* Hard, firm, to bind.

7 鞘セウ *Saya.* A scabbard.

8 鞠キク *Mari, kiwameru, yashinau, tsugeru.* A ball, to investigate, to bring up, to announce.

9 鞦シウ *Shirigai.* The crupper of a saddle.

鞭ベン *Muchi, muchiutsu.* A whip, to whip.

鞫キク *Tou, kiwameru, toitsumeru.* To ask, investigate, cross-question.

鞣ジウ *Nameshigawa, yawaraka.* Dressed leather, soft.

13 韃タツ *Utsu, muchiutsu.* To strike, whip.

15 韈ベツ *Tabi, shitagutsu.* Stockings, hose.

一七八

韋部 9 Stroke radical. *Nameshi-gawa.* 5 Characters.

韋非 *Nameshigawa, somuku.* Tanned leather, to rebel.

8 韓カン *Igeta, Chōsen.* ○ A well-curb, Korea.

9 韙非 *Yoi.* Good.

10 韜タウ *Tsutsumu, yumibukuro.* To wrap up, a case for a bow or sword.

韝ハイ *Fuigo.* A bellows.

一七九 韭部 9 Stroke radical. *Nira-hen.* 2 Characters.

韭キウ *Nira.* A leek.

8 韲セイ サイ *Kudaku, tsukemono.* To crush, pickles.

一八〇 音部 9 Stroke radical. *Oto-hen.* 4 Characters.

○ 音イン オン *Oto, ne, koe.* [noise. A voice, sound, tone,

5 韶セウ *Uruwashii, utsukushii, tsugeru.* Beautiful, to tell.

10 韻非ン *Hibiki.* Rhyme, rythm.

13 ○ 響キヤウ *Hibiki, hibiku.* Sound, noise, report, echo, shock, to resound.

一八一 頁部 9 Stroke radical. *Ō-gai.* 43 Characters.

○ 頁ケツ *Kōbe, kashira.* The head, a page.

2 ○ 頂チヤウ *Itadaki, itadaku.* The head, top, to put on the head, receive.

○ 頃キヤウ ケイ *Konogoro, shibaraku, katamuku.* Recently, for some time, a moment, about, to incline.

3 ○ 項カウ *Unaji.* The nape of the neck, a clause, paragraph.

○ 順ジユン *Shitagau, yawaraka.* To obey, follow, in regular order, gentle.

○ 須シユ ス *Subekaraku, shitaraku.* Ought, proper, an instant.

4 ○ 頌シヨウ *Homeru, utau.* To praise, sing.

○ 預ヨ *Azukaru, arakajime.* To have charge of, be entrusted with, previously.

○ 頓トン *Yagate, niwaka ni, nukazuku, sutaru.* Forthwith, suddenly, to bow the head, salute, to be rejected.

頑グワン *Katakuna, oroka, nibui.* Stubborn, foolish, dull.

頒ハン *Wakatsu, kubaru.* To divide, distribute.

5 ○ 領レイ リヤウ *Kubi, eri, osameru, suberu, ukeru.* The neck, collar, to rule, receive, jurisdiction.

○ 頗ハ *Katayoru, sukoburu.* To incline to one side, very, greatly.

6 頷カフカン *Otogai.* The chin.

頡ケツ *Tobiagaru.* To leap up.

頤イ *Ago, otogai.* The chin, jaw.

鬲鬼
骨高髟鬥鬯
馬
拾畫
首香
風飛食
頁
面革韋韭韲
九畫

7 ○ ヅ 頭 トウ *Kashira, atama, kōbe.* The head, top, chief, an auxiliary numeral.

○ 頰 ケフ *Hō.* The cheek.

○ 頽 タイ *Taoreru, kuzureru, sutaru.* To crumble to pieces, to be abandoned.

○ 頻 ヒン *Shikiri ni, sumiyaka.* Constantly, quickly.

頸 ケイ *Kubi.* The neck.

頷 カン *Otagai, ago, unazuku.* The chin, to nod assent.

8 顆 クワ *Tsubu, tama no kazu, tsuchigure.* A small, round object, a clod of earth.

9 ○ ダイ 題 *Shirushi, na.* A subject, topic, text, name.

○ 額 ガク *Hitai, taka.* The forehead, amount, a picture, price.

○ ゲン 顏 ガン *Kao, tsura.* The face.

顓 セン *Oroka, uyauyashii.* Foolish, humble.

顎 ガク *Ago, agito, tsutsushimu.* The chin, to be circumspect.

顋 サイ *Agito, ago.* The gills, jaw-bone, chin.

10 ○ グワン 願 ゲン *Negau.* To ask, request, desire.

○ 顙 サウ *Hitai.* The forehead.

顛 テン *Itadaki, sakasama, kutsugaeru.* The top, head, beginning, to be upset. 10 ○

類 ルヰ *Tagui, niru.* Sort, kind, to resemble. ○

顝 コツ *Ōinaru.* Large.

顧 コ *Kaerimiru, omou.* To look back on, reflect, consider. 12 ○

顥 カウ *Shiroi, ōinaru, ten no ki.* White, large, a heavenly atmosphere.

顫 セン *Furuu, wannanaku.* To shiver, shudder. 13

ゲン 顯 ケン *Arawareru, akiraka.* To be revealed, to appear, clear. 14 ○

顬 ジユ *Komekami.* The temple.

顰 ヒン *Shikameru, uryōru.* To make a wry face, to grieve. 15

顱 ロ *Kashira, atama, atama no hone.* The head, skull. 16

顴 ケン *Hōbone.* The cheek-bone. 17

顳 ゼフ *Komekami.* The temple. 18

風部 9 Stroke radical. *Fū-nyū.* 10 Characters. 一八二

風 フウ *Kaze, narawashi.* Wind, air, fashion, customs. ○

颪 *Oroshi.* A wind blowing from the mountains. 3

5 颯 サツ、サフ *Kazaoto.* The sound of the wind.

7 颱 セン *Tsujikaze.* A whirlwind.

8 ○ 颶 グ *Ōkaze, tsumujikaze.* A typhoon, whirlwind.

颷 ヘウ *Kuruu kaze.* A violent wind.

9 颺 ヤウ *Ageru, fukichirasu, fukiageru.* To lift up, to scatter, or raise, by the wind.

10 颻 エウ *Fukiageru.* To blow about.

11 飄 ヘウ *Hirugaeru, kazefuku katachi.* To wave, the appearance of wind blowing.

12 飆 ヘウ *Ōkaze, tsumujikaze.* A high wind, whirlwind.

一八三 飛部 9 Stroke radical. 2 Characters.

○ 飛 ヒ *Tobu.* To fly, jump, leap.

12 ○ 飜 ホン ハン *Hirugaesu.* To turn over, wave, change about.

一八四 食部 9 Stroke radical. *Shoku-hen.* 48 Characters.

○ 食 ジキ シヨク *Meshi, kuu, yashinau.* Boiled rice, to eat, to nourish.

2 ○ 飢 キ *Ueru.* To be hungry, starved, famished.

飣 テイ *Takuwaeru.* To store up.

3 飧 ソン *Yūmeshi, chazuke.* Supper, rice with tea poured over.

4 ○ 飲 イン *Nomu, nomimono.* To drink, a drink.

○ 飯 ハン *Meshi, ii.* Boiled rice, food.

飩 ドン トン *Mushimochi.* Steamed rice-cakes.

飪 ニン ジン *Nieru, niru.* To boil.

飭 チヨク *Tsutsushimu, imashimeru, totonoeru.* To reverence, admonish, adjust.

飫 ヨ *Aku.* To be sated.

5 ○ 飽 ハウ *Aku.* To have enough, be tired of.

○ 飾 シヨク *Kazari, kazaru, yosoou.* An ornament, to adorn, gloss over.

○ 飼 シ *Kau, yashinau.* To keep, nourish.

飴 イ *Ame.* Glutinous rice-jelly.

6 ○ 餅 ヘイ *Mochi.* A cake of pounded rice.

○ 餉 シヤウ *Kare-ii, okuru.* Boiled rice dried, provisions (for troops), to send.

○ 餌 ジ *E, esa, eba, ejiki.* Food of animals, bait.

○ 養 ヤウ *Yashinau, sodateru.* To nourish, support, rear, bring up.

鬲鬼
骨高髟鬥鬯
馬
拾畫
首香
風飛食

餓ガ *Ueru.* To be starved, hungry, famished. 7 O

餐サン *Kurau, nomu.* To eat a meal, to swallow. O

餘ヨ *Amari, amaru, nokoru.* The remainder, to be left over, too, more than. O

餔ホ *Kurau, yūmeshi.* To eat, supper.

餒ダイ *Ueru, kusaru.* To starve, decay.

餕シュン *Nokori, kuiamashi.* A remainder, left-over food.

館クワン *Yakata, yado, tate.* A palace, mansion, public office, lodging-place. 8 O

餤タン *Susumeru, kurau.* To urge, to eat.

餛コン *Dango.* A dumpling.

餧非ダイ *Azareru, ueru, kuimono.* To putrify, to starve, food.

餞セン *Hanamuke, okuru, miokuru.* A present to one departing, to present, see off.

餚クワンケン *Sonaemono, furumai.* An offering, a feast.

餡カン *An, amai.* Bean flour and sugar, sweet.

餉アイ *Kusai, suetaru.* Putrid, decayed. 9

餮テツ *Musabori-kurau.* To gluttonize.

餱コウ *Hoshii.* Sun-dried boiled-rice. 9

餬コ *Kayu, mazushii kurashi.* Rice gruel, poor living.

餽キ *Okuru, kareii.* To send, dried boiled-rice. 10

饉キン *Ueru.* To be starved, hungry, famished. 11 O

饅マン ——— (A kind of dumpling, *Manjū* 饅頭)

饑キ *Ueru.* To be starved, hungry, famished. 12

饋キ *Okuru, kuimono.* To send, food.

饌セン *Kuimono, sonaemono.* Food, an offering.

饐エイ *Sueru.* To putrify.

饒ジョウ *Yutaka, amaru.* Surplus, abundant, liberal, fertile.

饗キョウ *Motenasu, sakamori.* To entertain guests, a banquet. 13 O

饗ヨウ *Asameshi, ryōri suru.* Breakfast, to cook.

饕タツ *Musaboru.* To covet.

饘セン *Kayu.* Rice-gruel.

饜エン *Aku.* To be sated. 14

一八五

首部 9 Stroke radical. 2 Characters.

0 シュ 首 シ ソ *Kubi, kōbe, kashira.* The head, chief, to acknowledge, confess.

8 クワツ 馘 *Mimikiru, kubikiru.* Cutting off ears, decapitation.

一八六

香部 9 Stroke radical. 6 Characters.

0 カウ 香 キヤウ *Nioi, kaori, ka.* Odor, fragrance, incense.

4 酚 フン *Kaori.* Fragrance.

9 馥 フク *Kōbashii, kaori.* Fragrant, fragrance.

馞 ウン *Nioi.* Odor.

11 キヤウ 馨 ケイ *Kaoru, kōbashii.* Fragrant, incense.

17 馣 ヒン *Kōbashii, niou.* Strong odor.

一八七

馬部 10 Stroke radical. *Uma-hen.* 46 Characters.

0 メ 馬 バ *Uma.* A horse.

2 0 馭 ギヨ *Noru, tsukau, osameru.* To ride, drive, rule.

馮 ヒヨウ *Haseru, shinogu, noboru.* To run, go ahead of, overtop, ascend.

3 0 ダ 馱 *Owaseru.* An aux. num. for horse-loads, to load on a horse. *Com.* 駄

3 0 馳 チ *Haseru.* To ride rapidly, gallop.

ジユン 馴 *Nareru, shitagau.* To be accustomed to, familiar with, to follow, obey. 0

駁 ハク *Buchi.* Spotted, piebald, to refute. 4

5 0 駈 ク *Kakeru, karu, hashiru.* To run, drive, urge on.

駐 チユ *Todomaru, yamu.* To stop, reside. 0

駒 ク *Koma.* A colt, a two-year-old. 0

駕 カガ *Noru, norimono, shinogu.* To ride, harness, a vehicle, to supersede. 0

メ 駑 ド *Nibui uma.* A slow horse, stupid.

駛 シ *Toi, hayai, sumiyaka.* Quick, fast.

駟 シ *Yotsu no uma.* A four-in-hand.

駘 タイ *Nibui uma.* A slow horse, stupid, to unshoe.

メ 駝 *Noru, owaseru.* To ride, to load.

6 0 駭 ガイ *Odoroku, sawagu.* To be frightened.

駱 ラク *Kawarage uma.* A black-maned white horse.

7 0 駸 シン *Hashiru.* To run, rapid.

7 ○ 駿 シュン *Sugureru, hayai.* To be excellent, quick.

駾 ヘイ *Haseru.* To gallop, ride fast.

8 ○ 騎 キ *Noru, matagaru.* To ride, sit astride of, an aux. num. for horsemen.

騏 キ *Sugureta uma.* A superior horse.

騅 スイ *Ashige no uma.* A gray horse.

駢 ヘイ *Narabu, muda.* To be in ranks, worthless.

9 ○ 騙 ヘン *Sukasu, azamukeru, tabakaru.* To cheat, deceive.

10 ○ 騰 トウ *Noboru, agaru, kinkiriuma.* To rise, ascend, a gelding.

○ 騷 ソウ *Sawagu.* To be noisy, excited.

騫 ケン *Kakeru, sawagashii.* To be deficient, noisy.

11 ○ 驅 ク *Kakeru, karu, hashiru.* To run, drive, urge on.

騾 ラ *Usagiuma.* A mule.

驃 ヘウ *Tsuyoi, hayai.* Strong, fast.

驁 ガウ *Yoi uma, ogoru, karonzuru.* A good steed, to be proud, to despise.

驀 バク *Noboru, noru, koeru.* To ascend, ride, cross over.

驄 ソウ *Ashige uma.* A gray horse. 11

驕 ケウ *Ogoru.* To be stubborn, proud. 12 ○

驍 ゲウ *Sugureta uma, hayai, isamashii.* A good horse, fast, strong.

驗 ケン *Shirushi, kikime, tamesu.* A mark, efficacy, to consider, examine. 13 ○

キャウ驚 ケイ *Odoroku.* To be frightened. ○

驛 エキ *Umayado, shuku.* A post-station, station. ○

驟 シウ *Niwaka, shibashiba.* Sudden, fast, frequently. 14

驢 ロ *Kutsuwa.* A bridle bit. 15

驢 ロ *Usagiuma.* A donkey.

驥 キ *Sen-ri no uma.* An excellent steed, ability. 16

驩 クワン *Yorokobu.* To rejoice. 18

驪 リ *Kurouma, narabu.* A black horse, to be arranged in order. 19

骨部 10 Stroke radical. *Hone-hen.* 13 Characters. 一八八

骨 コツ *Hone.* A bone. ○

骭 カン *Hagi, sunebone.* The leg, shin. 3

4 骰 トウ *Sugoroku no sai.* A kind of die used in games.

6 骸 ガイ *Hone, karada.* A bone, the body.

骼 カク *Hone.* The bones of a skeleton.

骹 カウ *Hizashita, ashikubi.* The lower leg, ankle.

7 骾 カウ *Hone-tatsu, kadodatsu.* To have a bone in the throat, to be crabbed.

8 髀 ヒ *Momo.* The thigh.

髁 クワ *Hizabone.* The knee.

11 髏 ロウ ル *Sarekōbe.* The skull.

13 ○ 體 テイ タイ *Karada, katachi.* The body, person, substance, appearance.

髑 ドク *Sarekōbe.* A skull.

髓 ズイ *Hone no shin.* Marrow.

一八九 高部 10 Stroke radical. 1 Character.

○ 高 カウ *Takai.* High, lofty, dear, good.

一九〇 髟部 10 Stroke radical. *Kami-gashira.* 21 Characters.

髟 ヘウ フウ *Nagai kami no ke.* Long hair.

3 髡 コン コツ *Kami wo soru, kiru.* To shave, cut the hair.

髢 テイ *Kamoji, soegami.* False hair.

4 髣 ハウ *Nite oru.* Similar, resembling.

髦 バウ モウ *Taregami.* Long hair.

5 ○ 髯 ゼン *Hōhige.* Whiskers.

○ 髮 ハツ *Kami.* Hair.

髫 テウ *Tsunogami, taregami.* Long hair, locks.

髴 フツ *Niru, kamikazari.* To resemble, a hair ornament.

髭 シ *Uwahige.* A moustache.

6 髹 キウ *Urushi-nuru.* To varnish.

髻 ケイ *Motodori, tabusa.* Dressed up hair, a lady's cue.

髺 クワツ *Ibitsu, kami wo tokasu koto.* Oval, to take down the hair.

8 鬆 ソウ *Midaregami.* Dishevelled hair.

10 鬐 キ *Tategami, hire.* The mane of a horse, fin of a fish.

11 鬖 サン *Midaregami.* Disordered, or let down, hair.

鬲鬼
骨高髟鬥鬯

髷 マン *Katsura.* False hair, a wig.

鬚 シュ ス *Shitahige, agohige.* Chin whiskers.

鬟 クワン *Wage, mage.* A cue, a style of hair-dressing.

鬢 ヒン ビン *Hō no kamige.* Hair over the temples.

鬣 レフ *Tategami.* The mane.

鬥部 10 Stroke radical. *Tatakai-gamae.* 7 Characters.

鬥 トウ ツ *Tatakau.* To fight.

鬧 ダウ ネウ *Sawagashii.* Noisy.

鬨 コウ *Tokinokoe, tatakau.* A war cry, to fight.

鬩 ゲキ *Semegu, uttaeru.* To quarrel, accuse.

鬪 トウ *Tatakau, arasou.* To fight, quarrel, contend for.

鬮 キウ ク *Kuji, kujitoru.* A lot, to draw lots.

鬭 トウ *Tatakau, arasou.* To fight, quarrel, contend for.

鬯部 10 Stroke radical. 2 Characters.

鬯 チャウ *Kaorigusa.* Fragrant herbs.

鬱 ウツ *Kurai, shigeru.* Gloomy, dull, melancholy, dense.

鬲部 10 Stroke radical. 2 Characters.

鬲 レキ カク リヤク *Ashiganae, hedatsu, hedatari.* A three-legged kettle, to separate, distance.

鬻 イク ジユク *Uru, hisagu.* To sell, peddle.

鬼部 10 Stroke radical. 12 Characters.

鬼 キ *Oni.* A devil, ghost, spirit.

魁 クワイ *Kashira, sakigaki, ōinaru.* The head, a leader, large, great.

魂 コン *Tamashii.* The soul, spirit.

魄 ハク *Tamashii.* The soul, spirit.

魅 ミ ビ *Miiru, bakasu, bakemono.* To be witched, to delude, a ghost.

魃 ハツ *Hideri no kami, hideri.* The god of drought, drought.

魍 リヤウ *Mizunokami, yama-kawa no tama.* A water-god, a god of mountain or river.

魏 ギ *Takai, ōinaru.* High, large.

魑 マツ *Mizu no kami.* A mountain god, a spirit of river and mountain.

魑 チ *Mizuchi, yama no kami.* A dragon, a mountain god.

11 ○ 魔 マ *Oni.* An evil spirit, devil.

14 魘 エン *Osowareru.* To have the nightmare.

一九五

魚部

11 Stroke radical. *Uo-hen.* 67 Characters.

○ 魚 ギヨ *Uo.* A fish.

2 魛 タウ *Tachiuo.* A long slender kind of fish.

3 魴 ハウ *Oshikiuo.* A white fish.

4 魯 ロ *Oroka, nibui.* Foolish, dull.

5 鮑 ハウ *Awabi.* The sea-ear.

鮓 サ *Sushi.* Rice and raw fish seasoned with vinegar.

鮎 テン *Ayu.* A river fish, trout.

鮒 フヽホ *Funa.* A small carp.

鮭 セイ *Sake, namagusai.* The salmon, a fresh and raw smell.

鮗 *Konoshiro.* A kind of *aji.*

6 ○ 鮮 セン *Numauo, azayaka, sukunai.* Fresh fish, clear, bright, fresh, few.

鮪 イウ *Maguro.* The tunny.

6 鮨 シ *Sushi.* Rice and raw fish seasoned with vinegar.

鮫 カウ *Same.* A shark.

鮭 ケイ *Sake, shake.* The salmon.

鮞 ジ *Uo no tamago, hararago.* Fish-roe (of salmon).

鮠 クワイ *Haya.* The dace.

鮴 *Mate, kochi.* The razor shell, a kind of fish.

7 鯉 リ *Koi.* A carp.

鯇 クワン *Ame no uo.* A kind of fish.

鯁 カウ *Uo no hone, tadashii.* A fish bone, correct.

鯆 ホ *Iruka.* The dolphin.

鯊 サ *Sunafuki, haze.* A kind of fish.

鯈 イウ *Hae, haya.* The dace.

鮹 セウ *Tako.* The octopus.

8 ○ 鯛 テウ *Tai.* The Japanese perch.

○ 鯨 ケイ *Kujira.* The whale.

侖
鼻齊齒龍龜
拾四書 以上
黽鼎鼓鼠
拾參畫
黃黍黑黹
拾貳畫
麥麻
鹵鹿
鳥
魚
拾壹畫

8

鯨ケイ *Kujira.* The whale.

鱐エキ *Surume.* Dried cuttle-fish.

鯤コン *Ō-uo.* An immense fish.

鮫 *Shachi, shachihoko.* The grampus.

鮫 *Namazu.* The cat-fish.

鯖シャウセイ *Saba.* The mackerel.

鯡ヒ *Nishin.* The herring.

鯔シ *Bora.* The mullet.

9

鰕カ *Ebi.* A shrimp, prawn, lobster.

鰍シウ *Kajika.* The bull-head.

鰊レン *Nishin.* The herring.

鰐ガク *Wani.* An alligator, crocodile.

鰓サイ *Agito, era.* The gills of a fish.

鰷デイ *Ningyō.* A mermaid.

鰒フク *Fugu, awabi.* A globe-fish, sea-ear.

鰈テフ *Karei.* The sole. 10

鰌シウ *Dojō.* A lamprey.

鰯 *Iwashi.* The sardine.

鰮チンシ *Iwashi.* The sardine.

鰭キ *Hire.* A fin.

鰥クワンシ *Yamo-o.* A widower.

鰩エウ *Tobi-uo.* A flying-fish.

鰤シ *Buri.* A large blue-backed fish.

鰹ケン *Katsuo.* The bonito. 11 O

デウ鰷テウ *Haya, hae.* The dace.

鰶セイ *Konoshiro.* A kind of *aji.*

鰹 *Ankō.* The goose-fish.

マン鰻 *Unagi.* An eel.

鱈 *Tara.* The cod.

鰺サウ *Aji.* The horse-mackerel.

12 ○ 鱗リン *Uroko, koke.* The scales of a fish or snake.

鱉ベツ *Suppon.* The snapping turtle.

鱚 *Kisu.* A kind of fish.

鱒ソン *Masu.* The salmon-trout.

13 鱧レイ *Hamo.* A kind of eel.

14 鱮ヨ *Tanago.* A small fresh-water fish.

15 鱶ヤウ *Fuka.* A shark.

鱵シン *Sayori.* The half-beak.

16 鱷ガク *Wani.* A crocodile.

鱸ロ *Suzuki.* The perch.

一九六 **鳥部** 11 Stroke radical. *Tori-hen.* 61 Characters.

○ 鳥テウ *Tori.* A bird.

2 ○ 鳩キウ *Hato.* A pigeon.

鳰 *Nio.* A small duck.

鳧フ *Kamo.* A wild duck.

3 ○ 鳳ホウ —— The phoenix (a fabulous bird).

鳶エン *Tobi.* The kite.

鳴メイ *Naku, naru.* To cry, call, to sound, ring.

4 鴆チン *Doku no tori no na.* A poisonous bird.

鴉ア *Karasu.* A crow.

鴈ガン *Kari.* A wild goose.

鴃ケキ *Mozu.* The shrike.

鴂ケツ *Misosazai.* The Japanese wren.

5 ○ 鴨アフ *Kamo.* A wild-duck.

鴟シ *Tobi, fukuro.* A kite, an owl.

鴛エン *Oshidori.* The mandarin duck.

ダ鴕タ —— (*Dachō* 鴕鳥, ostrich)

鴦アウ *Oshidori.* The mandarin duck.

鴒レイ *Ishitataki.* The wag-tail.

鴫 *Shigi.* The snipe.

龠
鼻齊齒龍龜
拾四書 以上
黽鼎鼓鼠
拾參畫
黄黍黑黹
拾貳畫
麥麻
[illegible]
鹵鹿
鳥

6 ○ 鴻 コウ *Ōdori, ōinaru.* A large wild goose, large, great.

鳶 シ *Tobi.* The kite.

鴿 カフ *Iebato.* The dove.

7 鵜 テイ *U.* The cormorant.

鵞 ガ *Gachō.* A goose.

鵙 ケキ *Mozu.* A shrike.

鵠 コク *Hakuchō, ōinaru.* The swan, large.

鵑 ケン *Hototogisu.* The cuckoo.

ム鵡 *Monoii-dori.* The parrot.

8 鵬 ホウ *Hō, ōtori.* A fabulous bird, a large bird.

ジュン鶉 *Uzura.* The quail.

鵲 シャク *Kasasagi.* The magpie.

鵯 ヒ *Hiyodori.* The brown-eared bulbul.

鵰 チョウ *Washi, kumadaka.* The eagle, Indian crested eagle.

鵺 ヤ *Nue.* A kind of pheasant, a fabulous night bird.

鵞 ガ *Ahiru.* A duck. 9

鶚 ガク *Misago.* The osprey.

鶯 アウ *Uguisu.* The Japanese bush-warbler.

鶴 カク *Tsuru.* The crane, stork. 10 ○

鶏 ケイ *Niwatori.* The barn-yard fowl. ○

鶺 セキ *Ao-dori.* The wagtail. ○

鷂 エウ *Hashidaka, hayabusa.* A kind of falcon.

鷹 シュン *Hayabusa.* A falcon.

鷇 コウ *Hinā, tamago.* A chick, an egg.

鶸 シャク *Hiwa.* The siskin.

ジ鷀 シ *U.* The cormorant.

鷁 ゲキ *Ōki-na mizudori.* A large aquatic fowl.

鷲 シ *Arai tori, hageshii.* A wild bird, fierce. 11

鷗 オウ *Kamome.* The sea-gull.

鷓 シャ *Shako.* The partridge.

12 ○ 鷲(シウ ジユ) *Washi.* The eagle.

鷮(ケウ) *Ōyamadori.* A large pheasant.

鷦(セウ) *Misosazai.* The Japanese wren.

鷸(イツ) *Shigi, kawasemi.* The snipe, the kingfisher.

鷯(レウ) *Misosazai.* The Japanese wren.

13 鷹(ヨウ オウ) *Taka.* A hawk, falcon.

鷺(ロ) *Sagi, shirasagi.* The snow-heron.

鷽(カク) *Kobato, onagadori, uso.* A kind of magpie, an implement of worship.

16 鸕(ロ) *U.* The cormorant.

17 鸚(アウ) *Monoii-dori.* The parrot.

18 鸛(クワン) *Kōzuru.* The stork.

19 鸞(ラン) *Kami no tori, suzu.* The phoenix, a bell.

一九七

鹵部 11 Stroke radical. 4 Characters.

○ 鹵(ロ) *Shiohama, arechi.* Salt fields, waste land, salty.

9 鹹(カン) *Shiokarai.* Salty.

13 ○ 鹼(ケン) *Aku, shio.* Lye, salt. (*Sekken* 石鹼, soap)

鹽(エン) *Shio.* Salt.

一九八

鹿部 11 Stroke radical. *Shika-hen.* 14 Characters.

○ 鹿(ロク) *Shika, ka.* A deer, stag.

2 麀(イウ) *Mejika.* A doe.

5 麈(シユ) *Ōinaru shika.* A large deer.

麇(クン) *Muragaru, shibaru.* To crowd together, to bind.

6 麋(ビ) *Nareshika.* The reindeer.

8 ○ 麑(ゲイ) *Shika no ko, kago.* A fawn.

○ 麓(ロク) *Fumoto.* The foot of a mountain.

○ 麗(レイ) *Uraraka, uruwashii.* Beautiful, good, bright.

麒(キ) *Me no rin.* A fabulous animal resembling a giraffe.

麕(キン) *Kujika.* A kind of stag.

9 麐(カウ) *Kaori.* Odor.

10 麝(ジヤ) *Kaorijika.* The musk-deer.

侖
鼻齊齒龍龜
拾四書 以上
黽鼎鼓鼠
拾參畫
黃黍黑黹
拾貳畫
麥麻
[illegible]
鹵鹿

13 麟リン *O no rin.* A fabulous animal resembling a giraffe.

22 麤ソ *Arai, orosoka.* Coarse, rough, foolish.

麥部 11 Stroke radical. *Mugi-hen. Baku-nyū.* 7 Characters.

一九九

0 麥バク *Mugi.* Wheat.

4 麩フ *Fu.* A kind of bread made from wheat flour.

麪メン *Mugiko.* Wheat flour.

6 麰ボウ *Ōmugi.* Barley.

8 0 麴キク *Kōji.* Yeast.

9 麵メン *Mugiko.* Wheat flour.

18 麷フウ *Irimugi.* Parched wheat.

麻部 11 Stroke radical. 4 Characters.

二〇〇

0 麻マ *Asa.* Hemp.

3 麼マ、バ *Sukoshi, komaka.* A little, trifle.

4 麾キ *Hata, sashimaneku, shimesu.* A signal flag, to beckon, show.

7 0 麿 *Maro.* The termination of certain names of men.

黄部 12 Stroke radical. 2 Characters.

二〇一

0 黄クワウ、ワウ *Ki, kiiro.* Yellow.

13 黌クワウ *Manabidokoro.* A school.

黍部 12 Stroke radical. 4 Characters.

二〇二

黍シヨ *Kibi.* Millet.

3 黎レイ *Kutsunori, ōi, kuroi.* Paste used in making shoes, many, dark.

5 子黏デン *Nebaru, mochi.* To be sticky, bird-lime.

11 黐チ *Torimochi.* Bird-lime.

黑部 12 Stroke radical. 17 Characters.

二〇三

0 黑コク *Kuroi.* Black.

4 0 默モク、ボク *Damaru.* To be silent.

黔ケン、キン *Kuroi.* Black.

黜イ、フ *Ibo, kobu, haremono.* A wart, wen, swelling.

5 0 點テン *Shirushi, tomosu, unazuku.* A dot, point, spot, mark, to mark, light, nod assent.

黛タイ *Mayuzumi.* Blackened eyebrows, black.

5 **黜** チュツ *Shirizokeru.* To send away, cause to retire, degrade.

黝 イツ・エツ *Ao-guroi.* Blue-black.

6 **黠** カツ *Warugashikoi, katakute kuroi.* Crafty, hard and black.

7 **黥** ケイ *Irezumi.* Tattooing.

8 **黨** トウ *Tomogara, mure, tagui.* A band, association, party, flock, companions, sort.

黧 レイ *Kuroi.* Black.

9 **黯** アン *Kurai, itamu.* Dark, to be painful.

10 **黴** バイ *Mayuzumi.* Blackened eyebrows.

11 **黴** バイ・ビ *Kabi, akazuku.* Mould, to become dirty or greasy.

14 **黶** エン *Hokuro.* A mole.

15 **黷** トク *Kegasu, akazuku.* To defile, dishonor.

二〇四

黹部 12 Stroke radical. 4 Characters.

黹 チ *Nuu, sasu, nuimono.* To sew, darn, embroidery.

4 **黻** フツ *Enogu, irodoru.* [paint. Painting materials, to

5 **黼** フツ *Hizakake, maedare.* A lap-rug, an apron.

黼 ホフ *Koromo no aya-nui.* Embroidery.

7 二〇五

黽部 13 Stroke radical. 5 Characters.

黽 ミヤウ・バウ・ビン *Kaeru, tsutomeru.* A frog, to exert oneself.

4 **鼉** クワン・ゲン *Ōsuppon, imori.* A large snapping-turtle.

5 **鼈** シユク *Hikigaeru.* A bull-frog.

12 **鼇** ガウ *Ōgame.* A sea-tortoise.

14 **鼈** ベツ *Kame, suppon.* A turtle, the snapping-turtle.

二〇六

鼎部 13 Stroke radical. 1 Character.

鼎 テイ *Kanae.* A tripod utensil, a cauldron.

二〇七

鼓部 13 Stroke radical. 4 Characters.

鼓 コ *Tsuzumi, utsu.* A drum, to beat.

鼓 コ *Tsuzumi-utsu, utsu, aoru.* To beat a drum, to beat, to stir up.

5 **鼕** トウ *Tsuzumi no oto.* The sound of a drum.

6 **鼖** タウ *Furitsuzumi.* A sort of tambourine.

二〇八

鼠部 13 Stroke radical. 6 Characters.

龠 鼻齊齒龍龜 拾四畫 以上
黽鼎鼓鼠 拾參畫
黃黍黑黹 拾貳畫
麥麻 拾壹畫

0 ソ 鼠 *Nezumi.* A rat, mouse.

5 鼬 イウ *Itachi.* A weasel.

7 鼯 ゴ *Musabi.* A flying squirrel.

9 鼴 エン *Moguramochi.* A mole.

10 鼹 エン *Moguramochi.* A mole.

鼷 ケイ *Hatsukanezumi.* A mouse.

二〇九 **鼻部** 14 Stroke radical. 3 Characters.

0 ヒ 鼻 *Hana.* The nose.

3 鼾 カン *Ibiki.* Snoring.

6 ケツイ 鼻 *Hana-iki.* Breathing thru the nose.

二一〇 **齊部** 14 Stroke radical. 5 Characters.

0 サイ セイ 齊 *Hitoshii, totonoeru.* Alike, even, to regulate.

3 齋 サイ *Monoimi, isagiyoi, heya.* Fasting and purification, pure, a room for study.

7 サイ セイ 齎 *Motarasu, sonaeru.* To bring, carry, present.

8 サイ セイ 齏 *Hitoshii.* Equal, alike.

9 サイ セイ 齏 *Namasu, kudaku.* A kind of fish salad, to crush.

二一一 **齒部** 15 Stroke radical. *Ha-hen.* 13 Characters.

0 齒 シ *Ha, yowai.* Teeth, age.

2 齟 シ ソ *Hagawari, itokenai.* Change of teeth, childhood, young.

4 ゼン ゲン 齦 *Haguki, arasou.* The gums, to quarrel.

5 齢 レイ *Yowai, toshi.* Age.

0 ソ 齟 *Kamu, kuichigau.* To bite, disagree, uneven.

6 齦 ゲン *Kamu, haguki.* To bite, the gums.

ゲツ 齧 *Kamu.* To bite.

齢 キウ *Usuba.* A hollowed tooth (as of an old man).

齩 カウ *Kamu.* To bite.

7 ゴ 齬 *Kamu, kuichigau.* To bite, disagree, uneven.

ソク 齪 *Hagami, semaru, chiisai.* Grinding the teeth, to be crowded, small.

9 齲 ク *Mushiba.* A decayed tooth.

齷 アク *Semaru, kosekose suru.* To be crowded, to potter.

龍部 16 Stroke radical. 4 Characters.

龍 リュウ *Tatsu.* A dragon, Imperial.

龐 ボウ ホウ *Midareru, takai ie.* To be disordered, a high building.

龔 キョウ *Sonaeru, tatematsuru.* To offer.

龕 カン *Hokora.* A small shrine.

龜部 16 Stroke radical. 2 Characters.

龜 キ *Kame.* A tortoise.

鼈 ベツ *Suppon.* A snapping-turtle, a tortoise.

龠部 17 Stroke radical. 3 Characters.

龠 ヤク *Fue.* A flute.

龢 ワ クワ ——— Old form of 和.

龥 ユ ヤク *Yobu.* To call.

龠 鼻齊齒龍龜 拾四書 以上

LIST OF CHARACTERS WHOSE RADICALS ARE OBSCURE.

2 Strokes.		叉	又	內	入	孔	子
了	亅	川	巛	公	八	少	小
刁	刀	才	手	六	八	尹	尸
又	丿	4 Strokes.		兮	〃	尺	〃
乃	〃	不	一	冗	冂	屯	屮
九	乙	丐	〃	冊	十	巴	己
匕	匕	丏	〃	切	刀	市	巾
3 Strokes.		丑	〃	分	〃	弔	弓
上	一	中	丨	勿	勹	朮	木
万	〃	丰	丨	化	匕	廿	廾
不	〃	卯	〃	匹	匚	5 Strokes.	
丈	〃	丹	丶	升	十	且	一
个	丨	之	丿	午	〃	丕	〃
丫	〃	乎	〃	卞	卜	世	〃
丸	丶	予	亅	印	卩	丘	〃
久	丿	云	二	厄	厂	丙	〃
乞	乙	五	〃	及	又	卯	丨
也	〃	互	〃	收	又	主	丶
于	二	井	〃	友	〃	井	〃
亡	亠	今	人	反	〃	乎	丿
亾	入	介	〃	壬	士	乍	〃
凡	几	允	儿	壬	土	乎	〃
千	十	凶	凵	天	大	乏	〃

乙	乍
人	仝
,,	令
,,	以
儿	兄
,,	充
冂	冉
,,	冊
巾	凧
ン	冬
几	処
凵	凸
,,	凹
,,	出
勹	匂
匕	北
十	卉
,,	半
卜	占
卩	卯
ム	去
口	只
,,	史
,,	右
,,	叵
口	司
,,	囘
大	央
,,	失
子	孕
工	左
,,	巨
干	平
廾	弁
弓	弗
心	必
弋	式
戈	戊
木	未
,,	末
,,	本
止	正
,,	此
毋	母
氏	民
水	氷
,,	永
田	由
,,	甲
,,	申

6 Strokes.

一	丞
二	亘
亠	交
,,	亥
人	亦
儿	企
,,	兆
,,	兇
,,	先
入	光
八	全
冂	共
力	再
卩	劣
口	危
,,	吊
口	合
土	吏
夂	在
夕	夅
大	夷
子	字
,,	存
宀	安
寸	寺
小	尖
巛	州
干	年
曰	曲
,,	曳
月	有
木	朱
木	束
歹	死
火	灰
牛	牟
戈	成
,,	戌
,,	戌
水	求
止	此
用	甪
白	百
老	考
襾	西
臼	臾

7 Strokes.

丨	串
二	些
亠	亨
儿	克
,,	免
,,	兌
ン	況
儿	兎
八	兵
刀	初
卩	卵
卜	卣

岡山 岸〃 幸干 幷〃 所戶 斧手 昂斤 昌日 明日 昏〃 易〃 昔〃 服月 東木 果〃 武止 步〃 狀犬 画田 畀〃 直目 秉禾 者老 虱虫 罔网 羔羊

兒儿 兩入 其八 典〃 函口 刼刀 卒十 卓〃 卸卩 卷〃 叀〃 取又 叔〃 受〃 周口 命口 垂土 夜土 奇夕 奈大 奉〃 妻女 妾〃 季子 尙小 尪尢

災火 灾〃 牢牛 甩用 甫用 甬田 男田 皁白 矣矢 秀禾 系糸 罕网 臣臣 肖肉 良肉 艮艮

8 Strokes.

並一 乖丿 乳乙 事亅 亞二 亟〃 享亠 京〃 侖人 來〃 兒儿 兎〃

君口 含〃 吳〃 吾〃 囧口 坐土 壯士 夋夂 夌夂 妥女 孚子 孝〃 孚寸 尨尢 巫工 巵已 弄廾 弟弓 我戈 攸攴 更曰 束木 每毋 汞水

肩 肉
肯 ,,
育 ,,
舀 臼
臾 ,,
舍 舌
卸 血
表 衣
豕 豕
釆 釆

9 Strokes.

亭 亠
亮 ,,
俎 人
竟 儿
俞 入
亟 二
免 几
胄 冂
胃 ,,
函 口
冠 冖
前 刀
南 十
卽 卩
叛 又
段 ,,
咫 口

咸 ,,
哀 ,,
哉 口
契 大
奕 ,,
奏 ,,
姜 女
威 ,,
茍 己
帝 巾
幽 幺
拜 手
拜 ,,
祠 ,,
春 日
是 ,,
曷 曰
東 木
柔 ,,
柰 木
某 ,,
染 ,,
棄 ,,
歪 止
泉 水
爰 爪
甚 甘
亟 田

畏 ,,
相 目
省 ,,
眉 ,,
看 ,,
禹 内
禺 ,,
美 羊
羌 ,,
者 老
耆 ,,
胄 肉
背 ,,
胡 ,,
胤 ,,
胥 ,,
軍 車
重 里

10 Strokes.

乘 丿
乾 乙
亳 亠
倉 人
兼 八
冓 冂
冕 冖
冢 冖
叟 又

哥 口
哿 ,,
哭 ,,
員 ,,
唐 ,,
娄 夂
夏 夂
奄 大
奚 ,,
專 寸
射 ,,
嵎 山
差 工
席 巾
弱 弓
彧 彡
恭 心
拳 手
掔 斗
晉 曰
普 ,,
書 ,,
條 木
栽 ,,
毒 毋
烏 火
班 玉
畜 田

壺 士
壹 ,,
壻 ,,
孱 子
就 尢
巽 己
幾 幺
幹 干
弑 弋
彘 彐
斑 文
斝 斗
普 日
替 曰
最 ,,
棄 木
棘 ,,
棗 ,,
無 火
爲 爪
甦 生
甯 用
畫 田
疏 疋
登 癶
矞 矛
童 立
粦 米

畢 田
異 ,,
眾 目
离 内
章 立
竟 ,,
粤 米
罛 网
羞 羊
翏 羽
脣 肉
脩 ,,
舂 臼
衰 衣
表 ,,
覓 見
雀 隹

12 Strokes.

傘 人
凱 几
勞 力
喜 口
喪 ,,
善 ,,
單 ,,
喬 ,,
堯 土
報 ,,

卿 卩
參 厶
商 口
售 ,,
啓 ,,
問 ,,
執 土
堂 ,,
堊 ,,
夠 夕
婁 女
孰 子
巢 川
彖 彐
彗 ,,
彪 彡
既 旡
晝 日
曹 曰
棻 木
條 ,,
爽 爻
望 月
焉 火
牽 牛
犀 ,,
率 玄
產 生

畝 田
畚 ,,
看 目
眞 ,,
祟 示
秦 禾
素 糸
羔 羊
羞 ,,
耋 老
肅 聿
胷 肉
能 ,,
臭 自
舀 臼
芻 艸
荆 ,,
虒 虍
虓 ,,
衮 衣
衷 ,,

11 Strokes.

勗 力
務 ,,
兜 儿
凰 几
匏 勹
匏 勹

粥 米
羨 羊
義 ,,
舒 舌
舜 舛
衆 血
覃 襾
象 豕
辜 辛
量 里
集 隹

13 Strokes.

亂 乙
亶 亠
匯 匚
孵 子
嗣 口
塞 土
塟 ,,
奧 大
尠 小
彀 弓
彘 彐
彙 ,,
愛 心
暈 日
會 曰
楚 木

業 木
歲 止
煦 火
爺 父
睪 目
瞢 ,,
禀 示
禽 禸
稟 禾
聖 耳
肄 聿
葬 艸
着 ⺀著
號 虍
豊 豆
登 ,,
葦 車
農 辰
雍 隹
飧 食

14 Strokes.

凳 几
兢 ,,
凴 ,,
嘉 口
嘏 ,,
嘗 口
壽 士

夐 夂
夤 夕
夥 ,,
斡 斗
朅 曰
榮 木
毓 毋
爾 爻
疑 疋
疐 ,,
睿 目
粼 米
肅 聿
膏 肉
臧 臣
臺 至
與 臼
銜 金
舞 舛
蒙 艸
養 食

15 Strokes.

奭 大
慕 心
慶 ,,
憂 心
暴 日
樊 木

膚 肉
翫 羽
虢 虍
興 臼
賡 貝
輝 車
舜 辛
魯 魚
黎 黍

16 Strokes.

冀 八
噩 口
奮 大
學 子
憲 心
整 攴
暨 日
橐 木
燕 火
禦 示
縣 糸
羲 羊
臲 自
舘 舌
豫 豕
賴 貝
暹 辵
雋 隹

頴 頁

17 Strokes.

嚭 口
彝 彐
徽 彳
暨 日
毚 比
糞 米
糜 ,,
繇 糸
羹 羊
擧 臼
謄 言
豳 豕
賸 貝
輿 車

隸 隶
韱 韭

18 Strokes.

叢 又
彝 彐
斃 攴
歸 止
瞿 目
賾 臣
舊 臼
隳 阜
雘 隹

19 Strokes.

嚮 口
繭 糸
羸 羊

20 Strokes.

嚲 口
嚳 ,,
嚴 ,,
競 立
辮 糸
耀 羽
贏 貝

21 Strokes.

亹 亠
囂 口
纇 糸
臝 肉

22 Strokes.

懿 心
糴 米

轡 車

23 Strokes.

蠲 虫
變 言
贏 馬

24 Strokes.

矗 目
贛 貝

25 Strokes.

釁 酉
纛 糸
糶 米
靉 雨

26 Strokes.

欝 木
豔 豆
鬱 鬯

GEOGRAPHICAL NAMES.

The Empire of Japan	大日本帝國
Fu	府
Kyōto	京都
Ōsaka	大阪
Tōkyō	東京
Ken	縣
Aichi	愛知
Akita	秋田
Aomori	青森
Chiba	千葉
Ehime	愛媛
Fukui	福井
Fukuoka	福岡
Fukushima	福島
Gifu	岐阜
Gumma	群馬
Hiroshima	廣島
Hyōgo	兵庫
Ibaraki	茨木
Ishikawa	石川
Iwate	岩手
Kagawa	香川
Kagoshima	鹿兒島
Kanagawa	神奈川
Kōchi	高知
Kumamoto	熊本
Mie	三重
Miyagi	宮城
Miyazaki	宮崎
Nagano	長野
Nagasaki	長崎
Nara	奈良
Niigata	新潟
Oita	大分
Okayama	岡山
Okinawa	沖繩
Saga	佐賀
Saitama	埼玉
Shiga	滋賀
Shimane	島根
Shizuoka	靜岡
Tochigi	栃木
Tokushima	德島
Tottori	鳥取
Toyama	富山
Wakayama	和歌山
Yamagata	山形
Yamaguchi	山口
Yamanashi	山梨

Chōsen (Korea)	朝鮮
Hokkaidō	北海道
Karafuto (Sagalien)	樺太
Taiwan (Formosa)	臺灣

Names of some Important Places

(Places whose characters may be found above are omitted)

Tōkyō Shi		東京市
Akasaka	Ku	赤阪區
Asakusa	„	淺草區
Azabu	„	麻布區

Fukagawa Ku	深川區	
Hongō „	本郷區	
Honjo „	本所區	
Kanda „	神田區	
Koishikawa „	小石川區	
Kōjimachi „	麹町區	
Kyōbashi „	京橋區	
Nihonbashi „	日本橋區	
Shiba „	芝區	
Shitaya „	下谷區	
Ushigome „	牛込區	
Yotsuya „	四谷區	
Fusan	釜山	
Genzan (Yuensan)	元山	
Gotemba	御殿場	
Hakata	博多	
Hakodate	函館	
Heijō (Pyeng Yang)	平城	
Jinsen (Chemulpo)	仁川	
Kanazawa	金澤	
Karuizawa	輕井澤	
Keelung	基隆	
Keijō (Seoul)	京城	
Kōbe	神戸	
Kure	吳	
Matsuyama	松山	
Moji	門司	
Muroran	室蘭	
Nawa	那覇	
Nagoya	名古屋	
Nikkō	日光	
Ōsaka	大阪	
Sapporo	札幌	
Sasebo	佐世保	
Sendai	仙臺	
Shimonoseki	下ノ關	
Taihoku	臺北	
Taiku	大邱	
Takamatsu	高松	
Tamsui	淡水	
Tsu	津	
Unzen	溫泉	
Yokohama	横濱	
Yokosuka	横須賀	

ASIA 亞細亞

Amoy	厦門
Aden	亞丁
Annam	安南
Anping	安平
Arabia	亞剌比亞
Bangkok	盤谷
Bombay	孟買
Burmah	緬甸
Canton	廣東
Ceylon	錫蘭
Changchun	長春
Chefoo	芝罘
China	支那
Chungking	重慶
Hankow	漢口
Harbin	哈爾賓
Hongkong	香港
India	印度
Macao	澳門
Malay States	馬來聯合州
Manchuria	滿州
Mukden (Hōten)	奉天
Nanking	南京
Newchwang	牛莊
Peking	北京

Persia	波斯
Ryojunkō (Port Arthur)	旅順港
Saigon	柴棍
Shanghai	上海
Siam	暹羅
Siberia	西比利亞
Singapore	新嘉坡
Tairen (Dalny)	大連
Taku	大沽
Thibet	西藏
Tientsin	天津
Tsingtau	青島
Tongking	東京
Vladivostok	浦鹽斯德
Weiheiwei (Ikaiei)	威海衛
Wuchang	武昌

EUROPE 歐羅巴

Austria	澳地利
Berlin	伯林
Belgium	白耳義
Brussels	巴西
Constantinople	君士坦丁堡
Denmark	丁抹
England	英吉利
„	英國
France	佛國
„	佛蘭西
Germany	獨逸
Greece	希臘
Hamburg	漢堡
Holland	和蘭
Hungary	匈牙利
Italy	伊太利
London	倫敦
Moscow	莫斯科
Norway	諾威
Paris	巴里
Petrograd	彼得堡
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Portugal	葡萄牙
Prussia	普魯士
Rome	羅馬
Roumania	羅馬尼
Russia	露西亞
„	魯國
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Sweden	瑞典
Switzerland	瑞西
Turkey	土耳古
Vienna	維也納

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Peru	秘露
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Washington	華盛頓

AFRICA 亞非利加

Egypt	埃及

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Australia	濠太剌利亞
,, (Gōshū)	濠　洲
Hawaii	布　哇
Java	瓜　哇
Loo Choo Is.	流球諸島
Manila	馬尼剌
Philippine Is.	比律賓諸島
South Sea Is.	南海諸島
Thursday Is.	木曜島

OCEANS, ETC.	太洋其他
Antarctic Ocean	南氷洋
Arctic Ocean	北氷洋
Atlantic Ocean	太西洋
Black Sea	黑　海
Baltic Sea	波羅的海
Caspian Sea	裏　海
Gulf of Pechili (Bokkai)	渤　海
Indian Ocean	印度洋
Inland Sea (Japan)	瀨戶內海(日本)
Kiaochow Bay (Kōshūwan)	膠州灣
Mediterranean Sea	地中海
Pacific Ocean	太平洋
Panama Canal	巴奈馬運河
Red Sea	紅　海
Suez Canal	蘇士運河
Yangtse River	揚子江
Yellow Sea	黃　海

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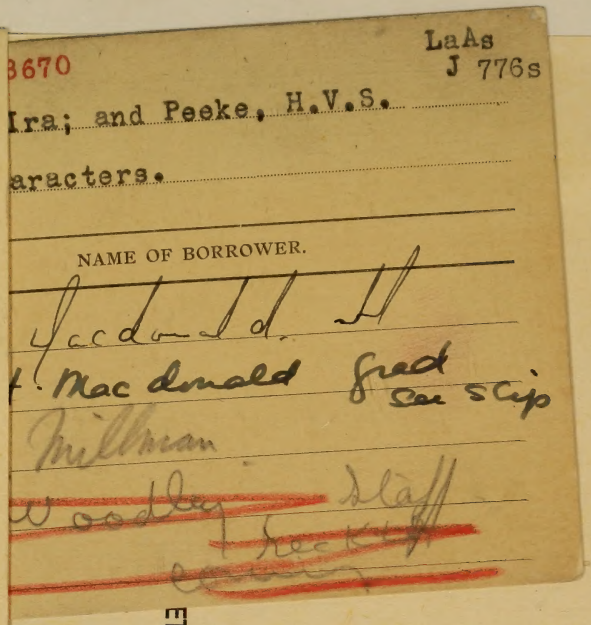

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THE SPOKEN LANGUAGE
OF
JAPAN:

A COURSE OF EXERCISES
IN
FAMILIAR CONVERSATION.

BY

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FOUNDER OF THE SOCIETY FOR INVESTIGATING
THE JAPANESE LANGUAGE.

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PREFACE.

This book was prepared for publication, in English, some years ago; but the immediate need of a French version appeared more urgent, and the work was issued in that language, in 1898, under the following title :—"Petit Cours de Japonais, pour faciliter l'étude du langage parlé". The volume was received with a degree of favor extremely gratifying to the author, and which now justifies the fulfilment of the original purpose. The attention of the English-speaking community is invited to the method o instruction introduced in the successive lessons, with the accompanying notes and exercises. This method, it is hoped, will be especially serviceable in assisting learners to overcome certain difficulties of construction and expression in Japanese speech, which have often been found insurmountable by foreigners. Its advantages to French scholars have been practically demonstrated; and equally satisfactory results may reasonably be anticipated among the larger class of English and American students.

INTRODUCTION.

I. Distinction between the two languages, written and spoken.—The written language of Japan, though it may seem at first glance very different from that employed in actual speech, has the same basis of construction ; and it is desirable that all who aim at a thorough mastery of both branches, should first apply themselves to the study of the conversational style. This once acquired, the written form presents only difficulties of detail which may be conquered without excessive effort.

II. Idioms.—The idioms of Japan vary greatly in different districts, and questions often arise as to which dialect is preferable. That which prevails in Tōkyō is commonly accepted as supplying the most satisfactory standard ; but it may be more broadly asserted that the diction of the best educated classes, which can be understood in all parts of the country, should be taken as the example for all scholars. The language undergoes no real changes, in separate regions, and all deviations from accurate speech ushold be regarded rather as provincialisms than as idiomatic distinctions. In Tōkyō, as elsewhere, doubtful and irregular expressions are current, the use of which cannot be justified by rules, and which should be carefully avoided. The intention of this book is to impart a knowledge of the phraseology sanctioned by good society, and employed by well-bred Japanese, irrespective of localities.

III. True Japanese, as distinguished from English in Japanese Guise.—With few exceptions, the manuals of conversation prepared by foreigners are marred by a serious defect. They are mostly made up of phrases distinctively English, French or German, which are more or less literally translated into Japanese. Europeans who study these books, though they may obtain a considerable, and even a valuable knowledge of the language, fail to acquire its characteristic qualities,—its flavor, so to speak. Their separate sentences may be open to no objection; but united in free and consecutive utterance, they convey the impression of a labored and harsh interpretation. To think readily and clearly in Japanese should be the scholar's aim; not to think in his own tongue, and merely reproduce his thoughts in another.

In preparing this book, the author has endeavored to meet the objection referred to by presenting all the forms and expressions of common usage in a style which belongs strictly to the Japanese language, and to no other. In pursuance of this view, as will be seen, many phrases are translated with great latitude. An absolutely literal rendering frequently distorts the original meaning; and it has been deemed advisable, in many cases, to reflect a Japanese idiom, not by exact verbal reproduction, but by an equivalent English idiom.

IV. The use of European alphabetic characters.—Accurate indications of pronunciation are difficult in all languages. Many Japanese sounds can be represented perfectly by European signs. Some, however,—like the class of syllables of which ラ, リ, etc. are types,—can be only approximately suggested. At one time, the expediency of employing *Kana*, for uncertain

sounds, was considered; but the objections to that plan appeared to outweigh the advantages. For doubtful shades of utterance, there is no resource but that of listening to the pronunciation of a native master of the language, and faithfully imitating it. The same remark is applicable to certain delicacies of accentuation, which can never be adequately conveyed by written symbols, and which are more numerous and important than unadvanced students are apt to imagine.

V. Orthography and Kana.—The number of syllables pertaining to the Japanese language is not large. They are represented by a set of characters called *Kana*, with which, though not employed in this book, all students are advised to make themselves familiar. They can be rapidly learned, and accuracy of pronunciation may be greatly facilitated by their aid.

In the following table, the *Kana* signs are given, not in the customary Japanese course of succession, but in conjunction with English equivalents of the various syllables, arranged in an order that is judged convenient for reference by foreign students. It will be observed that several of the signs are more than once repeated, with the addition of the side marks ˝ and °, which denote certain changes of utterance. The effect of ˝ is to harden the original consonant sound; while °, used only for syllables that begin with an aspirate or dento-labial, indicates a change to the sound of the English labial *p*. By these means, *ka* is changed to *ga*; *te* to *de*; *hi* to *bi* or *pi*; *fu* to *bu* or *pu*; etc.

For a few Japanese enunciations, no exact English transliteration is possible, as will be explained below; but most of them may be reproduced with virtually literal accuracy.

ア a	エ e	イ i	オ o	ウ u
カ ka	ケ ke	キ ki	コ ko	ク ku
ガ ga	ゲ ge	ギ gi	ゴ go	グ gu
ガ nga	ゲ nge	ギ ngi	ゴ ngo	グ ngu
サ sa	セ se	シ shi	ソ so	ス su
ザ za	ゼ ze	ジ zhi	ゾ zo	ズ zu
タ ta	テ te	チ chi	ト to	ツ tsu
ダ da	デ de	ヂ ji	ド do	ヅ dzu
ナ na	ネ ne	ニ ni	ノ no	ヌ nu
ハ ha	ヘ he	ヒ hi	ホ ho	フ fu
パ pa	ペ pe	ピ pi	ポ po	プ pu
バ ba	ベ be	ビ bi	ボ bo	ブ bu
マ ma	メ me	ミ mi	モ mo	ム mu
ヤ ya	エ ye		ヨ yo	ユ yu
ラ ra	レ re	リ ri	ロ ro	ル ru
ワ wa	ヱ we	ヰ wi	ヲ wo	

There is also a character, ン, which may be represented by *n* standing alone, unaccompanied by any vowel This articulation cannot be called a syllable. It is used at the end of various words, and is the only consonant termination in the language. While possessing a separate sign, it has no independent value; but when affixed to syllables in the above list, it produces an additional set of syllables,—as *kan*, *rin*, *bon*, etc.

The vowel sounds of Japan are those of English vowels,

as pronounced in *far*, *prey*, *pique*, *bone* and *pull*. Under certain conditions, these are somewhat shortened or extended. For such modifications, written rules cannot always be supplied, though in the following lessons, a prolonged utterance is indicated by a horizontal mark, thus: kō, sō, chū, etc.

Some of the syllables beginning with consonants require explanation. It will be observed that two transliterations are given to the third line of *Kana* characters. This is because there are two pronunciations of the same sign,—the first, which has the hard sound of *g*, being strictly correct, while the second, in which the *g* is softened, so as to resemble *ng* in *singer*, is a corruption of local growth, which now prevails to such an extent that it cannot be overlooked. In the English spelling of this book, the *g* alone is used, and the differing sounds should be learned by ear, as they occur.

In the four series beginning with *s*, *z*, *t*, and *d*, the syllables *shi*, *zhi*, *chi*, *ji*, *tsu* and *dzu* are found where analogy would call for *si*, *zi*, *ti*, *di*, *tu* and *du*. These irregularities, it is believed, did not always exist, but by gradual processes, in remote periods, took the place of the original sounds. A similar anomaly appears in the aspirate series, where *fu* has the position which *hu* might be expected to occupy.

The sound indicated by *r* is one that cannot be absolutely represented by any English letter. The Japanese utterance has nearly the effect of *r* and *l* united, though in producing it, the position of the tongue is different from that required for the English consonants. The sounds to which *sh* and *ch* are assigned, vary slightly, but not very materially, from those of the same combinations in *show* and *child*. The value of the English *f* is not

identical with the corresponding Japanese enunciation, the former being a dento-labial while the latter is more nearly an aspirate ; but the similitude is sufficient for practical purposes.

When a Japanese syllable beginning with the sound of *y* (used as a consonant) immediately follows a syllable ending with the vowel sound *i*, the two are often blended, and considered as forming a single articulation. Instead of *ki-ya*, *shi-yu*, *chi-yo*, etc., *kya shu*, *cho*, etc. are written to indicate the pronunciation.

Two blanks have been left in the table, for the reason that the sounds which might be expected in the natural course, (*yi* and *wu*) do not occur in Japanese speech.

Very strictly considered, the syllables *we* and *wi* might also be omitted, since the characters エ and ヰ, standing alone, more nearly resemble *e* and *i ;* but when the characters immediately follow certain vowels, the effect of *w* is perceptible, and the possibly superfluous transcriptions are therefore inserted.

In conclusion, the suggestion is repeated, that for delicate shades of uncertain pronunciation, oral instruction should be obtained from a thoroughly educated Japanese ; for, while it is hoped that most difficulties may be overcome by studying the successive lessons, even without a teacher, there remain a few Japanese sounds for which no entirely satisfactory English transliteration can be supplied.

PART I.

ELEMENTARY.

LESSON I.

Watakushi wa, Kyōto e *Me as for, Kyōto towards*	As for me, I am
yuku tame-ni, konya *go in order to, to-night*	leaving for Kyōto by
hachi ji ni, Shimbashi no *eight o'clock at, Shimbashi of*	myself, at eight o'clock
sutēshon kara, hitori shutta- *station from, alone departure*	to-night, from Shimbashi
tsu-shimasu. *do.*	statoin.

NOTES.

Watakushi wa. *Watakushi*, "I", *watakushi wa*, "as for as I am concerned, I.....". If the speaker wished simply to say "I am leaving" he would say *watakushi ga shuttatsu-shimasu*, *ga* being the sign of the nominative case. The personal pronouns are much more freely used in the sentences of this book than they would be by Japanese in a conversation of any length. As a rule, when it is clearly understood which is the person spoken of, the pronoun may be omitted,

Kyōto e. The postposition *e* signifies here "towards", "in the direction of", but sometimes "to".

Shimbashi no. The postposition *no*, "of", makes a possessive or genitive case.

Sutēshon, is an English word "station", pronounced in the Japanese manner; there are many other words of European origin, as *rampu*, "lamp"; *koppu*, "cup"; *pen*, "pen"; *pan*, "pain"; *shabon*, "savon"; etc.

Shuttatsu-shimasu. Shimasu = "I (or he, she, we, they) do" from the irregular verb *suru*, "to do". Instead of *shuttatu-shimasu*, we might say *shuttatsu-itashimasu*, or *tachimasu*.

EXERCISE.

1. Watakushi wa, ima, Yokohama e yukimasu.	1. I am going to Yokohama now.
2. Watakushi wa, sakujitsu, Kōbe e yukimashita.	2. I went to Kōbe yesterday.
3. Watakushi no tomodachi wa, kono fuyu, gwaikoku e yukimasu.	3. My friend is going abroad this winter.
4. Watakushi wa, sakujitsu, Oosaka kara shuttatsu-shimashita.	4. I left Ōsaka yesterday.
5. Watakushi wa, myōchō ku ji han ni, shuttatsu-shimashō.	5. I shall leave at half past nine to-morrow morning.
6. Watakushi no chichi wa, sakuya jū-ichi ji nijū-go fun sugi ni, shuttatsu-shimashita.	6. My father left last night, at twenty-five minutes past eleven.
7. Watakushi wa, konnichi shōgo ni, hitori shuttatsu-shimasu. (*Shōgo* = "noon".)	7. I am leaving alone at twelve o'clock to-day.

8. Watakushi no haha no tomodachi wa, myōnichi gozen roku ji nijip-pun mae ni shuttatsu-shimashō. (*Gozen* = "before noon".)

8. My mother's friend will leave at twenty minutes to six o'clock to-morrow morning.

9. Watakushi no kodomo wa, konchō hachi ji jū-go fun mae ni, tera e yukimashita.

9. My child went to the (Buddhist) temple at fifteen minutes to eight this morning.

10. Watakushi no oji wa, sakuban, shichi ji no kisha de, shuttatsu-shimashita. (*De* here = "by". Do not confound with *de* affirmative.)

10. My uncle left by the seven o'clock train yesterday evening.

11. Watakushi no haha wa, konya no kisha de, Nikkō e yukimasu.

11. My mother is going to Nikkō by to-night's train.

12. Watakushi wa, kisha de wa yukimasen, basha de yukimasu.

12. I am not going by rail, but by carriage.

13. Roku ji no Kyōto-yuki no kisha ni noru tame-ni, kore-kara sutēshon e yukimasu. (*Yuki* is the substantive form of the verb *yuku*).

13. I am going to the station now, to take the six o'clock train to Kyōto.

14. Watakushi wa, saku-jitsu san ji goro ni, hatoba e yukimashita.

14. I went to the wharf about three o'clock yesterday.

15. Watakushi wa, hitori de wa yukimasen, chichi to issho-ni yuku de arimashō.

15. I am not going alone, I shall (probably) go with my father.

16. Watakushi no kanai wa, sakuya, kodomo to issho ni shuttatsu-itashimashita.

16. My wife and child left together last night.

(*Shuttatsu - itashimashita* = *Shuttatsu-shimashita*, but is more polite.)

17. Watakushi wa, konya wa, shuttatsu - itashimasen, tabun myōban, shuttatsu-suru de arimashō.

17. I am not leaving to-night; I shall probably leave to-morrow evening.

18. Watakushi wa, ima kara, tomodachi no uchi e yukimasu; sōshite, konya, soko kara shuttatsu-itashimasu.

18. I am going to my friend's house now, and will leave there to-night.

19. Watakushi wa, myōban shuttatsu-shite, Tōkyō e yukimasu.

19. I am leaving to-morrow evening for Tōkyō. (Lit., "making a start, I go towards Tōkyō".)

20. Oji wa, sakujitsu, hitori shuttatsu-shite, Kōbe e yukimashita; sōshite, chichi mo, myōnichi wa, soko e yuku de arimashō.

20. My uncle left by himself for Kōbe yesterday; and my father will go there to-morrow, also.

LESSON II.

Watakushi no otooto
Me of younger brother
wa, konchō, sukoshi
as for, this morning, a little
byōki de arimashita kara,
illness was because,
anata no oji san to
you of uncle Mr. with

As for my younger brother, he was not very well this morning, and could not go out with

go-issho-ni dekakeru koto your uncle
together *go out* *thing*
ga dekimasen deshita.
can not *was.*

NOTES.

Otooto wa. Observe, again, the peculiar force of the particle *wa.*

Sukoshi byōki de arimashita. The construction, a very frequent one in Japanese, is : "my younger brother was illness". Compare : *Kono hana wa kirē de arimasu;* "this flower is prettiness", i. e. "is pretty" *ano ko wa kōkō de arimasu,* "that child is filial-piety", i. e. "is an obedient child"; *ano fujin wa taisō shinsetsu de arimasu,* "that lady is extremely kindness", i. e. "very kind". *De* is here an affirmative particle, which, when it thus occurs, is always preceded by a noun, or quasi-noun, and followed by some form of the verb *aru* "to be". *De arimashita* is thus a double affirmative, and is the favourite Japanese form of affirmation.

Kara here signifies "because". There is another *kara,* meaning "after", "from", "since", of which examples have been given already.

San. *San* = "Mr.", "Mrs" or "Miss", a contraction of *sama.*

Go-issho-ni. *Go,* honorific ; *issho,* lit. "one place", followed by *ni,* "to", means "together".

Koto ga. Koto = an abstract thing; distinguish from *mono,* a concrete thing. *Ga* is a sign of the nominative case.

Dekimasen deshita. *Dekimasen,* a negative form, from the verb *dekiru,* "to come about", "to be possible", *deshita,* short for *de arimashita,* makes a past tence.

EXERCISE.

1. Watakushi no ani wa, otooto to futari issho-ni, sakuban shuttatsu-itashimashita.

1. My elder brother left yesterday evening with my younger brother (the two together).

2. Watakushi no ani wa, sakujitsu kara, byōki de arimasu kara, konnichi wa, shuttatsu-shimasen.

2. My elder brother is not leaving to-day; (because) he has been ill since yesterday.

3. Myōnichi, go-issho-ni yukimashō kara, konnichi wa, go-shuttatsu nasaimasu na. (*Na* makes the imperative negative.)

3. Do not leave to-day, as I will go with you to-morrow.

4. Kono kata no o-ani san wa, omoi go-byōki de gozarimasu. (*Gozarimasu*, more polite than *arimasu*.)

4. This gentleman's elder brother is seriously ill.

5. Watakushi wa, dzutsū ga shimasu kara, aruite-yuku koto wa dekimasu mai. (*Aruite*, contracted from *arukite*; from the verb *aruku*, "to walk".)

5. I am afraid I shall not be able to walk, as I have a headache.

6. Watakushi wa, sakuya kara, hidoku dzutsū ga shite, komarimasu.

6. I have a dreadful headache since last night. It is very annoying.

7. Watakushi no haha wa, ha ga itamimashita kara, shuttatsu-shimasen deshita.

7. My mother was suffering from tooth-ache, and therefore did not leave.

8. Watakushi no otooto wa, ni-san nichi mae kara, ha ga itamimashite, komatte-orimasu.

8. My younger brother has been troubled with tooth-ache for a few days past, and complains much.

9. Issakuban kara, hara ga itande, shikata ga arimasen. (*Itande*, present participle of the verb *itamu*.)

9. I have had a stomach-ache since the evening before last, and cannot get rid of it.

10. Watakushi no tomodachi wa, issakujitsu kara, kaze wo hikimashite, neteorimasu.

10. My frind caught a cold the day before yesterday, and has been in bed since. (Lit., "having breathed wind, is lying".)

11. Watakushi wa, sakuban, kaze wo hiite (*hikimashite*), konnichi wa, asa kara, sukoshi dzutsū ga itashimasu.

11. I caught a cold yesterday evening, and have a slight headache since this morning.

12. Konnichi wa, hima ga arimasen kara, soto e wa dekakemasen.

12. As I have no time, I am not going out to-day.

13. Myōnichi wa, hima de arimasu kara, asa kara, dekakeru koto ga dekimashō. (*Asa kara*, from the morning.)

13. As I am at liberty to-morrow, I can go out in the morning, or at any time later on.

14. Watakushi wa, konchō shichi ji kara, dekaketeorimasu.

14. I have been out since seven this morning.

15. Kono hito no oji wa, watakushi no isha to isshoni dekakemashita.

15. This man's uncle has gone out with my doctor.

16. Watakushi no kodomo wa, mada, hitori de wa, gakkō e yuku koto ga dekimasen.

16. My child cannot yet go to school by himself.

17. Watakushi wa, konya wa, yuku koto ga dekimasen kara, myōban dekakemashō.

17. Since I cannot go to-night, I will go to-morrow evening.

18. Kono kata wa, mada go-shuttatsu nasaru koto wa dekimasen ; tabun, myōgonichi wa, dekimashō.

18. This gentleman cannot leave yet ; he probably can the day after to-morrow.

19. Ano hito wa, byōki de gozarimashite wa, mada shuttatsu-suru koto wa, dekimasen ka?

19. Will that gentleman's illness prevent him from leaving yet?

Tabun dekimasu mai.

Very likely it will.

20. Anata no kimono wa, taisō yoku dekimashita.

20. Your clothes are very well made.

LESSON III.

Watakushi no ani wa,
Me of elder brother as for,
myōchō, Tōkyō e
to-morrow morning, Tōkyō to
kaerimashō ga, komban
will return as, this evening
wa, watakushi no uchi e
as for, me of home to
kite, iroiro shitaku
coming, variously preparations
wo seneba narimasen.
must do

My elder brother is going back to Tōkyō to-morrow morning ; so he must come this evening to my house and get everything ready.

NOTES.

Kaerimashō ga. Kaerimashō, a future, from the verb *kaeru*, "to return". When Japanese employ a future, there is always a certain doubt in the action they are speaking of ; therefore, for an action

quite determined upon, they prefer to use a present even when a future would be more strictly appropriate.—*Ga*, after a verb, sometimes signifies, "as", "whereas", as here, and sometimes "but". We find that, by foreigners, *ga* is more frequently considered the equivalent of "but" than it should be. *Ga* is very often used by Japanese as a simple connective of two phrases; but in such cases, the particle is not, of course, to be confounded with another *ga*, which is a sign of the nominative case.

Kite, a present participle, from the irregular verb *kuru*, "to come"

Shitaku wo. *Wo* is a sign of the "accusative" case.

Seneba narimasen. *Seneba*, a negative form, with the meaning of "if", from the verb *suru*, "to do". *Narimasen*, a negative form, from the verb *naru*, "to be admissible". *Seneba narimasen* is thus a double negative, "if he does not, it will not do" = "he must do".

EXERCISE.

1. Watakushi wa, myō-nichi, ototo to futari de, Tōkyō no uchi e kaerimasu.

1. I am going back home to Tōkyō to-morrow, with my younger brother (the two of us).

2. Kyaku ga kaerimashite kara, go-issho-ni dekakemashō.

2. When my visitor leaves, I will go out with you (lit., "after the visitor leaving").

3. Myōnichi, o-uchi e yuku koto ga dekimasen kara, konnichi, watakushi no uchi e kite kudasaimasen ka?

3, Will you come to my house to-day, since I cannot go to yours to-morrow?

4. Konnichi wa, sukoshi mo hima ga arimasen kara,

4. Please go along with my younger brother to the

dōzo, otooto to issho-ni, isha no uchi e itte kudasai. (*Itte kudasai*, imperative.)

doctor's; I cannot go, I have not a moment to spare to-day. (Lit., "because I have not even a little leisure".)

5. Konya wa, kyoryūchi no yado e kaerimashite, myōchō, mata kimashō.

5. I will go back to the hotel in the settlement to-night, and come again to-morrow.

6. Watakushi no ani wa, myōgonichi wa, zehi shuttatsu-seneba narimasen.

6. My elder brother must leave, without fail, the day after to-morrow.

7. Yokohama e yuku tame-ni wa, Shimbashi no sutēshon kara tataneba narimasen.

7. We must leave from Shimbashi station to go to Yokohama.

8. Kono hito no oji san wa, komban, Kyōto e yukaneba narimasen.

8. This gentleman's uncle must go to Kyōto this evening.

9. Ano hito wa, sakujitsu, ginkō e yukaneba narimasen deshita.

9. He had to go to the bank yesterday.

10. Iroiro yōji ga arimasu kara, konya wa, zehi uchi ni kaette-oraneba narimasen.

10. I must be back home to-night without fail, I have a good many things to see to.

11. Watakushi no haha wa, mada shitaku ga dekimasen kara, konnichi wa, shuttatsu-itashimasen.

11. My mother cannot get her things ready yet, so she is not leaving to-day.

12. Watakushi no chichi wa, myōban, shuttatsu-shimasu ga, shitaku wa, mō dekimashita.

12. My father is leaving to-morrow evening, and has already made his preparations.

13. Watakushi no tomodachi wa, sakuban, koko e

13. My friend could not come here yesterday eve-

kuru koto ga dekimasen deshita ga, komban wa, zehi kimashō.

ning, but will come this evening for certain.

14. Kono kata no o-tomodachi wa, issakujitsu, kono machi e o-ide nasaimashita ga, myōgonichi wa, go-shuttatsu nasaimashō. (*O-ide nasaimashita*, from the hononific verb *o-ide nasaru*, "to come".)

14. This gentleman's friend came to this town the day before yesterday, and will leave the day after to-morrow.

15. Watakushi wa, konchō, sutēshon made yukimashita ga, hachi ji han no kisha ni noru koto ga dekimasen deshita.

15. I went to the station this morning, but I could not take the half past eight train.

16. Konchō no fune de, shuttatsu-suru tsumori de, uchi wo demashita ga, yōji ga dekimashita kara, kaettekimashita.

16. I left my house this morning, intending to go by the steamer; but some business turned up, and I had to come back again.

17. Watakushi no oji wa, myōgonichi wa, Kōbe no uchi e kaeraneba narimasen deshō; koko e kimashite kara, mō tō-ka ni narimasu.

17. I think my uncle will have to go back home to Kōbe the day after to-morrow; it is ten days already since he came here.

18. Yagate yo-ji ni narimasu kara, dekakeneba narimasu mai; kisha wa, go ji jū-go fun mae de arimasu.

18. We had better be off; it is almost four o'clock; and the train leaves at a quarter to five.

19. Mō jū ji sugi de arimasu kara, hayaku uchi e kaeraneba narimasu mai.

19. It is past ten already; don't you think we had better be off home at once?

20. Jū-ichi ji made ni kaeraneba naranu koto wa arimasen ga, shikashi mō dekakemashō.

20. We need not be back sooner than eleven; still, I don't mind going now.

LESSON IV.

Anata no o-ane san
You of elder sister Mrs.
wa, sakujitsu, donata to
as for, yesterday, whom with
tsure-datte, shibai e o-ide
going together, theatre to did
nasaimashita ka? Watakushi
she go ? *Me*
wa, zannen nagara,
as for, regret in spite of,
o-tomo wo suru koto
your attendance do action
ga dekimasen deshita.
can not was.

With whom did your elder sister go to the theatre yesterday? I am very sorry I could not accompany her.

NOTES.

Donata. Interrogative pronoun, "who", "whom"? *Dare* has the same meaning, but is less polite.

Tsure-datte. Tsure, indefinite form of the verb *tsureru*, "to take in company"; *tsure-datsu* = "to go together".

O-ide nasaimashita, past tense from the verb *o-ide nasaru*, honorific verb meaning "to go", "to come" or "to be". Here *o* = "honorable" i. e. "yours", "his", etc.; *ide* = "going-forth", and *nasaru*, "to do". An equally common way of expressing "did she go?" is by *o-ide ni narimashita ka?* in which phrase *narimashita* is the past tence of *naru*, "to become".

[Althogh one is driven to use such words as "deign", "august" "honorable", and so forth, in attempting to render Japanese honorifics literally, it must be borne in mind that such a version is etymol-

ogical, rather than actual, and does not correspond to anything in the mind of the speaker. For example, the constantly heard phrase *goran nasai* simply means "please have a look", nothing more or less; and to translate it by "deign an august glance", is as if one rendered *Herr Doktor* by "Lord Teacher".]

EXERCISE.

1. Watakushi no imooto wa, tomodachi to tsure-datte, sakihodo dekakemashita.

1. My younger sister and her friend went out together a little while ago.

2. Anata no oba san wa, watakushi no itoko to tsure-datte, kwaidō e o-ide nasaimashita ka?

Tabun sō de gozaimashō.

2. Has your aunt gone to church along with my cousin?

I think so.

3. Itsu Kamakura e o-ide nasaimashō ka?

Raigetsu no hajime ni, shuttatsu-suru tsumori de arimasu.

3. When will you go to Kamakura?

I intend to go (*start*) at the beginning of next month.

4. Sakujitsu wa, donata to go-issho-ni o-dekake nasaimashita ka?

Watakushi wa, sakujitsu wa, sukoshi mo soto e dekakemasen deshita.

4. With whom did you go out yesterday?

I did not go out at all yesterday.

5. Donata to o-dekake nasaimasu ka?

Dare mo, tsure wa arimasen.

5. Whom are you going out with?

I have nobody with me.

6. Ano hito wa, dare to tsure-datte, koko e kimashita ka, go-zonji de arimasu ka? (*Zonji*, substantive form of the verb *zonjiru*, "to know".)

6. Who was with him when he came here, do you know?

Watakushi wa zonjimasen.

I don't know.

7. Oriori shibai e o-dekake nasaimasu ka?

Yoi tsure ga arimasu toki ni wa dekakemasu ga, hitori de yukimashita koto wa, ichi do mo arimasen. (*Toki ni*="when".)

7. Do you go to the theatre often?

I go when I have good company, but have never once been there alone.

8. Watakushi no ane wa, yoi tsure ga arimasen kara, kono natsu wa, doko e mo yukimasu mai.

8. My elder sister will not go anywhere this summer; she cannot find any one she likes, to join her.

9. Anata no oba san no o-uchi e o-tsure kudasaimasen ka?

Hai, go-issho-ni mairimashō.

9. Won't you take me with you to your aunt's?

Yes, we will go together. (Lit., "I shall go together with you".)

10. Konnichi wa, shibai e yukimasu kara, tsurete-itte agemashō ka?

Sore wa arigatō gozarimasu.

10. I am going to the theatre to-day, shall I take you with me?

Thank you very much.

11. Kēba e o-ide ni narimasu naraba, watakushi mo tsurete-itte kudasaimasen ka?

Issho-ni o-ide ni natte mo yoroshii.

11. If you are going to the races, won't you take me with you, too?

I don't mind; come along.

12 Watakushi domo wa, kore-kara shibai e yukimasu

12. We are going to the theatre now, won't you

ga, issho-ni o-dekake nasaimasen ka?

Arigatō gozarimasu ga, konnichi wa, hima ga gozarimasen.

13. Kisha de o-ide ni narimasu ka? mata wa, fune de gozarimasu ka?

Fune de yuku tsumori de arimasu.

14. Watakushi to issho-ni, kono kisha ni o-nori nasaimasen ka?

Zannen desu ga, mada shuttat-suru koto wa dekimasen.

15. Zannen-na koto desu ga, go-issho-ni shuttatsu-suru koto wa dekimasen.

16. Zannen nagara, konnichi wa, soto e dekakeru koto wa dekimasen.

17. O-kinodoku nagara, kore-kara jiki-ni o-ide kudasaimasen ka? (*O-kinodoku* is always used in the sens of "sorry for the other".)

Shōchi-shimashita.

18. Kodomo ga byōki de arimasu ga, kore-kara o-ide kudasaimashō ka?

O-kinodoku desu ga, jiki-ni wa, mairu koto ga dekimasen.

19. Anata no o-ani san wa, itsu koko e o-ide ni narimasu ka?

come with us?

Thank you very much, but I have no time to-day.

13. Are you going by rail or by steamer?

I intend to go by steamer.

14. Won't you take this train with me?

I am sorry I cannot leave yet.

15. I am sorry I cannot leave with you.

16. I am sorry I cannot go out to-day.

17. I am sorry to trouble you, but would you mind coming at once?

All right, Sir.

18. Will you be kind enough to come now? my little boy is ill.

I am sorry, I connot go immediately.

19. When will your elder brother come here?

Tabun, myōban wa, mairimashō.

He will probably come to-morrow evening.

20. Konnichi gogo ni, machi e o-ide ni narimasu toki ni wa, o-tomo wo itashimashō ka?

20. When you go to town this afternoon, shall I go with you?

Dōzo negaimasu.

Please do.

21. Komban, tamatsuki ni o-dekake nasaimasen ka?

21. Won't you come out for a game of billiards this evening?

Zehi o-tomo wo negaimasu.

I shall be very glad to accompany you there.

22. Ima shuttatsu-shimashita naraba, konya no jū ji ni wa, kaeru koto ga dekimashō ka?

22. If I leave now, do you think I can get home by ten o'clock to-night?

Jū ji mae ni o-kaeri nasaru koto ga dekimashō.

I think you can get back before ten.

23. Ano kata wa, komban wa, dekakete-kuru kota wa dekimasu mai ka?

23. Do you think he will not be able to come this evening?

Dō desu ka zonjimasen.

I don't know whether he can or not.

24. Ku ji koro kara, o-dekake kudasaru koto ga dekimashō ka?

24. Could you come about nine o'clock?

Hai, yoroshiu gozarimasu.

I don't mind.

25. Myōnichi wa, ano kata no uchi e o-dekake nasaimasen deshō ka?

25. So you don't think you will go to that gentleman's to-morrow?

Tabun yukimasu mai.

Perhaps not.

LESSON V.

Rusu no uchi ni, dare-ka
Absence of duration in, somebody
tadzunete-kimashita ka?
asking has come ?

Has anybody called while I was out?

Donata-mo miyemasen
Anybody did not
deshita; shikashi yūbin-ku-
appear; but postman,
bari ga, kono tegami wo
this letter
motte-mairimashita.
holding came.

No one called; but the postman brought this letter.

NOTES.

Uchi ni = "during", preceded by *no*, after nouns.

Dare-ka = "somebody" simply; *donata-ka* = "some gentleman" or "lady"; *dare-mo* = "anybody" simply, in the negative sens; *donata-mo* = "any gentleman" or "lady".

Tadzunete-kimashita. Tadzunete-kuru = "to come for a visit", and *tadzunete-yuku* = "to go for a visit".

Miyemasen deshita. Miyemasen, from *miyeru*, "to appear", is used, in this sentence, as an honorific verb of the third person in the sens of "to come". Thus *miyemasen deshita* might have the sens of *kimasen deshita*, only more polite, and is almost equivalent to *o-ide nasaimasen deshita*.

Motte-mairimashita. Motte-mairu = *motte-kuru*, "holding-come"; hence "to bring". *Mairu* is the humble form for the verbs *kuru* and *yuku*, "to come" and "to go", while *o-ide nasaru* or *irassharu* is its honorific form.

EXERCICE.

1. Dare-ka kite-orimasu ka?

Hai, san nin o-kyaku ga gozarimasu.
Sore de wa, mata kimashō.

2. Gogo ni wa, dare-ka kuru deshō ka? (*Deshō=de arimashō*. See note to Lesson VII.)
Tabun, anata no oji san ga miyemashō.

3. Dare ga kimashita ka?
Sakujitsu no kata ga mata miyemashita.

4. Dare ga kite-orimasu ka?
Mori san ga, go-kyōdai de, miyete-orimasu.

5. Anata no o-rusu ni, kono nafuda no kata ga, o-futari de, miyemashita.

6. O-rusu no uchi ni, Tani san ga miyemashite, kono tsutsumi wo, oite o-ide ni narimashita.

7. Kono nafuda no hito no hoka ni wa, dare-mo

1. Is there anybody there? (Lit., "any body, having come, is he?")
Yes, there are three visitors.
Oh! in that case, I will come again.

2. Do you think anybody will come this afternoon?

Your uncle will probably come.

3. Who has come?

The gentleman who called yesterday has come again. (Lit., "yesterday's gentleman has again become visible".)

4. Who is there?

Mr. Mori, with his brother.

5. While you were out, Sir, a couple of gentlemen called; here are their cards.

6. While you were out, Mr. Tani called, and left this parcel. (Lit., "this parcel putting down, went".)

7. Did nobody else come, except the man who

kimasen deshita ka?
Hai, sore dake de gozarimasu.

left this card?
No, Sir; that is the only one.

8. Senkoku, isha no uchi wo tadzunete mimashita ga, rusu deshita.

8. I called at the doctor's a little while ago, but he was out. (Lit., although I tried calling, he was absent.)

9. Konnichi wa, hisashiku Shina ni itte-orimashita tomodachi ga, tadzunete-kimashita.

9. A friend of mine who was a long time in China, called to-day.

10. Iku do tadzunete mo, rusu desu kara, mō ano hito no uchi e wa, yukimasu mai.

10. No matter how often I call, he is always out, I shall not go near him any more.

11. Konnichi wa, kōshi no okusan no ukebi de arimasu kara, tadzuneyō de wa arimasen ka? (*Tadzuneyō*, short for *tadzunemashō*.)

11. What do you say to calling on the Minister's wife? this is her day (for receiving visitors).

12. Moshi, ryōji ga rusu de arimashita naraba, dare-ka hoka no hito wo tadzunemashō ka?

12. In case the Consul is out, shall we call somewhere else?

13. Myōnichi wa, Tanaka san ga tadzunete-miyeru ka mo shiremasen.

Sō deshō ka?

13. Perhaps Mr. Tanaka will call to-morrow. (Lit., "one can not tell whether" etc.)
Oh, indeed!

14. Ryōji no okusan ga miyemashita ga, o-tadzune nasaimashita ka?
Mada tadzunemasen ga, kono tsugi no ukebi ni wa, yuku tsumori de arimasu.

14. The Consul's wife has arrived, have you called on her?
Not yet, but I intend to go the next day she is receiving.

15. Watakushi to issho-ni, Kimura san no uchi e, o-ide nasaimasen ka?

Ano kata wa, kono-goro wa, o-rusu de gozarimasu ga, go-zonji de arimasen ka?

Ō, sō de gozarimasu ka?

15. Will you come with me to Mr. Kimura's?

Don't you know that he is away for some time past?

Oh, really! is that so?

16. Kono tsutsumi wo yūbin de okuru koto ga de-kimashō ka?

Dekimashō tomo!

16. Do you think I can send this parcel by post?

Of course, you can.

17. Dōzo kono tegami wo kakitome-yūbin de okutte kudasai.

17. Will you please post this letter, and have it registered first? (Lit., "send by registration-post".)

18. Kono tegami wo kakitome ni shite kudasai-masen ka?

18. Will you please register this letter?

19. Kono tegami wo nihon, yūbin-kyoku e motte-itte kudasai.

19. Take these two letters to the post-office.

20. Soto e o-ide nasai-masu naraba, o-tsuide ni kono hagaki wo, yūbin-bako e irete kudasaimasen ka?

20. If you are going out, would you mind putting this postal card in the post as you pass. (*O-tsuide ni*="at your convenience".)

21. Doko-ka kono hen ni, yūbin-kyoku ga arimasu ka?

Kono tonari no machi ni gozarimasu.

21. Is there a post-office anywhere about here?

There is one in the next street.

22. Denshin-kyoku made wa, tooo gozarimasu ka?

Iie, tooku wa arimasen; tadaima wa, yūbin-kyoku to denshin-kyoku to wa, issho de gozarimasu.

22. Is it far to the telegraph office?

No, it is not far; the post and telegraph offices are now in the same building.

23. Yūbin ga kimashita naraba, jiki-ni watakushi no ma e motte-kite kudasai

23. If anything should come from the post for me, bring it to my room at once.

24. Asoko ni aru pen to, inki to, empitsu wo motte-kite kudasaimasen ka?
Kore de gozarimasu ka?

24. Won't you bring me the pen, ink, and pencil you see yonder?
Are these the ones you want?

25. Myōnichi o-ide nasaimasu toki ni, senjitsu kashite agemashita hon wo motte-kite kudasaimasen ka?
Kitto motte-mairimasu.

25. When you come to-morrow, won't you bring me the book I lent you the other day?
I shall not forget.

LESSON VI.

Sakujitsu, go-shimpu san
Yesterday, your father Mr.
wo, wazawaza sutēshon e
on purpose station to
o-mukae ni demashita
meeting for I went forth
keredo, dō shita no ka
although, how made fact ?
shirimasen ga, o-me ni
I know not though, his eyes to
kakaru koto ga dekima-
show myself act is impossi-
sen deshita.
ible was.

I went to the station yesterday on purpose, to welcome your father; but missed him, I don't know how.

NOTES.

Go-shimpu san. *Go*, honorific employed before words of Chinese origin, as *o* is used before those of purely Japanese origin. *Shimpu* means "own father", and one would be tempted to use this word for "one's own father", or "own father of anybody"; but the custom is to employ it for only with regard to the person addressed, i. e., "your own father", or, sometimes, a person spoken of, as "his own father".

O-mukae ni. *Mukae* = the act of going to meet somebody expected. The polite *o* is here prefixed, because it is *your* father who is spoken of. *Ni*, here = "for."

Demashita; from the verb *deru* "to go forth"; almost = *mairimashita*. It would not do to say here *dekakemashita*.

Shirimasen = "I do not know"; from the verb *shiru*, "to know", not to be confounded with *shiremasen* = "one cannot tell", from the verb *shireru*, "to become known."

O-me ni kakaru, humble verb for *au*, "to meet", meaning "become visible to him"; lit., "fasten myself to his eyes": a very Japanese way of saying "meet him", "meet you".

EXERCICE.

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1. Konnichi wa, go-shimpu sama wo o-mukae ni mairu tsumori de orimasu.

1. I am thinking of going to meet your father to-day.

2. Kono tabako wo, Kyōto no go-shimpu san e okutte agete kudasaimasen ka?

2. Would you mind sending this tobacco to your father in Kyōtō?

Kashikomarimashita.

With great pleasure, Sir.

3. Anata no okka san wa, kono-goro wa, Tōkyō ni o-ide de arimasu ka?

3. Is your mother in Tōkyō just now?

Hai, sengetsu kara, wata-

Yes, she has been staying

kushi no uchi ni kite-orimasu. (*Kite-orimasu* = "having come, is staying".)

with me since last month.

4. Watakushi no yakusho e, wazawaza itte kudasaimashita ka?

Iie, tsuide ga arimashita kara, tachiyorimashita no de gozarimasu.

4. Did you go to my (government) office on purpose?

No, I was passing, and just looked in. (Lit., "because I had an opportunity, I dropped in".)

5. Koko e kimashita tsuide ni, itsu-ka no Igirisu jin wo tadzunemashō ka?

Sore wa yoroshiu gozarimashō.

5. As we have come this way, shall we take the opportunity of calling upon the Englishman we met the other day? (More lit., "by opportunity of our having come here, shall we visit some-time-ago's Englishman?)

That is a good idea.

6. Komban wa, Ueno no sutēshon e, tomodachi wo mukae ni yukaneba narimasen.

6. I must go to Ueno station this evening to meet a friend of mine.

7. Senjitsu o-uchi e demashita keredo, o-rusu de gozarimashita.

7. I called at your house a few days ago, but you were out.

8. Tadaima demashō ka, sore-tomo mō sukoshi nochi ni itashimashō ka?

Ima de yaroshii.

8. Shall I come at once or a little later on?

You may come along now.

9. Ano kata wa, ichi jikan hodo mae ni miyemashita keredo, mō o-kaeri ni narimashita.

9. He is gone; it is about an hour since he called.

10. Dō shita no ka shiri-

10. I have had a headache

masen ga, sakihodo kara dzutsū ga shite, shikata ga arimasen.

11. Dō shite, konnichi wa, uekiya ga kimasen deshō ka?

Ima-ni mairu de arimashō.

12. Ano kata wa miyemasen ga, dō nasatta deshō ka?

Sayō sa!

13. Kono machi ni sumatte-oru Doitsu jin wo shitte o-ide nasaimasu ka?

Iie, zonjimasen.

14. Tonari no Furansu jin wa, itsu shuttatsu-shiteitta ka, sukoshi mo shirimasen deshita.

15. Anata wa, Kōbe no Amerika ryōji wo go-zonji desu ka?

Aimashita koto wa arimasu ga, yoku wa shirimasen.

16. Kono kata ni wa, hajimete o-me ni kakarimashita.

17. Myōnichi demashita naraba, o-me ni kakaru koto ga dekimashō ka?

Gozen no uchi naraba, o-me ni kakaremashō. (*Kakaremashō*, from the potential verb *kakareru*.)

18. Ano kata ni wa,

for some time past, I don't know why; it is very tiresome.

11. What is the matter with the gardener to-day, that he does not come?

He will come presently.

12. He has not turned up, what is the matter with him, I wonder?

It is strange!

13. Do you know the German who lives in this street? (*Shitte*, from *shiru*, "to know"; o-ide nasaimasu ka = "are you?")

No, I don't know him.

14. When my French neighbour went away, I was quite unaware of it.

15. Do you know the American Consul at Kōbe?

I have met him, but I don't know him very well.

16. This is the first time I have seen this gentleman.

17. If I call to-morrow, shall I find you at home?

Yes, if you come in the forenoon.

18. I have seen that

tokidoki o-me ni kakarimashita keredo, mada o-namae wo zonjimasen.

gentleman from time to time, but I don't know his name yet.

19. Sakujitsu, kōshi wo tadzunemashita keredo, au koto ga dekimasen deshita.

19. I called at the Minister's yesterday, but I could not see him.

20. Oriori, watakushi no Ei go no kyōshi ni o-ai nasaimasu ka?

20. Do you meet my English teacher often?

Hai, tokidoki o-me ni kakarimasu.

Yes, I see him now and then.

21. Go-shimpu san ni go-shōkai kudasaimasen ka? Kore made, ichi do mo o-me ni kakatta koto ga gozarimasen.

21. Would you mind introducing me to your father? I have never met him before.

22. Hajimete o-me ni kakarimasu ga, dōzo o-kokoro-yasuu negaimasu. (This sentence is used when one introduces himself.)

22. This is the first time I have met you; I hope we will be good friends.

23. Anata no okka-san ga o-ide ni narimashita koto wa shitte-orimasu keredo, mada o-me ni wa kakarimasen.

23. I know that your mother has come, but I have not yet seen her.

24. Kono wakai kata ni, kudamono wo motte-kite agete kudasaimasen ka?

24. Will you bring and offer this young gentleman some fruit?

Doko ni oite-gozarimasu ka?

Where is the fruit?

25. Kono kodomo ni, kwashi wo motte-kite yatte kudasaimasen ka?

25. Will you let this little boy have some cakes?

Sukoshi de yoroshii ka?

Will a few be enough?

LESSON VII.

Sore wa, makoto-ni
That as for, in truth
osore-irimashita ; tabun
I am in dread ; probably
o-ide no jikan ga machi-
your going of time mistook
gaimashita no de arima-
itself thing is probably the
shō. Oyaji wa, gozen
case. My father as for, forenoon
ku ji ni chaku-shima-
nine o'clock at arrived
shita ga, anata wa,
whereas, you as for,
nan-ji ni o-ide
what o'clock at did
kudasaimashita ka?
you go ?

I am really sorry for that. Very likely you went at the wrong time. My father arrived at nine in the morning. What o'clock was it when you went there?

NOTES.

Osore-irimashita, lit., "I entered into fear", a polite phrase employed with great frequency where an English speaker would say: "I am sorry", "I beg your pardon", "excuse me", etc. Analogous phrases are: *Komari-irimasu*, "it annoys me"; *Itami-irimasu*, "I am awfully sorry".

Machigaimashita no de arimashō. Machigaimashita, past tense of *machigau*, "to be the wrong thing", "to be the subject of a mistake". *No* is quite different from the *no* of the genitive case, being an equivalent of *koto* or *mono*; in the present case, of *koto*. *De arimashō*, while future in form, really conveys nothing more or less than a sense of probability, which may apply equally to past, present, or future; thus: "he is gone, I think", *yukimashita de arimashō;* "he is probably going now", *ima yukimasu de arimashō;* "he is likely to go to-morrow", *myōnichi yukimasu de arimashō*. *De arimashō* is often contracted to *deshō*, which is not quite so polite.

Oyaji is an humble word for "father"; *go-shimpu san*, being the honorific style, and *chichi*, ordinary. Similarly "my mother" is expressed by *haha*, and "your mother" by *okkasan*.

Gozen is strictly the period between midnight and mid-day. In speaking of "to-morrow morning", one says *myōnichi gozen* (and not *myōchō*) for the hours before sunrise.

O-ide kudasaimashita ka? "were you good enough to go?" "did you do me the favour of going?" *O-ide nasaimashita ka?* or *o-ide ni narimashita ka?* would mean simply "did you go?"

EXERCICE.

1. Osore-irimasu ga, ano inki-tsubo wo koko e totte kudasaimasen ka?

1. Might I trouble you to hand me that inkstand?

2. Tooi tokoro e, waza-waza o-ide wo negaimashite, makoto-ni osore-irimasu.

2. I am very sorry you have had to come so far (on my account). (More lit.: "having asked you to come on purpose to a distant place, truly I am distressed".)

Dō itashimashite.

Oh, don't mention it. (Lit., "how doing [have I deserved your escuses"?])

3. Dō desu ka? Sore goran nasai!

3. Well, what did I tell you? See how things have turned out! (Lit., "how is it? Please look at this!")

Osore-irimasu; naruhodo watakushi ga muri de goza-rimashita.

I beg your pardon; I see I was wrong. (Lit., I am in dread; in fact I was wrong.)

4. Senjitsu, Nihon-bashi e yukimasu no ni, michi ga machigatta to miyema-

4. It seems I did not take the right road to Nihon-bashi the other day; for it

shite, taisō tooo gozarimashita.

took me a long time to get there. (Lit., "it seeming that yesterday the road to go to Nihon-bashi was the wrong one [*machigatta*], it was very far.)

5. Kono shimbun wa, oriori machigatte-orimasu kara, ate ni narimasen.

5. This newspaper often makes mistakes; one cannot trust it.

6. Machigatte-oru tokoro wo naoshite kudasaimasen ka?

6. Would you mind correcting the mistakes?

Amari machigai wa nai yō de gozarimasu. (*Yō de gozarimasu* = "it seems to me".)

It seems to me there are not many mistakes.

7. Yoku ki wo o-tsuke nasaimasen to, mata machigaimasu zo! (*Ki wo tsukeru* = "to give heed", "to take care"; lit. "to apply the mind".)

7. If you are not careful, you will make another mistake.

Kondo wa, machigai wa nai tsumori de arimasu.

I don't think I have made a mistake this time.

8. Tashika-ni yakusoku wo shimashita keredo, dō shita machigai ka zonjimasen ga, mada dekaketekimasen.

8. We had the clearest understanding about the matter; and in spite of it, he has not turned up yet; I don't know what mistake he can have made!

Ima-ni kuru deshō de wa arimasen ka?

Oh, he will be here presently, don't you think?

9. Kono kanjō wa, machigai wa arimasen ka?

9. Is this account correct?

Tashika-ni nai tsumori de arimasu keredo, mō ichi do shirabete mimashō.

I am positive there are no mistakes in it; still I will look over it once more. (Lit., "one time more examining will try".)

10. Ano hito wa, jikan wo machigaete, osoku kimashita.

10. He made a mistake about the time and came late. (*Machigaete* from *machigaeru*, "to mistake", not from *machigau*.)

Sore wa, waza-to de wa arimasu mai ka?

Don't you think it was intentional?

11. Anata no koomori-gasa to machigaete motte-mairimashita; dōzo go-men kudasai.

11. I have taken your umbrella by mistake; please excuse me.

Iie, sore wa watakushi no de wa arimasen.

No, that is not mine.

12. Onaji kotoba demo, imi no chigau no ga takusan arimasu kara, sore wo hitotsu ni shite wa narimasen.

12. There are many words written alike, which have different significations; they are not to be confounded with one another.

13. Ano otoko no oyaji wa, mō daibun toshiyori de arimashō ka?

13. Do you think his father is already rather old?

Sō deshō tomo!

Certainly.

14. Anata no oji san wa, (o-toshi wa) o-ikutsu de gozarimasu ka?

14. How old is your uncle?

Tabun shijū-san de gozarimashō.

Forty-three, I think.

15. Ano kata wa, toshi no wariai ni, wakaku miyemasu deshō?

15. He looks younger than he is, don't you think so? (Lit., "young in proportion to his age".)

Sō desu nā.

Yes, I do.

16. Watakushi wa, ikutsu kurai ni miyemasu ka?

16. How old do I look?

Sayō sa, sanjū-ni-san ni o-nari nasaimasu ka?

Oh, I don't know, thirty-two or thirty-three?

Chōdo sanjū ni narimasu.

I am just thirty.

17. Anata no otottsan wa, are dake o-toshi ga itte-orimasu keredo, tsui-ni, jinriki ni o-nori nasaimasen no ni wa, kanshin-itashimasu.

17. I admire your father who, in spite of his age, never uses a *kuruma*.

Nani, kuruma wa kirai-na no desu mono.... (Nani = "no"! i. e., "you are mistaken".)

Oh, that is simply because he hates them.

18. Sakuya jū-ni ji ni, Saikyō wo demashite, komban hachi ji ni, Shimbashi ni chaku-shimashita.

18. I left Saikyō at twelve o'clock last night, and got to Shimbashi at eight this evening.

19. Watakushi no oyaji wa, komban wa, chaku-suru de arimashō.

19. My father is likely to arrive this evening.

Go-issho-ni o-mukae ni yukō de wa arimasen ka?

Let us go to meet him; what do you say?

20. Hiru no uchi ni chaku-suru tsumori de arimashita ga, zongwai osoku narimashita.

20. I meant to get here during the day, but it is later than I thought.

21. Yoru ni naranu uchi-ni, yadoya e chaku-suru yō ni shiyō de wa arimasen ka?

21. We had better try and get to the inn before nightfall, don't you think? (Lit., "is it not that we will act so as to arrive at the inn within its-becoming-night? *Yoru ni naranu uchi-ni*, a negative construction = "*avant qu'il ne fasse nuit*".)

Sō itashimashō.

By all means, let us try.

22. Kudari-fune wa, nan-ji ni kimashō ka?

22. At what o'clock will the down-steamer come?

Sayō sa, san ji ni wa chakushimashō.

H'm, I should say at three o'clock.

23. Nobori-kisha wa, mō demashita ka?

23. Has the up-train left yet?

Iie, mada chaku-shi mo shimasen. (*Chaku-shi*, "arriving", substantive from of *chaku-suru.*)

No, it has not even come in yet.

24. Sakuban nan-ji ni o-chaku ni narimashita ka?

Hachi ji han ni chaku-itashimashita.

24. At what o'clock did you get here yesterday evening?
I arrived at half past eight.

25. Hayaku tomo, go ji ni de nakereba, o-chaku ni naru koto wa dekimasu mai.

25. You can hardly get there before five o'clock at the earliest.

26. Mō nan-ji de gozarimashō ka?
Hai, ima jū ji wo uchimashita.

26. What time it may be now?
It has just struck ten.

27. Mō nan-jikan tachimashita naraba, go-shu-jin wa, o-kaeri ni narimashō ka?
Ichi jikan no uchi ni wa, modotte-kimashō.

27. How soon will your mastar be back?

He will be back within an hour.

LESSON VIII.

Shi-go nichi kono-kata
Four or five days ever since
wa, yohodo samusa ga
as for, a good deal the cold
yurumimashita ga, mō
has abated whereas, yet
ni shūkan mo tachima-
two weeks even have pas-

The cold has abated considerably these last four or five days; when another fortnight is past,

shita naraba, *sed if,* sukoshi *a little* the weather will have

atatakaku *warm* mo *even* nari, *becoming,* grown mild, and

nani - ka - ni *in everything* haru rashiku *springlike* everything will be

narimashō. *will become.* springlike.

NOTES.

Kono-kata. *Kono* = "this", *kata* = "side"; *kono-kata* = "on this side of" (four or five days ago).

Yohodo and *daibun* have the same meaning of "very much"; both differing from taisō in that they always imply a comparison, while *taisō* signifies simply "very much".

Nari, indefinite form of the verb *naru*, here takes the place of *narimashō*.

Harurashiku, compounded of *haru*, "spring" and *rashii*, "like"; *rashiku* is the adverbial form of *rashii*. One must notice here, that, in Japanese speach, an adverbial form is very often used, even where, in English, adjectives would be employed.

EXERCICE.

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1. Itsu kara kono-kata, koko de wa, konna ni samuu gozarimasu ka?
Sengetsu no sue kara de gozarimasu.

1. Since when has it been so cold here?
Since the end of last month.

2. Kotoshi wa, sakunen no fuyu yori wa, samui yō ni omoimasu ga, dō deshō ka? (*Yō ni omoimasu* = "I think

2. I think it is colder this year than last winter, what is your opinion?

that.....".)

Sukoshi wa samui ka mo shiremasen.

It is a little colder, perhaps.

3. Kotoshi wa, samusa ga yuruu gozarimashite, mada ichi do mo koorimasen.

3. It is less cold this winter; it has not frozen once.

4. Itsu made konna samusa ga tsudzukimashō ka?

Mō hito-tsuki no uchi ni wa, sukoshi yurumimashō.

4. How long will this cold last?

Within another month, it will grow milder.

5. Kono-goro wa, jikō no wariai ni wa, atatakai de wa arimasen ka?

Koko de wa mai toshi taitē konna mono de gozaimasu.

5. Isn't it warm for the season just now?

It is nearly the sort of weather we have here every year.

6. Kono heya ni wa, hi ga taite arimasu kara, atatakō gozarimasu keredo, soto wa mada samuu gozarimasu.

6. It is warm in this room, because there is a fire, but it is cold outside yet.

7. Yoi kikō ni narimashita ga, nagaku wa tsudzukimasu mai te! (*Te* makes a doubt.)

Jiki-ni atsuku narimashō te!

7. This is a very pleasant temperature; but I don't think it will last long.

It will very soon grow hot, I am afraid.

8. Atsuku mo naku, samuku mo naku, makoto-ni yoi kikō de gozarimasu.

Hai, sōshite Mukōjima no hana mo, mō sorosoro sakimashō.

8. It is really very pleasant now: neither too hot, nor too cold.

Yes, and the [cherry-] blossoms should soon be coming out at Mukōjima.

9. Yoi jikō ni narimashita to omou uchi ni, mō haru wa sugite, hana mo mina chirimashita.

9. While we are thinking that [at last] the good season is come, the spring is already over, and all the flowers are scattered.

10. Fujun-na kikō de wa arimasen ka?

Natsu no hajime ni wa, itsu mo konna koto ga atte, shikata ga arimasen.

10. What changeable weather, isn't it?

We have it like this at the beginning of every summer; it is very trying.

11. Itsu ni natta ra (short for *naraba*), sora ga haremashō ka? Mai-nichi kumotte bakari orimashite, uttoshii de wa arimasen ka?

Nyūbai ga sumaneba, tenki wa agarimasu mai.

11. When is it going to clear up? We have nothing but cloudy weather; doesn't it make one feel gloomy?

Until the rainy season is over, the weather won't clear up.

12. Tsuyu ga sugimasu to, jiki-ni atsuku narimasu ka?

Hi ga teri-hajimemasu to, sono hi kara, sugu-ni atsuku narimashō. (*Sono hi kara*= "from that day forward".)

12. Will it be hot as soon as the rainy season is over?

Yes, as soon as the sun begins to shine, it will grow hot at once.

13. Mō ka ga demashita.

Watakushi no uchi de wa, ototsui kara kaya wo tsuri-hajimemashita.

13. The mosquitos are beginning.

I began to use a mosquito-net the day before yesterday.

14. Kotoshi wa, kyonen yori atsui koto wa arimasen ka? dō deshō ka?

Sō de mo arimasu mai.

14. Isn't it hoter this year than it was last summer? What do you think?

I don't think it is, really.

15. Kono ma e wa, yūhi ga atarimasu kara, go ji sugi kara wa, atsuku-te oraremasen. (*Atsuku-te* short for *atsuku-atte; oraremasen*, negative potential form of the verb *oru*.)

15. It is too hot to stay in this room after five o'clock; the setting sun shines into it.

16. Konna ni atsuku-te wa, shigoto mo, nani mo, dekimasen.

16. One can neither work, nor do anything else in such heat as this.

Koto-ni, mushi-atsui no de, kanaimasen.

I can not bear it, especially (*koto-ni*) when it is a moist heat.

17. Watakushi wa, ase ga hidoku demasu no de, koto-ni hēkō-shimasu.

Naruhodo, anata wa, betsudan ase-goi yō de gozarimasu.

17. What troubles me chiefly is that I perspire a great deal.

True; you seem to perspire more than other people.

18. Sakujitsu wa, kandankē ga kujū-shichi do made noborimashita.

Kono atsusa de wa, hyaku do wo kosu koto ga aru ka mo shiremasen.

18. The thermometer went up to 97° yesterday.

With this heat, I should not be surprised if it were over 100°.

19. Kō atsui toki ni wa, nani yori komaru no wa, nodo ga kawaku no desu.

Sō ka to iute, midzu wo nomeba nomu hodo, nao kawakimasu.

19. The most annoying thing of all in this hot weather is the thirst one has.

Yes, and the more water you drink, the thirstier you are.

20. Kono-goro wa, sukoshi jikō ni aterarete, yowatte-orimasu.

Kono atsusa de wa, dare mo ikura-ka ateraremasu.

20. I am suffering a little from the weather these last few days; I feel quite weak.

With this heat, every body is more or less upset.

21. Kono atsusa ni osawari mo arimasen ka?

Arigatō gozarimasu; betsudan no koto wa arimasen keredo, sukoshi yowarimashita.

21. Are you not suffering from the heat?

No, thanks, not particularly; still, I don't feel quite so energetic as before.

22. Konnichi wa, yūgure kara fune wo yatotte, suzumi ni yukimashō ka?

Chōdo tsuki mo arimasu kara, kitto yoroshiu gozari-

22. Shall we hire a boat to-day and go out at nightfall for a breath of fresh air?

Yes; as it happens, there will be moonlight; we are

mashō.

23. Isshūkan mae ni wa, mada zuibun atsuu gozarimashita ga, mō taisō suzushiku narimashita.

24. Kono-goro no yō na kikō ga nagaku aru naraba, yoroshii ga nā!

Aki no naka-goro ga, ichi nen uchi de ichiban yoroshiu gozarimasu.

25. Konya wa, jūgoya de arimasu ga, doko-ka e tsuki-mi ni o-dekake nasaimasen ka?

Komban wa, sukoshi sashitsukaye ga arimasu ga, myōban naraba, doko e demo o-suki-na tokoro e o-tomo wo itashimashō.

26. San-yok-ka kono-kata wa, taisō hiyeru de wa arimasen ka?

Amari hiye-sugimasu kara, kore de wa, byōnin ni sawarimashō.

27. Kono-aida made wa, atsusa ni kurushinde-orimashita ga, mata samusa ga chikayorimashita.

28. Kono koto wa, ito ga yurunde-oru to miyemashite, chōshi ga aimasen.

29. Watakushi ga Nippon e kimashite kara, chōdo jū nen tachimashita.

sure to enjoy ourselves.

23. It was pretty hot a week ago, but it is grown quite cool now.

24. How delightful it would be, if the weather of the last few days were to last!

The middle of the autumn is the best time of the whole year.

25. This is the fifteenth night of the month (luna calendar); won't you come out some where to view the moon?

I have a little business which prevents me from going out this evening; but if to-morrow evening suits you, I will go anywhere you like.

26. It is quite cold these last three or four days, isn't it?

It is too cold, it must be bad for the sick.

27. We were suffering from the heat until the other day; and now the cold will soon be upon us.

28. The strings of this *koto* seem to be loose; it is out of tune.

29. Just ten years have passed, since I came to Japan.

30. Kono hana wa, nioi mo ari, iro mo utsukushiu gozarimasu.

30. This flower smells sweet, and the colour is pretty as well.

31. Ano kata wa, gakumon mo deki, okonai mo yoshi, omake-ni otoko-buri made yoroshii.

31. He is well educated, well behaved, and a very nice fellow into the bargain.

32. Kono ie wa ryōri mo yoshi, mata nani-ka-ni yoku ki wo tsukete, kyaku wo tēnē-ni atsukaimasu.

Sore-yue konna ni yoku hayaru no desu.

32. The cooking is good in this house, and everything else is carefully attended to; so that the guests are well looked after.

That is why this house is so popular.

33. Kari ni o-ide ni narimasu naraba, nanimokamo dōgu wo motte-orimasu kara, o-iriyō-na mono wa, o-kashi mōshimashō.

33. If you wish to go shooting, I have everything necessary; and I shall be happy to lend you whatever you need.

34. Kono hanashi wa, uso-rashii de wa arimasen ka?

Uso desu tomo.

34. That sounds like a lie, don't you think so?

It certainly is a lie.

LESSON IX.

Ikura	kaze	ga	However hard the wind
How much	*wind*		
tsuyoku	fukimashite	mo,	may blow and the rain fall,
strongly	*blowing*	*even,*	
mata	ame	ga hidoku	I am determined to leave
and besides	*rain*	*hard*	

furimashite mo, konya no
falling even, to-night of
fune de tatsu koto ni
boat by leave action for
kimete-orimasu. Watakushi
am resolved. Me
wa, too-ka yori mae
as for, tenthday than before
ni, zehi uchi ni kaette-
at, certainly home at back
oraneba narimasen.
be must.

by to-night's boat. I must be back home for certain before the tenth.

NOTES.

Ikura = "how much"; *ikura.....mo* = "no matter how much".

Kimete-orimasu. Kimete, participle from *kimeru* "to decide"; *orimasu*, from *oru* "to be", "to continue to be". The literal translation would be: "deciding, I continue to be (in that state)".

Kaette-oraneba narimasen. Kaette, "back", participle from *kaeru* "to return"; *oraneba* from *oru*.

EXERCICE.

1. Watakushi wa, ikura samuku-te mo kamaimasen ga, atsusa ni wa, jiki-ni yo-warimasu.

1. However cold it may be, I don't mind it; but I feel the heat at once.

2. Koko de wa, ikura samusa ga tsuyoku narima-shite mo, sahodo-na koto wa arimasu mai.

2. Whatever degree the cold may reach here, I don't think it will be so very bad, after all.

3. Kesa-hodo wa, kaze ga arimasu kara, ikura-ka suzushiu gozaimasu.

3. We have a breeze this morning, so it is rather cool.

4. Konna ni kaze ga arō gozarimashite wa, o-tachi ni naru koto wa dekimasu mai.

Nani, kamai wa shimasen.

4. With such a violent wind, you can hardly leave, can you?

Oh, I don't mind the wind.

5. Kono kaze de wa, yohodo umi ga aremashō ga, sore demo o-tachi nasaimasu ka?

Watakushi wa, fune ni tsuyō gozarimasu kara, ikkō hēki de arimasu.

5. I think the sea will be very rough, are you leaving all the same?

Oh, I am quite easy about that; I am a good sailor.

6. Umi ga daibun areteorimasu kara, fune ga yohodo hidoku yuremashō.

Fune wa yurete mo, watakushi wa kamaimasen.

6. The sea is very rough; the ship is likely to roll a good deal.

Let her roll as much as she pleases; I don't mind.

7. Anata wa, fune ni wa yowoo gozarimasu ka?

Hai, watakushi wa, norimasu to jiki-ni yoimashite, shikata ga arimasen.

7. Are you a bad sailor?

Yes, the moment I go on board, I am sick; confound it all!

8. Ainiku ame ga furimasu kara, konnichi wa, dekakeru koto wa dekimasen.

8. Unfortunately, it is raining; we cannot go out to-day.

9. Kō hidoku furimashite wa, ashita wa, totemo, kēba wa dekimasu mai.

Moshi yūgure made tsudzukeba, nobimashō.

9. With this heavy rain, we cannot have any races to-morrow.

If it continues till nightfall, they will probably be put off.

10. Iya-na tenki de wa arimasen ka? Itsu yoku narimashō ka?

Mō isshūkan de, nyūbai ga sumimasu kara, sore de

10. Isn't the weather wretched? When is it going to clear up?

In another week, the rainy season will be over;

tenki ni narimashō.

and then it will be fine again.

11. Ame ga furimasu no wa, mada yoroshii ga, furi mo sezu, mata teri mo shimasen no wa, makoto-ni ikemasen.

11. If it were to rain, one would not mind so much; but to have neither rain nor sun-shine is really insupportable.

12. Koko de wa, hi ga tette-orimasu keredo, asoko de wa, ame ga futte-oru to miyemasu.

12. Although the sun is shining here, it seems to be raining over yonder.

Naruhodo, niji ga tatte-orimasu.

Quite so, see the rainbow.

13. Sora ga daibun kumotte kimashita kara, chikai uchi ni, ame ga furimashō.

13. The sky is beginning to cloud over; I think it will rain within a short time.

14. Saki-hodo kara, minami kaze ga fukimasu kara, tenki ga kawarimashō.

14. The wind has been blowing from the south for a little time past; I think the weather is going to change.

Mata furu no desu ka?

You don't mean to say it is going to rain again?

15. Kesa wa, hidoku kiri ga furimashita kara, nochi-hodo wa, tenki ni narimashō.

15. There was a thick mist this morning; so I think it is going to be fine presently.

16. Kono hana wa, tsuyu no tame-ni betsudan utsukushiku miyeru de wa arimasen ka?

16. These flowers look specially pretty with the dew on them; don't you think so?

Ika-ni-mo kirē de gozarimasu.

Indeed, they are lovely!

17. Kesa, hajimete, shimo ga orimashita ga, kore-kara wa, nichi-nichi samuku narimashō.

17. There was a frost this morning for the first time; from this forward, it will grow colder every day.

18. Yuki ga takusan furimashite, niwa no kirē-na koto wo go-ran nasai. (*No*, here, sign of nominative case.)

18. It has snowed heavily; see how pretty the garden is!

19. Soraai ga taisō warui kara, arashi ni naru ka mo shiremasen.

Sore wa, amari omoshiroi koto de wa arimasen nā.

19. The sky looks very threatening; I should not wonder if we were going to have a storm.

That would not be very pleasant.

20. Oyaji wa, ototsui, Oosaka wo tachimashita ga, mada ima-ni chaku-shimasen.

20. Although my father left Ōsaka the day before yesterday, he has not arrived up to now.

21. Ashita no asa, tatsu koto ni kimete-orimashita keredo, yōji ga dekimashita kara, shikata naku nobashimashita.

21. I had made up my mind to leave to-morrow morning; but I have had to put it off in consequence of some business turning up.

22. Komban, yuku koto ni kimemashita keredo, ame ga fureba, yamemashō.

22. I have dicided to go this evening; but if it rains, I will give up the idea.

23. Dō shite, sonna ni hayaku o-kaeri ni naru koto ni o-kime nasaimashita ka?

Yondokoronai yōji ga dekimashita kara, zannen desu keredo, shikata ga arimasen.

23. How is it that you have decided to go back so soon?

Some pressing business has turned up. I am very sorry, but I cannot help it.

24. Itsu o-tachi ni narimasu ka? mō o-kime nasaimashita ka?

Hai, asatte no asa tatsu koto ni shimashita.

24. When do you leave? Have you made up your mind yet?

Yes, I have decided to leave the day after to-morrow, in the morning.

25. Haya o-tachi ni narimasu ka? mō sukoshi go-

25. Must you leave already? Can you not stay

tōryū wa dekimasen ka?
Iie, dō shite mo shikata ga gozarimasen.

26. Myōnichi tatsu koto ni nasaimasen ka?
Mō sorezore yōi wo shimashita kara, nobasu koto wa dekimasu mai.

27. Watakushi ga Yōroppa e yukimashita toki ni wa, shigatsu no mui-ka ni, Yokohama wo tatte, gogatsu no hatsu-ka ni Maruseiyu e tsukimashita.

28. Watakushi wa, hatsu-ka yori mae ni kaerimasen to, taisō tsugō ga waruu gozarimasu.

29. Itsu-ka mae ni kaette-kimashita ga, mata futsu-ka mik-ka no uchi ni wa, tataneba narimasen.

30. Anata wa, go-shimpu san yori mae ni o-tachi ni naraneba narimasen ka?
Mae de naku-te mo yoroshii.

31. Kono tsuki uchi ni o-kaeri ni naraneba naran koto wa arimasen ka?
Sō to iu demo arimasen.

a little longer?
Impossible; I really must be off.

26. Why not leave to-morrow (instead of to-day)?
I have arranged everything already, and I am afraid it is impossible to put it off.

27. When I went to Europe, I left Yokohama on the 6th April; and arrived at Marseilles the 20th May.

28. If I am not back before the twentieth, it will be very inconvenient.

29. I came back five days ago, but I must leave again within two or three days.

30. Must you leave before your father?
It is not necessary that I should go before him.

31. Have you not to go back within this month?
It isn't exactly necessary.

LESSON X.

Myōnichi wa, nichi-
To-morrow as for, Sunday
yōbi de arimasu kara, moshi
is because, if
konnichi no yō ni
to-day of likeness in
tenki ga yoroshii naraba,
the weather is good if,
jū ji goro kara, sukoshi,
ten o'clock about since, a little,
inaka e, aruki ni
the country towards, a walk for
yukō de wa arimasen ka?
we will go isn't it?
Anata mo, o-hima de
You also liberty
arimashō ka?
will probably be?

To-morrow is Sunday; so if the weather should be as fine as it is to-day, we might go for a little walk into the country about ten o'clock, don't you think? Will you be at liberty?

NOTES.

Moshi....naraba = "if". *Moshi* is often omitted; when it is, a less degree of doubt is implied: e. g. *moshi yukimashita naraba*, "if he is gone, (but I am not sure of the fact)"; *Yukimashita naraba*, "if he is gone (and I am sure of it)".

Konnichi no yō-ni tenki ga yoroshii, lit., "the weather is fine in the likeness of to-day"; *yō-ni* goes with *yoroshii*, not with *tenki*. *Yoroshii* has two distinct senses. viz. "good", and "is good". See note on *hayaku*, Lesson XIV.

Jū ji goro kara = "from about ten o'clock onwards"; a favourite form of expression with the Japanese.

Sukoshi goes with *yukō de wa*, and not with *aruki*.

Aruki, "walk"; indefinite form of the verb *aruku*, "to walk". A great number of substantives are thus derived from verbs: thus, *asobu*, "to amuse oneself", *asobi*, "amusement"; *kaeru*, "to return", *kaeri*, "return"; *itamu*, "to pain", *itami*, "pain"; *negau*, "to request", *negai*, "a request"; *sumau*, "to dwell", *smai*, "residence".

Yukō de wa arimasen ka? "suppose we go", is virtually a single word. *Yukō* is shortened from *yukimashō*. Compare: *Kaerō de wa arimasen ka?* "shall we go back?" *Tadzuneyō de wa arimasen ka?* "suppose we call"; *Shuttatsu-shiyō de wa arimasen ka?* "we might as well leave"; *Dekakeyō de wa arimasen ka?* "we might as well be off; *Dekiyō de wa arimasen ka?* "don't you think it might be done?" *Atatakaku narō de wa arimasen ka?* "the weather is likely to be mild, don't you think?"

EXERCICE.

1. Konnichi wa, moku-yōbi de arimasu ka?

Iie, kin-yōbi de arimasu; anata wa, yoku o-machigae ni narimasu nā. (*Yoku*, here means "often".)

1. Is to-day Thursday?

No, it is Friday; you make a great many mistakes.

2. Konnichi wa, nani yōbi de arimasu ka?

Getsu-yōbi de arimasu; sakujitsu wa, nichi-yōbi de, anata mo, shigoto wo o-yasumi nasaimashita de wa arimasen ka?

Ō, sō deshita nā!

2. What day of the week is it to-day?

It is Monday. Yesterday was Sunday, and you took a holiday, didn't you?

Oh, so it is!

3. Itsu ga, Tenchōsetsu de gozarimasu ka?

3. When is the Tenchō-setsu (the Emperor's birth-

Zūichi-gatsu mikka de gozarimasu ga, mada gozonji arimasen deshita ka?

day)?
It is the third of November; didn't you know that?

4. Kongetsu no hatsuka wa, saijitsu de arimasu kara, nani ka omoshiroi koto wo shite, asobō de wa arimasen ka?
Sore wa, yoi o-kangae de gozarimasu.

4. The twentieth of this month is a festival day; suppose we get up some sort of entertainment to pass the time?
Yes, that is a very good idea.

5. Moshi, komban made, ima no yō ni, ha ga itamimasu naraba, yakwai ni wa yukimasu mai.

5. If my tooth continues to ache as badly this evening as it does now, I shall not go to the evening party.

6. Komban, moshi, samuu gozarimasu naraba, dekakeru koto wa yame ni shimashō.

6. If it is too cold this evening, I shall not go out.

7. Myōnichi, moshi, ame ga furimashita naraba, dō shimashō ka?
Uchi ni oru yori hoka ni, shikata ga arimasu mai.

7. If it rains to-morrow, what are we to do?
Nothing for it, but to stay in the house, I suppose.

8. Kyō no yō ni yoi tenki wa, kono jikō ni wa, medzurashii hō de gozarimasu.
Sō desu ka?

8. Such fine weather as we have to-day, is rare at this time of year.
Is that so?

9. Konnichi wa, marude haru no yō ni atatakai de wa arimasen ka?
Haru yori mo atatakai yō desu.

9. It is as warm to-day, as if it were spring, don't you think so?
It seems to me even warmer than spring weather.

10. Ano kata no yō ni namakete wa ikemasen.

10. You must not be as lazy as he is.

Ano kata mo, chika-goro wa, nakanaka benkyō ni narimashita.

Oh, he has grown quite industrious lately.

11. Yoi tenki de wa arimasen ka?

Ika-ni-mo rippa-na tenki de gozarimasu nā.

11. What fine weather, isn't it?

Yes, it is simply splendid.

12. Ni-san nichi wa, kono tenki ga tsudzukimashō ka?

Kawaru ka mo shiremasen.

12. Do you think this weather will last a few days longer?

One cannot be sure that it will not change.

13. Ashita wa, tenki ga yoku-te mo, waruku-te mo, o-dekake nasaimasu ka?

Yakusoku-shimashita kara, shikata ga arimasen.

13. Are you going to-morrow whether the weather is fine or not?

I have promissed; so there is no getting out of it.

14. Sakujitsu wa, tomodachi futari to tsure-datte, umibe e aruki ni yukimashita.

Sō desu ka! O-tomo wo shimasen de, oshii koto wo shimashita.

14. I went for a walk on the beach yesterday, with a couple of friends.

Indeed! I wish I had been with you.

15. Inaka e sampo ni yuku no wa, o-suki de gozarimasu ka?

Suki desu tomo!

15. Are you fond of walking into the country?

I should think so!

16. Sampo wo suru no ni wa, tsure ga nai to, dōmo omoshiroku arimasen.

16. There is not much enjoyment in going for a walk without company.

17. Watakushi wa, hitori de, inaka wo burabura aruku no wa, zuibun suki de gozarimasu.

17. I am rather fond of taking a solitary stroll in the country.

18. Sakujitsu, inaka e aruki ni yukimashita ga,

18. I went for a walk in the country yesterday. The

natane no hanazakari de gozarimashita.

Naruhodo, kono-goro wa, mugi no aoi no to, natane no kiina no to de, sazo kirē de gozarimashō.

rape was in full blossom.

Yes, indeed; the green of the wheat and the yellow of the rape must be very pretty just now.

19. Nohara wo samposhimasu no ni wa, dono jikō ga ichiban yoroshii deshō ka?

Watakushi wa, aki no sue ga ichiban suki de gozarimasu.

19. What is the best season for a ramble on the moors?

I like the end of the autumn best.

20. Mō dekakeyō de wa arimasen ka?

Mada amari hayō gozarimashō.

20. Suppose we go out now?

It is still too early, I think.

21. Ano hito wa, kinō kaetta no de wa arimasen ka?

Iie, kyō mo mada kaerimasen.

21. He came back yesterday, didn't he?

No! he isn't back yet (even to-day).

22. Ano hito no uchi e wa, yukazu tomo yoroshii de wa arimasen ka?

Yukaneba naranu koto wa arimasen.

22. You are not obliged to go to his house, are you?

I am not exactly forced to do so.

23. Chikai uchi ni, ichi do, shibai ni itte miyō de wa arimasen ka?

Sore wa, omoshiroo gozaimashō.

23. Don't you think we might try and go to the theatre one of these days?

Yes; we should enjoy ourselves, I am sure.

24. Kono-goro wa, o-hima de gozarimasu ka?

Dō shimashite! Nakanaka isogashiu gozarimasu.

24. Are you at liberty these few days?

Far from it. On the contrary, I am very busy.

25. Senjitsu uchi wa, hidoku isogashiu gozarimashita ga, sakujitsu kara, yō-yō sukoshi hima ni narimashita.

25. I have been very busy indeed of late; it is only since yesterday that I have been at liberty.

26. Kore de, yōyō hima ni narimashita!

Sore wa, o-shiawase-na koto de gozarimasu! Watakushi wa, mada nakanaka isogashiku-te komarimasu.

26. There! I am free at last!

You are a lucky fellow! For my part, I am still very busy, confound it!

27. Kono-goro no yō ni isogashiku-te wa, totemo Nihon go no kēko wo tsudzukeru koto wa dekimasu mai.

27. With so much on hand as just now, I am afraid I can not find time to study Japanese.

28. Hima ga arimasu naraba, sukoshi sampo ni yuku to, kata no koru no ga naorimasu keredo, shikata ga arimasen. (*Kata no* (*ga*) *koru*, literally, "shoulder (nerves) contract" is a very common ailment in Japan, but foreigners do not appear to suffer from it, nor has the name an equivalent in English.)

28. If I had time, I might go for a little walk and my "stiff-back" would be cured; but it is no use talking.

29. Tadaima o-hima de gozarimashō ka?

Chotto shikakete-oru koto ga arimasu ga, jiki-ni sumimasu.

29. Are you at liberty now?

I have just begun a little business; but I will finish it in a moment.

30. Myōnichi go-tsugō ga yoroshikereba (contracted from *yoroshiku areba*), ban no shokuji ni o-ide nasaimasen ka?

30. Will you come to dinner to-morrow evening, if you are disengaged?

Arigatō gozarimasu ga, myōban wa sukoshi sashitsukae ga arimasu.

Thank you very much, but I have some business to-morrow evening.

31. Moshi, go-yō ga sumimashita naraba, chotto koko e o-ide kudasaimasen ka ?

31. If you have finished your work, will you come here a moment ?

Ima mairimasu.

I will come at once.

32. Go-shokuji ga sumimashite kara, doko-ka e asobi ni yukimashō ka ?

32. When you have finished your meal, we might go out somewhere, don't you think ?

Saiwai, konnichi wa, kēba ga arimasu kara, itte mimashō ka ?

The races are on to-day, luckily ; what do you say to going there ?

Sore wa yukwai deshō.

Yes, that will be splendid.

LESSON XI.

Komban wa, sukoshi,
This evening as for, a little,
guai ga waruu gozarimasu
condition bad is
shi, mata,
in the first place, moreover,
zuibun isogashiu mo ari-
pretty busy too am
masu kara, sekkaku
because, with special pains
o-sasoi kudasai-
your calling for me you have done
mashita keredo, soto
me the favour although, outside

It is very kind of you to take the trouble of asking me, but I cannot go out this evening ; I feel a trifle out of sorts, and besides, I am rather busy. Will you kindly make my excuses

e deru koto wa to the other gentlemen?
towards to go forth action as for
deki-kanemasu. Hoka-no
be-possible cannot. Other
kata e mo, dōzo
gentlemen towards also, please
yoroshiku o-kotowari wo
well your excusing me
negaimasu.
I pray.

NOTES.

Guai, strictly "adjustment of parts"; used in speaking of mechanical contrivances; e. g.: "this watch is out of order", *kono tokē wa, guai ga waruu gozarimasu;* hence, metaphorically, "state of health".

Shi, enumerative particle, employed at the end of *phrases*, not of single words. In enumerating objects, *ya* or *yara* is the proper particle.

Mata is the Japanese equivalent of "and". When this word is followed by *wa*, it means "or".

Sekkaku expresses the idea of a trouble which one takes, but in vain; therefore this word is generally followed by *keredo* or *ga*, which has the meaning "although" or "but". Ex.: *Sekkaku yukimashita keredo, rusu deshita*, "I went, but he was absent"; *sekkaku tsukurimashita ga, ma ni aimasen*, "I made it, but it does not serve its purpose".

Deki-kanemasu. Kaneru is never employed except in conjunction with another verb: *yuki-kanemasu*, "I cannot go"; *wakari-kanemasu*, "I cannot understand"; *machi-kanemashita*, "I could not wait" more literally: "I could not have kept on waiting".

Hoka-no. Hoka = "other thing, or person". *Hoka-no* "other". A large number of adjectives are thus formed from substantives by adding *no*: thus, *tonari*, "neighbourhood", *tonari-no*, "neighbouring"; *nama*, "rawness", *nama-no*, "uncooked"; *toshiyori*, "old age", *toshiyori-no*, "old".

Kata = "side"; also, as here, "person", in a respectful sense. By way of showing respect to a third person, the Japanese avoid alluding to him directly : *ano kata* = "the person who is in that direction". Similarly *sama* "Mr." or "Mrs.", is strictly "style".

Dōzo yoku o-kotowari wo negaimasu. Dōzo.....negaimasu = "please"; *yoku*, here = "properly", "sufficiently". *O-kotowari*, from the verb *kotowaru* which has two diffierent meanings, "to excuse" as here, and "to refuse".

EXERCICE.

1. Doko-ka o-guai ga waruu gozarimasu ka ?
Sukoshi dzutsū ga itashimasu keredo, nani kamai wa shimasen.

1. Is there anything wrong with you ?
I have a slight headache ; but it does not matter.

2. Dō-ka nasaimashita ka?
Saki-hodo kara, dōmo guai ga yoku arimasen.
Sore wa ikemasen nā.

2. What ails you ?
For a little while, I have not been feeling well at all.
I am sorry to hear it.

3. Go-kigen yoroshiu gozarimasu ka ?
Hai, itatte jōbu de gozarimasu.

3. Are you well ?
Quite well, thanks.

4. Mō, go-byōki wa gozenkwai ni narimashita ka?
Hai, arigatō gozarimasu ; san-yok-ka mae kara, jōbu ni narimashita.

4. Have you quite recovered from your illness ?
Yes, thank you ; I have been well for three or four days.

5. O-kagen wa ikaga de gozarimasu ka ?
Arigatō gozarimasu ; konnichi wa, ooki-ni yoroshii.

5. How are you feeling now ?
Thank you ; I am much better to-day.

6. Hisashiku, guai ga waruu gozarimashita ga, kono-goro wa, sappari-shimashita.

6. For a long time, I was feeling out of sorts, but I am all right now.

Sore wa, nani yori kekkō-na koto de gozarimasu.

That is good news (lit. "finer than anything".)

7. Go-byōki de gozarimasu ka?

Iie, betsudan byōki de wa arimasen ga, kibun ga yoku arimasen.

7. Are you ill?

Not exactly, but I am out of sorts.

8. Kō iu iya-na tenki ni wa, dō shite mo kibun ga waruu gozarimasu.

8. One cannot help feeling out of sorts in such unpleasant weather.

9. Kono tokē wa guai ga waruku narimashita kara, naosaseneba (from the verb *naosu*) narimasen.

9. This watch has got out of order; I must have it repaired.

10. Kono to wa, iku do naoshite mo, guai ga yoku arimasen.

Dore, watakushi ga naoshite mimashō.

10. I have fixed this door ever so many times, and yet it won't do.

Let us see, I will try and set it right for you.

11. Konnichi wa, ginkō ni mo yukimashita shi, mata bengoshi no uchi mo tadzunemashita.

11. I have been to the bank to-day, and called on the barrister as well.

12. Sakuban wa, gochisō mo jūbun arimashita shi, mata, utsukushii gēsha mo, takusan kite-orimashita.

12. We had a capital dinner last night, and there were plenty of pretty geishas as well.

13. Asoko no mon wo akete, soto e dete go-ran nasai; higashi ni wa, yama ga miyemasu shi, kita ni wa, umi ga arimashite, sono keshiki no yoi koto wa, iu ni iwaremasen.

13. Open that door and take a turn outside. To the east, you can see a mountain, and to the north, is the sea; the beauty of the view is beyond words.

14. Kore-kara tōbun no aida wa, iroiro yōji ga arimasu kara, mainichi isogashiu gozarimashō.

14. For some time to come, I shall be busy every day, with one thing and another.

15. Yōyō shigoto ga katatsukimashita kara, korekara wa sukoshi asobu koto ga dekimasu.

Sore wa urayamashii koto de gozarimasu.

15. I have got through with my work, and can devote a little time to amusement.

That is a very enviable state of things.

16. Sekkaku, tooi tokoro e tadzunete yarimashita keredo, orimasen deshita.

Sore wa ainiku-na koto deshita nā!

16. I was at the trouble of going all the way to see him, and did not find him in.

How unlucky!

17. Sekkaku, o-ide kudasaimashita keredo, nanimo gozarimasen de, makoto-ni osore-irimashita.

Dō itashimashite!

17. Since you have taken the trouble of coming to see me, I am quite ashamed to have nothing to offer [that is worthy of you].

Quite the contrary .....

18. Sekkaku, kore wo kaimashita keredo, ma ni aimasen.

Sore wa, komatta koto de gozarimasu nā!

18. I went to the expence of buying this, and it is good for nothing.

Oh, that is very annoying.

19. Ima-ni, ame ga furidashimashō kara, sekkaku, koko made dekakemashita keredo, kaetta hō ga yoroshiu gozarimashō.

19. The rain will begin to fall in a few minutes; so, although we have taken the trouble to come so far, we had better go back.

20. Sekkaku no nichiyōbi ni, ame ga furimashite, zannen-na koto de wa arimasen ka?

Watakushi wa, hara ga tatte, shikata ga arimasen. (*Hara ga tatte*, lit.: "the belly rising"; compare the English expression: "my gorge rises".)

20. We have been waiting for Sunday, and here it is raining hard! Isn't it a pity?

Oh, I am furious! Hang it all!

21. Ano hito wa, sasotte mo, kimasu mai kara, muda deshō.

Muda de mo kamaimasen kara, tomokaku tachiyotte mimashō.

21. I am afraid it is no use calling for him; he won't come with us.

Never mind, let us drop in anyhow and try whether we can persuade him.

22. Watakushi no oi mo, sasotte yarimashō ka?

Sō nasaimase (more polite than *nasai*); hito ga ooi hodo yoroshii de wa arimasen ka?

22. Shall I call and take my nephew as well?

Do so, please; the more the better, don't you think?

23. Hoka ni mo, dare-ka sasou mono wa arimasen ka?

Mō dare-mo gozarimasu mai.

23. Is there anybody else we can call for?

I don't think there is any other.

24. Konnichi wa o-uchi e mairi-kanemasu ga, myō-nichi wa, kitto ukagaimashō.

24. I can not come to your house to-day, but I will certainly call to-morrow.

25. Kono tegami no wake ga, ikkō wakarimasen ga, anata ni wa, dō desu ka?

Watakushi ni mo, wakarimasen.

25. I don't understand in the least what this letter means. What do you make out of it?

I cannot understand it any more than you.

26. Makoto-ni mōshi-kanemasu ga, kono isu wo o-kashi kudasaimasen ka?

Sā, dōzo o-mochi kudasai.

26. I hardly venture to ask you, whether you would mind lending me this chair?

Not at all; please take it.

27. Hoka ni mo, nani-ka arimasu ka?

Hoka ni wa, nani-mo gozarimasen.

27. Is there anything else?

No, Sir, there is nothing.

28. Ano otoko no tame-ni, shujin ni kotowatte yarimashita ga, yōyō shōchi-shimashita.

28. I asked that man's master to forgive him; he did so, but grudgingly. (Lit.: "I deigned (*yarimashita*) to ask pardon of his master on that man's account; yet he hardly gave consent".)

29. Oota san no enyū-kwai ni wa, o-ide ni narimashō ka?

Sono hi ni wa, senyaku ga arimasu kara, kotowarimashita.

29. Are you going to Mr. Oota's garden party?

No; I have declined, on account of another engagement.

30. Sekkaku tanomimashita no wo kotowaru no wa, makoto-ni kinodoku desu keredo, dōmo shikata ga arimasen.

30. As he went to the trouble of asking me for it, I felt very sorry indeed to have to refuse; but I singly could not help it.

31. Rē-no akindo ga, mata shōdai-shimashita keredo, watakushi wa, kotowarimashita.

Sore wa yoi koto wo nasaimashita.

31. The merchant we often speak about (rē-no) has invited me again, but I have refused.

You have done well.

LESSON XII.

Saikyō kara modotte-	My aunt is back from
Saikyō from returning	
kimashita oba ga kono	Saikyō and has brought
has come aunt this	
tammono wo miyage ni	me this roll [of silk,
roll present for	
kuremashita ga, ikura	etc.] as a present. How
gave as, how much	

kurai no neuchi ga much would you say it
about *of* *value*
arimashō ka? Anata wa, me is worth? Since you are a
will be? *You as for, eye*
ga yoku o-kiki nasaimasu connoisseur, please have
well *is expert*
kara, dōzo go-ran a look at it.
because, *please* *look*
kudasai.
give.

NOTES.

Modotte-kimashita. *Modoru* = "to be back"; *kaeru*, "to come (or go) back". *Modotte-kimashita* thus appears a pleonasm, but is the type of a favourite form of expression: *kono hon wo motte-kimashita*, "he has brought this book"; *ano kami wo motte-yukimashita*, "he took away that paper"; *isha wo yobi ni itte-kimashita*, "I have been for the Doctor"; *kodomo wo tsurete-yukimashita*, "he took his children with him".

Miyage = "present brought by a person who has been on a journey". *Sembetsu* = "present made to one who is going away". The Japanese are very fond of making presents of more or less value, on the slightest pretext. It is usual, in making calls, to take a present of some kind, and the word for this present is also *miyage*.

Me ga yoku o-kiki nasaimasu. *Kiku*, "to be good at", is not to be confounded with *kiku*, "to hear", "to listen". *Me ga kiku* = "to have the eyes expert", i. e. "to be a connoisseur". *Yoku* is an adverb qualifying o-*kiki nasaimasu*: "very expert".

Dōzo go-ran kudasai, "will you do me the favour of examining it?" One might say *mite kudasai*; but this is less polite. *Miru* and *go-ran nasaru* are also much employed in the secondary sense of "try": e.g. *tabete mite kudasai*, "just taste it"; *sō shite go-ran nasai*, "try to do it like that"; *itte mimashō ka*? "shall we try and go?" and even *mite go-ran nasai*, "just look!"

EXERCICE.

1. Itsu o-modori ni narimashita ka?
Modorimashite kara, mō hito-tsuki amari ni narimasu.

1. When did you get back?
It is more than a month since I came back.

2. Saki-hodo shafu wo tsukai ni yarimashita ga, mada modotte-kimasen.

Nani wo shite-oru deshō ka?

2. I sent my rickshaw-man on a message some time ago, and he isn't back yet.
What can he be doing?

3. Watakushi no tomo wa, modorimashita ka?
Saki-hodo o-modori ni narimashita.

3. Is my servant ("attendant) back yet?
He came back a little time ago.

4. Oji san kara nani-ka miyage wo o-morai nasaimashita ka?
Nani-mo moraimasen deshita.

4. Have you received any present from your uncle on his return?
I have received nothing.

5. Ano hito wa, kuru tabi-goto ni nani-ka miyage wo motte-kite kuremasu.

5. Every time he comes, he brings me some sort of present.

6. Tadaima wa, o-miyage wo itadakimashite, makoto-ni osore-irimasu.

Ikkō tsumaranu mono de gozarimasu keredo.....

6. Thank you very much for the present you have just brought me. (Lit.: "just now, respectfully receiving your present, I am really in dread".)
Not at all, it is a very poor thing, but.... (polite formula).

7. Nippon de wa, hito no uchi wo tadzunemasu toki ni wa, miyage wo motte-yukimasu ka?

7. In Japan, when one pays a visit to another (*hito*) is it usual to bring a present?

Taitē wa, nani-ka motte-yukimasu ; koto-ni, onna wa yokē ni sō shimasu.

It is the usual thing to do so ; the ladies, especially (*koto-ni*), are greatly given to it.

8. Konnichi wa, asa hayaku kara, isha ga kite kuremashita.

Ano isha wa, taisō byōnin wo daiji ni shimasu.

8. The doctor was good enough to come early this morning.

He is very attentive to his patients.

9. Asoko no mado wo shimete kuremasen ka?

Futatsu nagara shimemashō ka ?

Hitotsu dake de yoroshii.

9. Please. shut that window,

Shall I shut the two?

One will be enough.

10. Kono chirimen wa, ip-piki ikura desu ka ?

Shiroi hō ga jū-go yen de (*de=de arimashite*), akai hō ga jū-ni yen han de gozarimasu.

10. How much is this crape per piece ?

The white (lit. "white side") is fifteen dollars, and the red twelve and a half.

11. Sochira no yori wa kochira no no hō ga ikura-ka yoroshiu gozarimashō.

11. I think this one is rather (*ikura-ka*) better than that.

12. Kono kinu wa, ji (*ji* = "texture") ga warui kara, ikura-mo shimasu mai.

Ji no yoi no no hambun de gozarimasu.

12. This silk, since the quality is so poor, cannot cost very much.

It costs half as much as the better quality (lit., "the one (*no*) of good quality").

13. Kono chijimi wa, ittan dono kurai deshō ka ?

Shichi hachi jis-sen kurai no mono deshō.

13. How much do you think a *tan* (piece) of this cotton crape will cost?

About seventy or eighty cents, I think.

14. Dono kurai no ookisa desu ka ?

14. How big is it ?

Kono hako kurai no mono deshō.

About the size of this box.

15. O-kega wo nasaimashita ka?

Sukoshi ashi wo itamemashita keredo, kore kurai no koto wa kamaimasen.

15. Are you (badly) hurt?

I have hurt my leg a little, but it does not matter, it is a mere trifle.

16. Kore wa, naka yori wa iremono no hō ga, neuchi ga aru de wa arimasen ka?

Masaka sonna koto mo arimasu mai.

16. As for this (article), the receptacle (*iremono*) is worth more than the contents (*naka*), don't you think so?

Well, I would not go so far as to say that.

17. Kore wa, jūbun nedan dake no neuchi ga arimasu.

Shikashi, sono nedan ga ika-ni-mo takai de wa arimasen ka?

17. This is well worth its price.

But the price is extremely high, isn't it?

18. Kono bekkō no kushi wa, ikura no neuchi ni miyemashō ka?

Mā jū-go yen kurai no mono desu nā.

Sonna ni miyemasu ka?

18. How much does this tortoise-shell comb seem worth?

Oh, about fifteen dollars or so.

Does it look worth so much?

19. Ano hito wa, mikake wa yoroshii keredo, sono wariai ni neuchi wa arimasen.

19. His looks are good, but his worth is not in proportion. (Lit.: "in that proportion".)

20. Kono hito wa, me ga kikimasu kara, sakujitsu no kanzashi wo mite o-morai nasai.

Hon-ni sō shimashō ka?

20. That man is a connoisseur; ask (*o-morai nasai*) him to look at the hair-pin [you got] yesterday.

The hair-pin? All right.

21. Furu-dōgu wo kai-

21. Unless you have a

masu ni wa, me ga kikaneba, sore koso shikata ga arimasen.

22. Watakushi wa, me ga miyemasen kara, ikkō wakarimasen.
Sore de mo, taitē wa wakarimashō.

23. Naze anata wa shijū megane wo kakete o-ide nasaimasu ka ?
Hidoi chika-me desu kara, kore ga nakereba, mekura mo dōyō ni narimasu.

24. Kusuri ga yoku kikimashita to miyete, itami ga jiki-ni tomarimashita.

25. Ano hito wa, kao wa migurushii keredo, nakanaka yoku ki ga kikimasu.

26. Kono shitagaki wo go-ran kudasaimasen ka ? Sōshite, machigai ga arimashita naraba, dōzo o-naoshi kudasai.
Haiken-itashimashō.

27. Kono tsukuri-bana no yoku dekite-oru koto wo go-ran nasai !
Maru-de hommono no yō de gozarimasu.

28. Sukoshi niwa no tei-

educated eye, it is a great mistake to go in for buying curios.

22. I am not a connoisseur ; I understand nothing whatever about such things.
All the same, you must be able to give a pretty good guess.

23. Why do you constantly wear spectacles ?

I am dreadfully short-sighted ; without them, I should be like a blind man.

24. It seems the medicine produced its effect, and the pain ceased immediately.

25. He has an ugly face, but he is very quick-witted.

26. Will you please have a look at this rough draft ; and, if it contains any mistakes, will you kindly correct them for me ?
With pleasure. (Lit. : " I will have a respectful look at it".)

27. Just look at these artificial flowers, how beautifully they are made !
They are exactly like real ones.

28. I have touched up

re wo shimashita ga, go-ran kudasaimashita ka?

Soto kara, chotto haiken-shimashita bakari de gozarimasu.

my garden a little, have you had a look at it?

I have just had a glance at it from outside.

29. Kono hako no naka no ningyō wo go-ran nasaimashita ka?

Mada haiken-shimasen.

29. Have you looked at the doll in this box?

Not yet, Sir.

30. Mō kondo no shibai wo go-ran ni narimashita ka?

Mada mimasen ga, kinjitsu dekakeyō de wa arimasen ka?

30. Have you been to see the last play yet?

No; shall we go and see it one of these days?

30. Nani-ka ongaka wo kēko-shite go-ran nasaimasen ka?

Kēko-shite mo, shōrai dekimasen no desu kara, dame de gozarimasu.

31. You should try and learn some kind of music.

It is no use my trying to learn; I have not the gift.

31. Ashita, watakushi to issho-ni ekaki no uchi e itte go-ran nasaimasen ka?

Itte mite mo yoroshii.

32. Won't you try and go with me to the artist's to-morrow?

I don't mind.

LESSON XIII.

Kore wa, taisō kekkō-
This as for, very excellent
na shina de arimasu kara,
article is because,
yasuku tomo jū-san yen
cheap even if thirteen dollars
kurai wa itashimashō.
about as for will amount to.
Kono-aida watakushi ga
Lately I
kai-kakemashita no wa,
buying-began the one as for,
kore yori wa yohodo
this than as for a great deal
waruu gozarimashita ke-
bad was
redo, sore de sae
although, that with even
jū-ichi yen gojis-sen to
eleven dollars fifty cents that
iimashita.
said.

This is a first class article; it must be worth thirteen dollars at least. The other day I was bargaining for a piece that was much inferior to this, and yet they asked eleven dollars and a half for it.

NOTES.

Kekkō-na. *Kekkō* = "excellence"; *na* is abbreviated from *naru*, "which is". *Na*, like *no*, is appended to a large number of nouns, converting them into adjectives: with nouns of Chinese origin, *na* is always used instead of *no*, also occasionally with those of Japanese derivation. *Rippa*, "magnificence", *rippa-na*, "magnificent"; *shinsetsu*, "kindness", *shinsetsu-na*, "kind"; *kōshō*, "sublimity", *kōshō-na*, "sublime"; *mottomo*, "reasonableness", *mottomo-na*, "reasonable".

Itashimashō. *Itasu*, "to do", has, like *suru*, a great many secondary senses in colloquial usage. Here it means "to cost". One can

also say *ikura shimashō ka?* instead of *ikura itashimashō ka?* but the former is less polite than the latter.

Kai-kakemashita = "I began to buy, but left off". *Kakeru* is a verb employed to indicate an action begun, but not completed. *Shufuku ga dekimashita*, "they began to make repairs"; *me ga de-kakemashita*, "the buds have begun to come out" metaphorically, "he has begun to prosper"; *nemuku nari-kakemashita*, "I am beginning to feel sleepy".

Yohodo waruu. *Yohodo* always carries with it a sense of comparison. *Yori warui* is the Japanese way of saying "worse than"; there is no inflection to indicate "comparative" or "superlative."

To iimashita = "they said that"; *to*, "that" (conjunction) in this much used form of expression, can seldom be translated into English without tautology.

EXERCICE.

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1. Kono madokake no kire wa, kekkō-na mono de wa arimasen ka?

Naruhodo rippa-na orimono de gozarimasu.

2. Kono o-kwasi wa, taisō kekkō de gozarimasu ga, doko de o-tori nasaimashita ka?

Kore wa, hito kara moraimashita no de gozarimasu.

3. Kono sake no na wa nan to iimasu ka? Hajimete itadakimashita ga, makotoni kekkō de gozarimasu.

Sore wa, Furansu no Chātorusu to iu meshu de gozarimasu.

1. Isn't the stuff of this curtain excellent?

It is a superb fabric indeed.

2. This cake is excellent, where did you buy it?

I got it as a present (from somebody).

3. What is this liquor called? This is the first time I have tasted it; it is really excellent.

It is a French liqueur called Chartreuse.

4. Kono ie wa, amari somatsu desu kara. doko-ka e hikikosu tsumori de arimasu.

Kore naraba, kekkō de wa arimasen ka?

4. This house is too roughly made; I think I shall move somewhere else.

Oh, won't this place do very well? (Lit.: "if this, is it not excellent?")

5. Kore wa, ikkō somatsu-na shina de arimasu keredo, anata ni sashiagemasu kara, dōzo o-mochi kudasai.

5. This is quite an inferior thing; but since I offer it to you, do me the favour of accepting it.

6. Nedan wa, sukoshi kurai takaku-te mo, shinamono no yoi no ga yoroshii.

6. Although the price is a trifle higher, I prefer to take the better quality.

7. Kore wa, shina ga yoku arimasen kara, ikura yasuku-te mo, kau no wa iya desu.

Shina wa, sō warui koto wa gozarimasen.

7. However cheap it is, I won't buy it, because the quality is not good.

Oh, the quality is not so bad!

8. Kono shatsu wo ichi mai yo-yen tsutsu de kaimashita ga, yasui deshō.

Zuibun takai de wa arimasen ka?

Shinamono wo yoku goran nasai.

8. I bought these shirts at four dollars a piece; I think they were a good bargain.

It is rather dear, isn't it?

Just examine the quality (of the linen).

9. Kono kogatana wa, it-chō ikura desu ka?

Hai, sono hako no naka no wa, dore demo shichijūgo sen tsutsu de gozarimasu.

9. How much are these knives a piece?

Those you see in that box are all the same 75 cents each.

10. Amari yasui mono wo kau no wa, kaette son de gozarimasu.

Sō desu tomo.

10. Buying wonderfully cheap bargains is a waste of money.

Quite true.

11. Kono gwaitō wo, mō sukoshi yasuku suru naraba, katte-okimashō.

Kore de, mō taisō yasui no de gozarimasu.

Sō demo aru mai te!

11. If you will let me have this overcoat a little cheaper, I will buy it.

It is very cheap already, Sir.

It does not seem so to me.

12. Kono isu wo hitotsu ichi yen gojis-sen dzutsu ni shite-okimasen ka?

Sekkaku nagara, totemo deki-kanemasu.

12. Won't you let me have these chairs at a dollar and a half each?

I am sorry, Sir, I cannot do it.

13. Amari takai kara, mō sukoshi makemasen ka?

Mō sukoshi mo o-hiki mōsu koto wa dekimasen hadzu de gozarimasu keredo, go-aikyō ni gojis-sen dake o-make mōshimashō.

13. It is too dear, will you come down a little?

It ought not to be possible to make the least reduction; but just to please you, I will deduct fifty sen.

14. Kane wo oshimimashite wa, yoi shina wo kau koto wa dekimasen.

Sore wa atarimae de arimasu.

14. If one is unwilling to part with money, one cannot buy good things.

Why, of course.

15. Kono shusu no obi wo, jū-ni yen de kaimashita ga, takai koto wa arimasu mai ka?

Amari takai koto wa arimasu mai.

15. I bought this satin sash for twelve dollars, don't you think it dear?

No; I think it is not too dear.

16. Kono tsukue wa, san yen naraba, takai koto wa arimasu mai ka?

Takai dokoro desu ka?

16. If I pay three dollars for this table, won't it be too dear?

Oh, no; quite the contrary (lit.; "is it a high point?").

17. Kono bōshi wa, ikahodo itashimashita ka?

17. How much did this hat cost you?

Ikura shimashita ka, atete go-ran nasai.

Guess how much.

18. Kono shappo no kata wa, kono-goro no hayari desu ka?

Kore wa, Rondon de kono haru kara no shin-gata de gozarimasu.

18. Is this shape the present fashion in hats?

This is the new shape worn in London since spring.

19. Eri-kazari wo futatsu mittsu misete kuremasen ka?

Kore ga chika-goro mairimashita no de gozarimasu.

19. Will you please show me some ties?

These are the last ones we have received.

20. Asa no hankechi no yoi no ga arimasu ka?

Hai, kore wa, goku jōtō de gozarimasu.

Ichi dasu ikura desu ka?

20. Have you any good linen handkerchiefs?

Yes, these are of the very finest quality.

How much a dozen?

21. Anata no yō-na tebukuro wa, doko ni utte-orimasu ka?

Watakushi wa, Ginza no mise de kaimashita keredo, doko ni mo utte-orimashō.

21. Where do they sell gloves like yours?

I bought these in a shop in Ginza, but I think they are sold everywhere.

22. Kari-ni jū yen dake agete-okimasu ga, taitē shichi yen kara ku yen no aida no wo o-kai kudasai; shikashi sukoshi kurai wa, dochira ni narimashite mo yoroshii.

22. I give you ten dollars to go on with; please buy me an article at somewhere between seven and nine dollars; but if it should be a trifle more or less, it does not matter.

23. Watakushi wa, sakujitsu jimen wo ik-kasho kaikakemashita keredo, amari takai to iu hito ga arimashita kara yamemashita.

23. I went to buy a bit of ground yesterday; but somebody told me it is too dear and I left off (bargaining for it).

24. Kono mikan wa,

24. These oranges are

kusari-kakemashita kara, hayaku shimawaneba ikemasen.

Kō atatakaku natte wa, jiki-ni itamimashō.

beginning to go bad, we must finish them very soon.

The weather is growing so warm, they will spoil immediately.

25. Watakushi ga yukimashita toki ni, ano hito wa, mō kaeri-kakete-orimashita.

25. When I got there, he was already starting on his way back.

26. Sengetsu kara Nihon go no kēko wo hajimemashita ga, sukoshi wakarikakemashita.

Sore wa, omoshiroo gozarimashō.

26. I began to study Japanese last month, and have begun to understand a little.

It will be more enjoyable for you now.

27. Yōyō michi ga sukoshi yoku nari-kakemashita.

Kono hen de wa, fuyu uchi wa, shijū michi ga waruku-te, shikata ga arimasen.

27. At last the road is growing a little better.

In winter the roads in this neighbourhood are always bad, confound them!

28. Ano kagami ga ochikakete-orimasu kara, naoshite kuremasen ka?

Ō, abunai koto de gozarimasu.

28. That looking-glass is going to fall; will you fix it up in its place?

Oh, I see; it is not at all safe.

29. Kore de sae shichi yen desu kara, sore wa yohodo takō gozarimashō.

Iie, tanto chigai wa arimasen.

29. Even this one [which is inferior] is seven dollars; so that one must be much dearer.

No; there is no very great difference.

30. Watakushi ni sae dekimasu kara, anata ni wa muron yasashiu gozarimashō.

Anata ni dekiru kara,

30. Even I can do it; so of course it will be easy for you.

Because you can, it does

watakushi ni dekiru to iu wake ni wa yukimasen.

31. Asa de sae, konna ni atsuu gozarimasu kara, hiru-sugi ni wa, sazo hidoi koto deshō.

Kinō yori mo atsuku naru ka mo shiremasen.

not follow that I can. (See Lesson XXIV.)

31. Since it is so hot even in the morning, it must be something frightful this afternoon.

It may grow hoter than yesterday.

LESSON XIV.

Kesa uchi no otoko ni
This morning home of man by
atsurae-saseta kimono
ordering I have caused clothes
wa, itsu made ni koshi-
as for, when until at making
raete kuremasu ka? Naru-
up will you give? As far as
dake hayaku hoshii to
possible soon am desirous that
omoimasu.
I think.

How soon can you finish the clothes which I ordered through my boy this morning? I should like to have them as soon as possible.

Ikura isogimashite mo,
How much hasting though,
kono tsugi no do-yōbi made
this next Saturday until
wa kakarimashō to
as for it will take that
zonjimasu.
I think.

However hard I may work on them, I think you will have to wait till Saturday next.

NOTES.

Itsu made ni = "how soon", "before what time". *Itsu made* = "until when", "how long": *itsu made kakarimashō ka?* "how long will it take?" *itsu made machimashō ka?* "how long am I to wait?" *itsu made hanashite o-ide nasaimashita ka?* "how long did you stay (talking)?" *Itsu made demo* = "no matter how long": *kono hon wa, itsu made demo o-tsukai nasai,* "use this book as long as you please".

Kuremasu ka? lit., "will you give?" hence, "will you do this for me?" *Kureru* and *kudasaru* have exactly the same meaning of "to give", "to confer a favour"; the distinction is that *kudasaru* is used towards equals or superiors; *kureru* towards inferiors, or in familiar conversation with intimate friends.

Naru-dake = "as.....as possible". *Naru* = "to be possible"; *take* = "height", becoming *dake,* for the sake of euphony, in the compound. *Dekiru-dake* has exactly the same meaning.

Hayaku = "quickly", "soon", an adverb. The corresponding adjective is *hayai,* "fast". But *hayai* has also the force of a verb, "is fast". This kind of verb, invariable in form, abounds in Japanese. E.g.: *tooi,* "distant", and "is distant"; *takai,* "high" and "is high"; *warui,* "bad" and "is bad"; *urusai,* "importunate" and "is importunate"; *hoshii,* "desirable" and "is desirous of". By changing the terminal *i* into *ku,* an adverb is obtained, which is used before verbs: *kishi ga tooku hedatarimashita,* "the coast is a long way off"; *tako ga takaku agatte-orimasu,* "the kite has risen high"; *urusaku shaberimasu,* "he is a nuisance with his chatter"; *sore ga hoshiku narimashita,* "I begin to be desirous of that". As may be seen from examples, this "adverbial" form is most frequently to be rendered by an adjective in English.

Tsugi no. The noun *tsugi* = "thing-following", gives a quasi-adjective *tsugi-no,* with the sense of "next"; and a quasi-adverb *tsugi-ni* = "afterwards".

Doyō-bi, "dies Saturnii".

Zonjimasu, from *zonjiru,* is a more polite way than *omoimasu* of saying "I think".

EXERCISE.

1. Ima rēfuku wo atsuraeru naraba, jū-go nichi no yakwai ni wa, ma ni aimashō ka?

Kitto o-ma ni au yō-ni itashimashō.

1. If I order the dress-coat now, will you have it ready for me for the evening-party of the fifteenth?

I shall certainly manage to have it ready for you.

2. Kono kutsu wa, wazawaza atsuraete koshiraesasemashita keredo, dō-mo guai ga yoku arimasen.

Ano kutsu-ya wa, heta de, ikemasen.

2. I have had these boots made on purpose, but they don't fit me at all.

That shoemaker is a bungler; he cannot make anything properly.

3. Kono mōningu-kōto wa, dekiai wo kaimashita no desu ga, sore ni shite wa, yoku atte-orimashō.

Sukoshi-mo dekiai no yō-ni wa miyemasen.

3. I bought this morning-coat ready-made; still, I think it fits very well.

One would never notice that it was ready-made.

4. Kono-goro wa, mainichi isogashiku-te yuruyuru kimono wo kiru hima mo arimasen.

O-isogashii no ga kekkō de gozarimasu.

4. Of late, I am so busy every day that I have not so much as time to dress at my ease.

You are fortunate to be so busy as that.

5. Kono kimono ga itsuka made ni deki-agaru naraba, koshiraete moraimashō. Sore yori nagaku kakaru naraba, irimasen.

5. If you can finish this coat for me by the 6th, I will ask you to make it; but if it takes longer, I don't want it.

6. Fuyu no gwaitō wo ichi mai koshirae-tai to omoimasu ga, ikura kurai kakarimashō ka?

Ma jū-shichi-hachi yen wa kakarimashō; shikashi sore mo shina shidai desu.

6. I should like to have a winter overcoat made; how much will it cost?

About seventeen or eighteen dollars, but it depends on the articles.

7. Kono kwashi wa uchi de koshiraemashita no de gozarimasu ga, meshiagatte go-ran kudasai.

Taisō yoku dekite-orimasu.

8. Kono sebiro wa, dono shitate-ya de o-koshirae ni narimashita ka?

Itsumo to onaji no de gozarimasu.

9. Shitate-ya ga mairimashita ga, koehira e kisasemashō ka?

Sō shite kudasai.

10. Watakushi no shitate-ya wa, kanari jōzu desu kara, ichi do tsukurasete go-ran nasaimasen ka?

Kono tsugi wa, sō shite mimashō.

11. Kono furokku-kōto wa, anata ni taisō yoku niaimasu.

Sō desu ka? Kore wa, jibun ni wa, amari sukimasen no desu.

12. Itsu sore wo o-koshirae ni narimashita ka?

Kore wa, haya hito-tsuki mae ni dekimashita no desu keredo, ikkō kimasen deshita.

13. Anata wa, yō-fuku wa o-suki desu ka?

Kirai de wa arimasen keredo, amari kyūkutsu de ikemasen.

14. Nihon-fuku wa, dō desu ka?

7. I have had this cake made at home; just taste it.

It is a great success.

8. What tailor made this jacket for you?

The usual one.

9. The tailor has come. Shall I show him in?

Please do so.

10. My tailor is pretty skilful; won't you give him a trial?

I will try him next time.

11. This frock-coat fits you perfectly.

Really? I am not very fond of it myself.

12. When did you have it made?

It is a month already since it was made for me; but I have not worn it at all.

13. Do you like the foreign dress?

I don't exactly dislike it, but I find it uncomfortably tight.

14. What do you say to the Japanese costume?

Nihon-fuku wa, uchi ni oru toki wa, taisō guai ga yoroshii keredo, aruku no ni wa, sappari ikemasen.

Japanese clothes are very comfortable in the house; but for walking, they are quite out of the question.

15. Zubon ji no mihon wo sukoshi misete kuremasen ka?

Kashikomarimashita; chōdo sakujitsu yoi gara ga takusan mairimashita.

15. Will you please show me some samples of cloth for trousers?

Certaintly, Sir; we have a large number of handsome patterns that came yesterdy.

16. Ashita wa, Hayashi san ga kite kuremashō ka?

Kitto kuru hadzu de arimasu.

16. Do you think Mr. Hayashi will come to-morrow?

He is to come for certain.

17. Narudake isoite, ittekite kuremasen ka?

Yoroshiu gozarimasu; ichi jikan no uchi ni wa, modotte-mairimashō.

17. Will you please go and come back as soon as possible?

Yes, Sir; I shall be back within an hour.

18. Todana no naka ni aru ringo wo mittsu mottekite kuremasen ka?

Mittsu dake de yoroshiu gozarimasu ka?

Sore de yoroshii.

18. Will you please bring me three of the apples that are in the sideboard?

Will three be enough?

Yes, thank you.

19. Kore to onaji tōro ga, konya iru dake jiki-ni ma ni aimashō ka?

Hyaku made wa, watakushi ga tashika-ni ukeaimasu.

19. We require some lanterns like this one tonight. Do you think we can procure them immediately?

I will undertake to get as many as hundred, without fail.

20. Kinō kita dake no hito ga, ashita mo kimashō ka?

20. Do you think as many people will come tomorrow as yesterday?

Sore dake wa, kimasen ka mo shiremasen.

There may not be so many.

21. Kō iu rampu ga, ikutsu arimasu ka?

Ikutsu demo, o-nozomi-dake totonoemashō.

21. How many lamps of this kind are there?

I will have as many brought as you wish.

22. Kyō uchi ni bara no hana ga itsu-hachi hodo hoshii no desu ga, doko-ka ni arimashō ka?

Nai koto ga arimasu mo-no ka?

22. I should like to have about five pots of roses before evening. Do you think they are to be had anywhere?

Why not?

23. Anata mo, kono kōsui wo motte o-ide nasai-masu ka?

Kono nioi ga suki desu kara, hoshiu gozarimasu keredo, doko-ni-mo utte-orimasen.

Sonna kota wa arimasu mai.

23. You have this scent too, have you?

I am very fond of it and want to get some, but they don't seem to sell it anywhere.

Oh, that is strange.

24. Kyō koso wa, yukō to omotte-orimashita keredo, mata sashitsukae ga dekite, yukaremasen.

Sore wa zannen-na koto desu nā.

24. I meant to go this very day, but something else has turned up to hinder me.

That is a pity.

25. Mō kuni e kaeri-tai to omoimasu keredo, mada sō iu wake ni wa yukimasen.

Chikai tokoro to wa chigaimashite, ichi do itte-kuru no wa yōi de wa arimasu mai.

25. I should like to go back to my own country now; but that is impossible.

It is not close at hand; to take a run there and back is no easy matter.

26. Hayaku kimono wo kite, dekakemashō.

Mō daibun osoku narima-shita kara, o-isogi nasai-

26. I will dress quickly and be off.

It is pretty late, you will have to make haste, Sir.

mase (more polite than *nasai*).

27. Okurenu yō-ni to omotte, isoite kimashita ga, mō nan-ji desu ka?
Chōdo san ji desu.

27. I hurried along for fear I should be late. What time is it?
Just three.

28. O-isogi nasaimasen to, kisha no jikan ni ma ni aimasu mai.
Nori-okurete wa, taihen desu.

28. Unless you make haste, Sir, you won't be in time for the train.
It would be very serious matter to miss it.

29. Ichi nichi ya, futsuka wa, nagaku kakatte mo yoroshii kara, nen wo irete koshiraete moraimashō.

29. No matter if it takes a day or two longer; I want you to make it carefully.

30. Sutēshon e yuku no ni wa, dore dake kakarimashō ka?
Hayai kuruma naraba, ni-jip-pun de yukimashō.

30. How long will it take to get to the station?
If the rickshawman goes fast, he will make it in twenty minutes.

31. Natsu no yōfuku wo hito-toori tsukuru ni wa, yohodo kakarimashō ka?
Natsu no wa, sō tanto wa kakarimasen.

31. How much will it cost to have an outfit of foreign clothes for the summer?
Summer things don't cost so very much.

32. Kono shiro ji de, chokki dake, ikura de dekimasu ka?
San yen de yoroshiu gozarimasu.

32. How much will it cost for a waistcoat, only, of this white cloth?
Three dollars, Sir.

33. Kono kire de zubon wo tsukutta naraba, dō deshō ka?
Anata ni wa, sukoshi hade-sugi wa shimasen ka?

33. What do you say to my having a pair of trousers made of this cloth?
Isn't it rather showy for you?

Zubon ni wa, hade de mo yoroshii deshō.

Oh, for trousers, it does not matter, even if they are a trifle loud.

34. Kono rasha wa, ji wa yoi keredo, gara ga warui de wa arimasen ka?

Amari jimi desu nā.

34. This cloth is very good so far as the material is concerned, but the pattern is bad, isn't it?

True; it is a very plain pattern indeed.

35. Uma mo zuibun omoshiroi to wa omoimasu keredo, kuruma to chigatte, kane ga kakatte, shikata ga arimasen.

35. It is very nice to have a horse, I know; but it is not like a rickshaw, it costs money; I cannot afford it.

36. Myōchō sumpō wo chōdai ni demashō to zonjimasu ga, ikaga de gozarimashō ka?

Asa hayai ga yoroshii.

36. I think of coming to-morrow morning to take your measure; will that be all right?

Better come early in the morning.

37. Sakujitsu o-uchi e ukagaimashō to omoimashita keredo, ame ga furi-dashita kara, ye demasen deshita.

37. I thought of coming to see you yesterday; but it began to rain, so I could not come.

38. Kudamono no uchi de, nani ga ichiban o-suki desu ka?

Madzu budō ga ichiban yoroshiu gozarimashō; sono tsugi wa, momo mo, nashi mo, ringo mo, kaki mo, mina suki desu.

38. Which fruit do you like best?

I like grapes best; and after them, peaches, pears, apples, persimmons, I am fond of them all.

LESSON XV.

Kono yakimono no
This porcelain of
kōro to makie no
incense-burner & figured lacquer of
kōbako to de ikura desu
incense-box and for how much is
ka? Moshi amari takaku
? If too dear
nai naraba, katte mo yoro-
are not if, buying even will
shii. Mada hoka ni mo
do. Yet besides also
hoshii mono ga nai de wa nai
desirable things there are
keredo, kono mise wa
although, this shop as for
takai to iu koto desu
is dear that it is said thing is
kara, madzu sore dake ni
because, at first that as much as
shite - okimashō.
will confine myself.

How much for this porcelain incense-burner, and this incense-box in lacquer? If they are not too dear, I don't mind buying them. There are some other things I should like to have as well; but as I have heard that this is a very dear shop, I will confine myself to these for the present.

NOTES.

To.....to. Compare the Latin conjunction *que* in the enumerations, as e. g. in the line of Virgil: *Omnia Mercurio, vocemque coloremque.* *To* is perhaps more correctly translated by "with" than by "and". The student must not make the mistake of confusing this *to* with the conjunction *to*, "that", already mentioned, or with the adverb *to*, "when", to be noticed in a future Lesson.

Makie no. *Makie*="a design on lacquer", hence "lacquer ornamented with designs". Strictly speaking, *nurimono no* is understood after *makie no*.

Nai is the bare statement "is not", "are not"; whereas *arimasen* carries a shade of polite deference.

Hoka ni. *Hoka* is a substantive with the meaning of "other person", "other thing"; *hoka no*, adjective = "other", "different"; *hoka ni*, adverb = "besides".

Nai de wa nai. *Nai koto wa nai* is also much used. *Nai*.... *nai*, further down, is an instance of a double negative much employed.

To iu is equivalent to "on dit que", "it is said that".

Koto. Here = "statement", "assertion".

Shite-okimashō. *Shite-oku*, lit., "in doing, to place"; that is, "to limit one's action at a given point, and not to carry it further"; "to stop short at", "to resign one's self to".

EXERCICE.

1. Kore wa, medzurashii yakimono de wa arimasen ka? Watakushi wa, kore made ichi do mo mita koto ga arimasen.

1. This is a rare piece of porcelain, isn't it? I have never seen a [piece like it] before.

2. Kono hachi wa doko yaki desu ka?

Kutani no furui no de gozarimasu.

Sō ka shiran!

2. Where does this bowl come from? (*Lit.*: "this bowl, of what baking is it?")

It is a piece of old Kutani, Sir.

Oh, indeed, is it? (*ironical*)

3. Nippon no yakimono no omo-na no ga, ikutsu kurai arimasu ka?

Nijū kurai no mono deshō.

3. How many are the chief varieties of Japanese porcelain?

Some twenty, I should say.

4. Kono makie wa, taisō yoku dekite-orimasu ga, jidai wa arimasu ka?

4. This bit of lacquer is very well done; is it old? (*lit.*: "has it a period?")

Amari furuku wa arimasen.

It isn't very old.

5. Kono nashiji no hako wa dō desu ka?

Ikanimo rippa-na mono desu ga, kaimashita naraba, yohodo shimashō ka?

Sanjū yen kurai no mono deshō.

5. What do you think of this gold-lacquer box?

It is really magnificent; it must cost a pretty stiff price.

About thirty dollars, I should think.

6. Moshi ano katana ga yasuku kaeru naraba, hoshiu gozarimasu ga, anata kara kiite mite kudasaimasen ka?

Kiite wa mimashō ga, shosen gojū yen yori shita de wa urimasen deshō.

6. If that sword can be had cheap, I should like it; would you mind inquiring about it for me?

I will ask; but I am pretty sure he won't sell it for less than fifty dollars anyhow.

7. Moshi go-tsugō ga yoroshii naraba, gogo ni go-issho-ni kaimono ni yukō de wa arimasen ka?

Watakushi mo, iroiro hoshii mono ga aru tokoro desu kara, zehi go-issho-ni mairimashō.

7. If it is convenient for you, we might go out shopping this afternoon.

Yes; it just happens that I want to buy several things myself; I will go with you, certainly.

8. Kono nuri-mono no hako wa, kawazu tomo yoroshii ga, sochira no shitan no dai wa, hoshiu gozarimasu.

8. Never mind about this lacquer box; but I want that stand of *shitan*-wood.

9. Iroirō kekkō-na oshina wo haiken-shimashite, makoto-ni arigatō gozarimasu.

Dō itashimashite; ikkō roku-na mono wa gozarimasen. Mae ni wa, kono hoka ni, sukoshi wa mashina mono mo motte-orimashita keredo, mina utte-shimaimashita.

9. You have shown me a variety of splendid things; I am very much obliged to you.

Not at all, there is nothing worth looking at. I had better things than these formerly, but I sold them all.

10. Kono kakemono wa, deki wa yoku nai koto wa arimasen keredo, kō yogorete wa, mō neuchi ga gozarimasen.
Aratte mo, dame deshō ka?

10. This *kakemono* is very cleverly done; but it is so badly soiled as to be worth nothing.

Do you think it is useless to wash it?

11. Kono okimono ga, ki ni iranu koto wa nai keredo, nedan ga sō taka-ku-te wa, totemo kaemasen.

11. I rather like this *okimono*; but the price is so high that I cannot think of buying it.

12. Kono makimono no kakite wa, Hokusai de aru to iu koto desu ga, dō deshō ka?
Naruhodo Hokusai de wa arimashō ga, nise no Hokusai deshō.

12. This *makimono* is said to have been painted by Hokusai; what is your opinion?
Yes, it is a Hokusai; but a forged one.

13. Kono Ōkyo ga honmono naraba, hyaku yen de wa, yasuu gozarimasu.
Nise de mo, kono kurai yoku dekite-oreba, gojū yen no neuchi wa arimashō.

13. If this [painting by] Ōkyo is genuine, it is cheap at hundred dollars.
Even if it is a forgery, it is so well done as to be worth fifty dollars.

14. Chika-goro wa, shō no yoi shina wa, kane wo dashite mo, nakanaka kaenu yō ni narimashita.

14. Of late it has become impossible to buy really genuine things, no matter how much you pay.

15. Kono Kwōrin wa, shō ga yoku nai yō ni iu mono ga arimasu ga, dō deshō ka? (*mono* here = *hito*.)
Dare ga nan to iimashite mo, daijōbu de gozarimasu.

15. Some say that this Kwōrin is not genuine; what do you think?

No matter what anyone says, it is genuine, most assuredly.

16. Konnichi wa, koko

16. I leave off here to-

made ni shite-okimashite, myōnichi mata saki wo o-hanashi-itashimashō.

17. Iku ken ka ni tadzunete mimashita keredo, hoka ni wa arimasen kara, shikata naku kore wo kau koto ni shimashita.

18. Konnichi wa, Naka-doori no dōgu-ya wo hiyakashi ni itte miyō de wa arimasen ka?

Yoroshiu gozarimashō.

19. Nippon de mo, furudōgu-ya wa, kakene wo iimasu ka?

Iimasu tomo! Hontō-ni dōgu no kaimono kurai jōzu heta no aru mono wa gozarimasen.

20. Gwaikoku-jin ni wa, betsudan takaku iimashō ka?

Dō shite mo sukoshi wa tsukekomimashō.

21. Chinki no uchi ni wa, zuibun takai mono ga arimashō nā?

Arimasu tomo; koto-ni chaki ni wa, baka-rashii nedan no mono ga takusan gozarimasu.

22. Anata mo, kobutsu wa, o-suki to miyemasu nā.

Amari suki-sugite ikemaday; I will tell you the rest to-morrow.

17. I have asked for it in several shops; but as they don't keep it elsewhere, I have had to be contented with buying this.

18. Shall we go to the curio-shops in Naka-dōri today, and have a look round?

All right.

19. In Japan too, do the curio-dealers ask more than the true price?

I should think so! Indeed there is nothing in which so much skill, and want of skill, are shown, as in buying curios.

20. Do they ask specially high prices of foreigners?

[The dealer] is sure to take advantage of them to some extent.

22. There must be some curios that cost pretty dear?

I should think so! More especially amongst objects prized by amateurs of the *chanoyu*, there are some that cost absurd prices.

22. It seems that you, too, are fond of antiquities.

I am too fond of them; it

sen : sore ga hotondo byōki de gozarimasu.

23. Nani-ka medzurashii mono wa arimasen ka ?

Kono-goro wa, ikkō kawatta mono ga demasen.

24. Kono kodō no hotoke sama wa, o-ki ni irimasen ka? Deki wa, yohodo yoi tsumori de, jiman de gozarimasu.

25. Kono kurai no shina naraba, toko ni kazatte-oite mo, jiman ga dekimasu nā?

Dekiru-dokoro desu ka! Kore-dake no shina wa, yōi-ni mitsukarimasen.

26. Kono hana-ike wa, chotto omoshiroi de wa arimasen ka ?

Katachi wa omoshirō gozarimasu keredo, mono ga shikata ga arimasen.

27. Kono chawan wa, futatsu tomo onaji yaki de aru to iimasu keredo, katahō wa bai mo takō gozarimasu ga, naze deshō ka ?

Sore wa, furui hō wa agari ga yoroshii kara desu.

28. Kono shippō no komaka-ni yoku dekite-oru koto wa dō desu ka !

Kore wa mada chikagoro hatsumē ni narimashita no de, kin no ito wo tsukaimasu

is a great mistake ; it is almost a disease with me.

23. Have you any thing out of the common ?

No, Sir ; we have nothing new just now.

24. Isn't this bronze Buddha to your liking? I consider it extremely well done ; I am proud of it.

25. One might be proud to place such a work as this in the *tokonoma*.

"One might be proud" is too modest to say (lit.: "can-degree, is it ?") ; such a precious object is not easily found.

26. Isn't this flower vase rather pretty?

The shape is pleasing, to be sure ; but it is a worthless thing.

27. He says these two cups are of the same kind of porcelain ; and yet one is twice as dear as the other ; how is that ?

It is because the workmanship is better on the older one.

28. With what fine detail this piece of cloisonné is worked !

This is a recent invention ; the strips used are of gold ; that is what makes it

kara, konna ni komakai saiku ga dekiru no desu.

29. Kono netsuke wa furui mono desu ka?

Iie; maru-de atarashii no desu. Ima wa, konna nisemono wo takumi-ni tuskuru yō ni narimashita.

30. Ano marui hibachi wa Nippon mono desu ka? sore tomo Shina desu ka?

Min no Sentoku to iu no desu keredo, ate ni wa narimasen.

31. Sēji no kōro ga hitotsu hoshii to omoimasu ga, ikura daseba, yoroshii deshō ka?

Sēji ni wa, iroiro arimasu ga, hontō no Kinuta nareba, sukunaku tomo hyaku yen dasaneba, roku-na no wa arimasen.

32. Kono tsuba to kodzuka to de, ikura ni shite-okimasu ka?

Ryōhō de, jū yen naraba, yoroshiu gozarimasu.

33. Kono mise yori wa, tonari no hō ga yasui yō desu nā.

Onaji yō-na mono desu.

34. Ano inrō wo mō chitto makemasen ka?

Sore de wa, mō gojis-sen dake o-hiki mōshimashō.

possible to do such delicate work.

29. Is this *netsuke* an old one?

No; it is quite new. Nowadays they are able to make these forgeries with the greatest skill.

30. Is this round *hibachi* Japanese? or is it Chinese?

It is said to belong to the Sentoku period of Ming; but one can not be sure about that.

31. I should like to have a celadon incense-burner; how much shall I have to pay for it?

There are different kinds of celadon. In the case of a genuine Kinuta, you can not get a fine specimen, unless you pay at least a hundred dollars.

32. How much do you want for this sword-guard and this *kodzuka*?

Ten dollars will do for the two.

33. The shop next door is cheaper than this one.

Oh, it is about the same thing.

34. Won't you make a little reduction for this *inrō*?

Well, I will take off fifty cents more.

35. Kono byōbu wo hachi yen de kau koto ni shimashō ka?

Amari yasuku wa arimasen nā.

35. Well, shall we decide to take this screen at eight dollars?

H'm, it isn't too cheap at that.

36. Sendatte katta sara wa sukoshi ki ni iran kara, nani-ka to kaete kuremasen ka?

Yoroshiu gozarimasu; nani-nari tomo o-suki-na mono wo o-tori kudasai.

36. I don't quite like the plates I bought the other day, will you exchange them for something else?

Certainly; take whatever you fancy.

37. Ima katta futa-shina wo, kyō uchi ni yado e todokete kuremasen ka?

Kashikomarimashita; o-yado wa dochira de gozarimasu ka?

Tēkoku-Hoteru desu.

34. Will you have the two things I have just bought sent to my hotel before night?

Certainly, Sir; where is your hotel?

The Teikoku Hotel.

LESSON XVI.

Naze anata wa damatte
Why you as for being silent
o-ide nasaimasu ka?
are you ?

Why are you silent?

Hyotto nani-ka o-ki
Perchance something your feelings
ni sawaru koto ga ari
to touch thing being
wa shimasen deshita ka?
as for does not was it ?

Can anything have happened to annoy you?

Koko ni yoriatte-oru
This place in are meeting together

There is nobody in the company except intimate friends of mine, so there

hito wa, mina wata- is no need for you to
persons as for, all me
kushi no shinyū bakari stand upon ceremony.
of intimate friends only
desu kara, go-enryo
are because, your restraint
wa irimasen.
as for is needless.

NOTES.

Damatte o-ide nasaimasu = "you are silent"; *damatte-orimasu* = "I am silent"; *damatte*, from the verb *damaru*, "to become silent".

Nani-ka = "something", or "anything".

O-ki ni sawaru. Ki = "spirit"; hence (1) "intellect", "mind"; (2) "temper", "feelings". *Ki ni sawaru*, "to touch (i.e. "to hurt") the feelings"; *ki ni kakeru*, "to fasten something in one's mind"; i.e. "to be uneasy about"; *ki ga mukimasen*, "my mind does not incline towards" doing something, i.e. "I am not desirous" of doing it; *ki wo tsukeru*, "to apply the mind to", i.e. "pay attention to".

Ari wa shimasen deshita ka? Lit., "the existence (of such a fact as hurting your feelings) has it not made (itself)?" *Ari*, indefinite form of the verb *aru* "to be", is here employed as a substantive. Similarly: *yuki wa shimasen*, "I am not going" (but doing something else); *ki wa shimashō ga, jiki-ni kaerimashō*, "he will come, but he will go back again immediately" (lit., "as for the action of coming it will take place, etc").

Koko ni. Koko = *kono tokoro*, "this place"; *koko ni*, "here"; *koko no chiji*, "the prefect of this district"; *koko e*, "hither" *koko e irasshaimasen ka?* "will you please come this way?"

Yoriatte-oru. For the sense of *oru*, see note to *kimete-orimasu*, Lesson IX.

Bakari has two distinct meanings; (1) as here "only": *Akō-rashii koto bakari wo iimasu*, "he says nothing but nonsense"; (2) "about", "thereabouts": *nijū yen bakari kakarimashō*, "it will take twenty dollars or thereabouts".

EXERCISE.

1. Naze desu ka shirimasen ga, sakuban no yoriai ni wa, ikkō ki ga susumimasen deshita kara, hatsu kara shimai made damatte-orimashita.

1. I don't know why, I was not in my usual form at all at the meeting last night; I held my tongue from beginning to end.

2. Naze sonna ni o-isogi nasaimasu ka? Mō sukoshi wa yoroshii de wa arimasen ka?

Iie; mō taisō osoku narimashita kara, o-itoma mōshimasu.

2. Why are you in such a hurry? Won't you stay a little longer?

No, it is very late already; I will take my leave.

3. Yaku ni tatanu koto wo iu yori wa, damatte-oru hō ga yohodo yoroshii.

3. It is much better to hold one's tongue than to talk nonsense ("useless things").

4. Sō yakamashiku sezu to (without doing), mā damatte, watakushi no iu koto wo kiite go-ran nasai.

4. Don't make such a noise; just listen to what I am going to say.

5. Ano onna wa yoku shaberu de wa arimasen ka? It-toki mo damatte wa orimasen.

5. Is'nt that woman a great chatterer? She can not hold her tongue an instant!

6. Ano hito ga shitsurēna koto wo iimasu kara, damatte-oru wake ni wa yukimasen.

6. He says insulting things; I can not remain silent.

7. Ima anata no koto wo hanashite-orimashita tokoro deshita ga, yoku o-ide kudasaimashita.

7. We were talking of you this very moment; we are glad you have come.

8. Nani-ka kawatta koto ga arimasu naraba, o-hanashi kudasaimasen ka?

Kono-goro wa, shimbun mo mimasen kara, sappari seken no koto ga wakarimasen.

8. Have you anything new to tell us? ("What news?")

I have not looked at the papers of late; I don't know what is going on.

9. Hyotto ame ga furidashimashita naraba, desaki e kuruma wo mukae ni yokoshite kudasai.

9. If it should begin to rain, please send a *kuruma* for me, to the place where I am going.

10. Hyotto omoi-tsukimashita kara, wasurenu uchi ni shirushite ōkimashō.

10. It has just come into my head; let me make a note of it, before I forget it.

11. Moshi ya dare-ka yobi ni ki wa shimasen deshita ka?

Ima sukoshi mae ni, o-uchi no jochū ga, donataka o-hito ga arimasu to ii ni mairimashita.

11. Has anybody happened to call for me?

Your servant came a little while ago, to say there was somebody at your house.

12. Moshi o-ki ga mukimasu naraba, kore-kara sukoshi aruki ni yukimashō ka?

Chōdo mairi-tai to omotte-oru tokoro de gozarimashita.

12. If you feel inclined, shall we go for a short walk now?

I was just this moment thinking of going.

13. Watakushi no hanashi ga, ano kata no o-ki ni sawari wa shimasen deshita deshō ka?

Sonna koto wa arimasu mai.

13. Do you think that what I said hurted his feelings?

Oh, no, I hope not.

14. Naruhodo ano hito wa rikō-na ni chigai arimasen keredo, tokidoki hito no ki ni sawaru koto wo

14. Yes, he is clever; there is no mistake about that; but from time to time he is too sharp in his lan-

iimasu kara, sore de sukarenu no deshō.

15. Kono te-aburi wa atsuku-te sawaremasen.
Jochū ga hi wo ire-sugimashita to miyemasu ga, sugu-ni naosasemashō.

16. Ano hito wa, nan demo nai koto wo ki ni kakete, nenjū shimpai bakari shite-orimasu.

17. Ano kurai no koto wa, ki ni saeru ni oyoban de wa arimasen ka?
Sō desu tomo.

18. Inoue san no shafu wa, ōchaku-na, iya-na otoko desu keredo, shujin ni wa, yoku ki ni itte-oru to miyemasu. (*Ōchaku-na* = "insolent behind one's back".)

19. Kono kata wa miya sama no o-ki-ni-iri desu kara, mainichi o-aite ni o-ide ni narimasu.

20. Kono-aida uchi kaisuiyoku ni o-ide no toki ni wa, oriori ame ga furi wa shimasen deshita ka?
Furimashita tomo; tōryū uchi hambun wa ame deshita.

21. Watakushi wa, jibun ni wa mimasen deshita keredo, gen-ni sono ba ni otta hito ga sō iimashita.

guage, so that he is not liked.

15. This brazier is so hot one can not touch (*sawaru*)it.
The servant seems to have put too much fire in it. I will have it set right immediately.

16. He is concerned over the merest trifles; he does nothing but worry himself the whole year round.

17. It is not worth while to take offence at such a trifle, is it?
Certainly not.

18. Mr. Inoue's rickshawman is an insolent and detestable fellow; but he seems to please his master well enough.

19. This gentleman is a favourite with the Prince, and goes every day to keep him company.

20. Didn't it rain a good deal while you were at the seaside?
I should think it did; there was rain half the time I was there.

21. I did not see it myself; but those who were there told me so.

22. Konya wa, onaji kuni kara kite-oru mono no yoriai wo suru hadzu desu kara, watakushi mo yukaneba narimasen.

22. There is a meeting to-night of people belonging to my province (or country); I must go as well as the rest.

23. Konya wa tsui-ni atta koto no nai hito ga takusan kite-oru de wa arimasen ka?

Tsune ni wa koko ni oranu hito mo daibun yoriatte-oru yō de gozarimasu.

23. There are a great many people here to-night, whom we have never met before, are there not?

A good many appear to have come who are not usually in this town.

24. Kyō wa zongwai hito ga takusan yoriatta de wa arimasen ka?

Watakushi mo kore dake sakan-ni arō (=*arimashō*) to wa omoimasen deshita.

24. Are there not a great many more at the meeting to-day than we have expected?

I had no idea we should have such a fine gathering.

25. O-tomodachi ga ikutari-ka o-yoriai ni narimashite, nani-ka go-sōdan ga gozaimashō?

Iie, betsu-ni sōdan wa arimasen ga, tada nani to iu koto naku hanashi-atte tanoshimu no desu.

25. You have got a lot of friends together, doubtless you are holding a consultation about something.

No; we are not discussing anything specially; we are just enjoying a talk together without a particular object.

26. "San nin ˈyoreba Monju no chie" to ˌiimasu ga, kore-dake otte, nani-ka omoshiroi asobi no kufū ga tsukimasen deshō ka?

Kane sae areba, ˌzuibun omoshiroi koto mo dekimashō.

26. They say: "where three come together, there is the wisdom of ˈMonju" (Sanscrit: "Mañdjus'ri"). Since there are so ˌmany of us, can we not hit upon something to ˈpass the time?

If only we had money, we could manage to enjoy ourselves very well.

27. Yamaguchi san to wa go-shinyū de gozarimasu ka?

Shin-yū to iu de mo arimasen keredo, kokoro-yasuku tsukiatte-orimasu.

27. Are you an intimate friend of Mr. Yamaguchi's?

Without being precisely intimate friends, we see a good deal of each other in a familiar way.

28. Kokoro-yasuku mo nai mono bakari takusan yoriatte mo omoshiroi koto wa nai de wa arimasen ka?

Sore wa naruhodo go-mottomo desu.

28. When a lot of people who are mere acquaintances get together, it isn't very amusing, is it?

You are quite right.

29. Makoto-no shin-yū wa nakanaka e-nikui mono deshite, seken no hito wa taitē uwabe bakari no tsuki-ai wo shite-orimasu.

29. As true friends are very hard to find, people, as a rule, keep up only a superficial intercourse.

30. Dare demo takusan tomodachi wo motte-oru yō desu keredo, taitē wa na bakari de, makoto-no tomodachi wa tama-ni shika nai mono desu.

30. Although everyone seems to have a great many friends, they are only friends in name of the most part. A true friend is very seldom found.

31. Go-enryo nasarazu (without doing) to, takusan o-agari kudasai.

Enryo dokoro de wa arimasen; jūbun-ni itadakimashita.

31. Don't stand upon ceremony; take plenty of it.

I am not standing upon ceremony, I assure you; I have had plenty.

32. O-uchi ni irassharu to dōyō ni, dōzo go-zuii-ni o-agari kudasai.

Iroiro go-chisō ni adzukarimashite, osore-irimasu.

32. Take just as you please, as if you were at home.

I have to thank you for a capital dinner. (Polite formula.)

33. Watakushi no uchi de wa, go-enryo ni wa oyo-

33. You need not put yourself out in any way

bimasen kara, dōzo o-raku ni nasaimase.

34. Sonna-ni tanto wa irimasen ; mō sukoshi areba yoroshii.

35. O-nimotsu wo tsukurimasu no ni wa, hako ga ikutsu irimashō ka ?
Itsutsu wa nakereba narimasen.

36. Kono fude wa mō o-tsukai ni narimasen ka ?
Mō irimasen kara, o-mochi kudasai.

while you are staying with me ; take your ease.

34. I don't want so much as that ; just a little more will do.

35. How many boxes will you use to put up your luggage ?
I must have five at least.

36. Are you still using this pencil ?
I don't want it any more ; take it with you, if you please.

LESSON XVII.

Shibaraku o-machi mōshi-
A while having waited for you
te mo, o-miye ni nari-
although, you did not
masen deshita kara, o-saki
appear because, before
ni shitsurē-shimashita.
your (arrival) rudeness I did.
Moshi kitto irassharu to
If without fail you come that
iu koto ga shirete-ori-
called matter was
mashita naraba, motto
known if, more
nagaku o-machi mōshita de
long I should have waited
arimashō no-ni, ...
whereas,

I waited a while for you ; but as you did not turn up, I went off without you. If I had known you were coming for certain, I should have waited longer, but (I did not know).

NOTES.

O-machi mōshite. More polite than *machimashite.* The verb *mōsu*, "to say" in this and similar phrases, imports a respectful tone; but beyond this has no significance whatever. *O-hanashi mōshita koto wa*, ("what I spoke to you of"), *O-kashi mōshimashita hon wa*, ("the book I lent you"), = *hanashimashita koto wa*, and *kashimashita hon wa*, respectively.

Mo, "although", may be regarded as a contraction of *keredomo*.

O-miye ni narimasen deshita, "you did not become visible"; *miyemasen deshita*, "he did not appear".

Osaki ni. Saki = "front", or "future"; *saki ni* = "before", in reference to time or place.

Shitsurē-shimashita, "I have been guilty of rudeness (in going out)". *Shitsurē-shimashita* is a phrase constantly on the lips of the Japanese, when they meet, with the sense of: "I fear I was not sufficiently polite to you last time we met".

Irassharu, an honorific verb for "to go", "to come", and "to be", here "to come" much employed in Tōkyō especially, instead of *o-ide nasaru.*

Shirete-orimashita naraba = "if it were known (to me)". *Shirete*, participle of *shireru* "to become known", *not* from *shiru* "to know". Note also that *shiremasen*, from *shireru*, means "it is unknown"; hence frequently "perhaps"; while *shirimasen*, from *shiru* means "I do not know".

No-ni = "whereas", in spite of the fact that", after *no-ni* is understood *shirete-orimasen deshita;* and the construction is: "whereas if I had known, etc., I should have waited, I did not know".

EXERCISE.

1. Shibaraku shimasu reba, yu ga wakimashō kara, mā o-hanashi nasaimase; nani-mo arimasen keredo, o-cha wo ip-puku sashiage-mashō.

1. The water will boil in a few minutes; stay and talk a little longer with me, please; I have nothing [i. e. no cakes, etc.] to offer you, but I can give you a cup of [powdered] tea.

2. Mō shibaraku tachi-masu reba, kono kiku ga sakimashō; daibun tsubomi ga ookiku natte kimashita.

2. In a few days more this chrysanthemum will be in flower; the buds are grown quite large.

3. Shibaraku o-me ni kakarimasen deshita ga, ai-kawarazu o-tassha de go-zarimasu ka?

Hai, ittatte mame de go-zarimasu ga, anata wa ikaga desu ka.

3. It is a good while since I saw you; are you as well as ever? (Lit.: "without changing".)

Yes, I am quite well; how are you?

4. Jū ji kakkiri made o-machi mōshite mo iras-shaimasen deshita naraba, kamawazu ni dekakemashite yoroshii ka?

Dōzo sō nasatte kudasai.

4. If we wait for you till ten o'clock sharp and you don't turn up, may we go on, without troubling any more about it?

Do so, please, by all means.

5. Mō sukoshi matte mi-mashō ka? koto ni yoru to kuru ka mo shiremasen.

5. Suppose we wait a few minutes longer? Perhaps he will come.

6. Matte-orimasu toki ni wa, betsudan nagai yō ni omowareru de wa arimasen ka?

Koisii hito no konu toki

6. When one is waiting, the time seems longer, doesn't it?

If the person you are in

wa naosara deshō.

love with doesn't come, it is longer still.

7. Kono kaki-kakemashita mono wo shimaimasu made, o-machi kudasaimasen ka?

Go-yururi-to nasaimase; o-isogi ni naru ni wa oyobimasen.

7. Do you mind waiting till I have finished what I am writing?

Take your time; there is no hurry.

8. Senjitsu anata ni atemashite, o-tomodachi no o-nimotsu wo o-okuri mōshimashita ga, todokimashita de gozarimashō ka?

Tashika-ni uketorimashita.

8. I sent your friend's luggage the other day to your address; has it arrived?

I received it all right.

9. Sendatte no akindo ga mairimashita ga, dō mōshimashō ka?

Ima oran to iute kudasai.

9. The dealer [you bought the things from] the other day has come; what shall I say to him?

Tell him I am not at home.

10. Sakidatte o-hanashi mōshi-agemashita akindo ga mairimashite, o-me ni kakari-tai to mōshimasu.

Kochira e yokoshite kudasai.

10. The merchant I spoke to you about the other day has come and says he would like to see you.

Show him in here.

11. Ano otoko wa, kinō no katana wo ikura naraba uru to iimasu ka?

Hachi yen naraba tebanashite mo yoroshii to mōshimashita.

11. About that sword I looked at yesterday, how much does the man say he will sell it for?

He says he doesn't mind parting with it for eight dollars.

12. Go-busata wo itashi-

12. I have not been to

mashite, makoto-ni mōshi-wake ga gozarimasen.

Dō nasaimashita ka? go-byōki de demo arimashita ka?

Iie, byōki de wa arimasen deshita ga, jitsu wa taisō isogashiu gozarimashite, soreyue shitsurē-shite-ori-mashita.

13. Ikura dō demo, mō miye sō-na mono de wa ari-masen ka?

Dō nasatta no deshō ka? o-mukae ni itte mimashō ka?

Sore ni wa oyobimasu mai.

14. Anata no oji san wa taisō o-jōbu-na yō ni o-miye nasaimasu keredo, sō de wa arimasen ka?

Iie, are de nakanaka byō-shin de gozarimasu.

15. Tōkyō kara Fuji-san (or *Fuji*) wa miyemasu ka?

Miyemasu tomo; chōdo watakushi no uchi no nikai no mado kara massugu-ni myemasu.

16. Sā o-saki ni dōzo.

Iie, dō shimashite; dōzo o-ato ni negaimasu.

17. Shitsurē nagara, sukoshi isogimasu kara, o-

see you for a long time; it is impardonable.

What has been the matter with you? Have you been ill?

No; I have not been ill; the fact is, I have been very busy; that is why I have not found time to call on you (lit.: "have done a rude thing").

13. He is very late; he ought to be here.

What is the matter with him, I wonder? Shall I go and look him up?

Oh, it is not worth while.

14. Your uncle looks a very strong man; isn't he so?

No; he is not so strong as he looks (more lit.: "on the contrary, he is delicate").

15. Is Fujinoyama (not *Fujiyama*) visible from Tōkyō?

Certainly; from the window of the upper story of my house, you can see it just in front of you.

16. Please go in front.

No, not at all; after you, please.

17. Will you kindly excuse me for leaving bef

saki ni go-men kōmurimasu.

Sā dōzo, o-kamai gozarimasen.

18. Sakihodo wa shitsurē-shimashita.

Dō itashimashite ; kaette watakushi koso....

Ano toki go-issho-ni irasshatta wakai kata wa donata desu ka?

Are wa watakushi no mē de gozarimasu.

Sō shimasu to, ano kata ga Hayashi sama no o-jō san de gozarimasu nā.

19. Nippon de wa, hito no mae de, su-asi de orimashite mo, shitsurē-na koto wa arimasen ka?

Iie, betsudan sonna koto wa arimasen.

20. Doko e irasshaimasu ka?

Kore-kara hakuran-kwai e yuku tsumori de gozarimasu.

21. O-cha wo iremashita kara, irasshaimasen ka?

Sore wa arigatō ; chōdo nodo ga kawaite, komatteoru tokoro de arimasu.

22. Hiru-kara wa o-uchi ni irasshaimashō ka?

Yo-ji sugi kara wa dekakeru hadzu de gozarimasu.

you ; I am in a hurry.

Oh, never mind ; it is all right.

18. I am afraid you thought me rude a while ago.

Not at all ; it was I, on the contrary, (who was rude). (Polite formulas.)

Who was that young lady with you when [we met just now] ?

That is my niece.

Oh then, she is Mr. Hayashi's daughter.

19. Is it not impolite in Japan to show one's self barefooted before others ?

No ; not particularly.

20. Where are you going ?

To the exhibition, I think.

21. I have made the tea; won't you come ?

Thanks ; I am just beginning to feel a little thirsty.

22. Will you be at home in the afternoon ?

I have to go out after four o'clock.

23. Anata no o-ani san wa tookarazu kochira e o-hikiutsuri ni naru to iu koto desu ga, hontō de gozarimasu ka?

23. I hear that your older brother is coming to live here soon; is it true?

Hai, saraigetsu wa kimashō.

Yes; he will come here in two months from now.

24. Kono-goro Shanhai no soba de kisen no shōtotsu ga atta to iu koto desu ga, go-zonji desu ka?

24. I hear there has been a collision lately near Shanghai; have you heard of it?

Atta dake no koto wa kikimashita ga, kuwashii koto wa zonjimasen.

I have only heard of the accident, but don't know any details.

25. Hitotsu no shimbun ni wa ni-hyaku nin mo hitojini no atta yō ni deteorimasu ga, mata kata-hō no wa hyaku nin kurai shika shinanakatta (Tōkyō dialect. =*shinimasen deshita*) to iimasu.

25. In one paper two hundred people are said to have been killed; in another, only about a hundred.

Idzure ni shite mo, osoroshii koto de wa arimasen ka?

In any case it is a terrible affair.

26. Ano hito no iu yō ni umaku wa yukimasu mai ga, tomokaku tameshite miyō de wa arimasen ka?

26. I don't think it will be as good as he says; still, we might have a try, anyhow.

Yoroshiu gozarimashō.

Very well.

27. Anata no muko wa, itsu o-tsuki ni narimasu no ka shirete-orimasu ka?

27. Do you know ("is it known") when your son-in-law will be here?

Amerika no hō kara kimasu kara, chaku no hi wa hakkiri wa shiremasen.

As he is coming from America, one cannot tell to a day when he will arrive.

28. Hito no shinu toki ga mae kara shirete-otta naraba, dō deshō ka?

28. If one knew beforehand the date of one's death, what would happen?

Sore koso, hito no okonai ga hidoku kawarimashite, yo-no-naka no yōsu mo yohodo chigaimashō.

In that case there would be a remarkable change in people's conduct; and the state of society would be quite different.

29. Motto takusan kudasai.

Mō takusan deshō.

Dō shimashite, mada nakanaka tarimasen.

Sō takusan wa gozarimasen.

29. Give me plenty more.

That ought to be enough.

No, no; there isn't enough yet.

We have not such a quantity [as you want].

30. Kore yori wa motto ookii tsukue wo kai-tai to omoimasu ga, dekiai ga arimashō ka?

Kore yori ookii to iimasu to, kono ma yori mo ookii no desu ka?

30. I should like to buy a table somewhat larger than this; are there any to be had ready-made?

When you say "larger than this", do you mean bigger than this room?

31. Watakushi no tsue yori wa anata no no hō ga nagai deshō ka?

Iie, watakushi no ga mijikō gozarimasu.

31. Do you think your stick is longer than mine?

No; mine is shorter.

32. Wareware wa taikutsu-shite matte-oru no-ni, ano kata wa hēki de yuruyuru-to shitaku wo shite-orareru to miyemasu.

32. While we are tired of waiting for him, he is quite calm and leisurely over his preparations, I dare say.

33. Kō shite honeotte shitaku wo suru no-ni, kyaku ga konakatta (Tōkyō dialect=*kimasen deshita*) naraba, dō deshō ka?

Sore koso okashii koto deshō.

33. Suppose the guests don't come, in spite of all our trouble in preparing for them, what will you say to it?

Oh, that would be a pretty business.

34. Kō yuki no furimasu no-ni, yoku irasshaima-

34. So you have come in spite of all this snow; I am

shita ; sazo go-nangi de go-zarimashita deshō.

Mada sahodo no koto wa arimasen deshita ga, ima-ni takusan tsumorimashō.

35. Sekkaku motte-kite agemashita no-ni, o-ki ni irimasen ka ?

Ki ni iran dokoro de wa arimasen ga, kore wa watakushi ni wa amari rippa-sugimasu kara, kangaete-oru no de gozarimasu.

glad to see you ! You must have found it very bad walking.

It is not so bad yet ; but the snow will be very deep presently.

35. I have been at the trouble of bringing you this ; yet you don't seem to care for it ?

It isn't that I don't care for it ; quite the contrary ; it is far too fine [a present] for me ; that is what makes me hesitate.

LESSON XVIII.

Kono shōsetsu wo yonde
This novel reading
go-ran nasaimasen ka ?
will you not try ?
Taisō omoshiroo gozari-
Very interesting is.
masu. Kore wa shi-go
This as for four or five
gatsu mae ni Parisu de
months before at Paris in
shuppan ni narimashita no
publication to become thing
de arimasu ga, achira ni
is as, yonder
oru yūjin ga okutte kure-
is friend sending giving
mashite, yōyō issaku-
(me the favour), barely day before
itsu uketorimashita.
yesterday I have received.

Won't you try and read this novel ? It is very interesting. It came out in Paris four or five months ago ; a friend of mine who lives there sent it to me, and I received it just the day before yesterday.

NOTES.

Yonde go-ran nasaimasen ka? See note on *dōzo go-ran kudasai*, Lesson XII.

Omoshiroo for *omoshiroku*, for the sake of euphony. In the same way, *hayoo* is much used instead of *hayaku*, *takoo* for *takaku*, *atsuu* for *atsuku*, *samuu* for *samuku*, *yoo* for *yoku*.

Shuppan ni narimashita. *Shuppan ni naru* = "to be published".

Achira ni oru. *Achira* = "the place yonder"; *achira no ie*, "that house yonder"; *achira ni arimasu*, "it is yonder". *Oru* is said of animate, *aru* of inanimate things.

Yōyō, short form of *yōyaku*, "hardly", "after long waiting".

EXERCISE.

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1. Shōsetsu wa o-suki desu ka?

Yoku dekita no wa kononde yomimasu keredo, suki to iu hodo de wa arimasen. Majime-na rekishi no hō ga kaette suki desu.

1. Are you fond of novels?

I don't mind reading such as are well written, but I won't go so far as to say I am fond of them. Serious history is more to my taste.

2. Shōsetsu mo jōzu no kaita no wa yoroshii ga, heta no koshiraeta no wa, ika-na koto yomu ki ni narimasen.

2. Novels written by clever men are well enough; but as for those put together by unskilful writers, do what I will, I can not bring myself to read them.

3. Ano musume san wa shōsetsu ga suki to miyete, saki-hodo watakushi ga kashimashita no wo muchū ni natte yonde-oraremasu.

3. That young lady seems very fond of novels; she is quite absorbed in the one I lent her a short time ago.

4. Anata wa shōsetsu-ka

4. Have you many

ni o-chikadzuki wa gozarimasu ka?

Naze desu ka?

Omoshiroi tane ga arimasu kara, kakaseta naraba yokarō to omoimashite....

acquaintances among novelists?

Why?

I have some good material (lit. "seeds") which I think would be found very interesting if it were written up.

5. Kono Shōsetsu no kotogara wa, kakubetsu-na koto wa arimasen ga, bunshō ga yoku dekite-orimasu no de, iku do yomi-kaeshite mo akimasen.

5. There is nothing very striking about the incidents of this novel; but the style is so beautiful that one can read it over and over again without growing tired of it.

6. Watakushi ni wa, shōsetsu wa mada mutsukashi-sugimashō.

Mutsukashiku-te mo, yasashiku-te mo, kamawazu ni, sukoshi yonde go-ran nasai; sono uchi ni wa, yoku wakaru yō ni narimashō.

6. I am afraid that a novel would still be too difficult for me.

Never mind whether it is hard or easy; try and read it; in doing so, you will come to understand it all right (or "you will get into the way of understanding it").

7. Hajime no aida wa, mutsukashii yō ni miyemashite mo, sukoshi naremasu to, yasashiku narimasu.

7. Although it seems difficult at first, when you grow a little used to it, it will become easy.

8. Kono zasshi no naka ni, hitotsu mijikai shōsetsu ga arimasu ga, shukō wa omoshiroku dekite-orimasu.

8. There is one short tale in this magazine; the idea is very well worked out.

9. Nippon ni mo e-iri no shimbun ga arimasu ka?

Arimasu tomo; ko-shimbun wa taigai e-iri desu.

9. Have you illustrated papers in Japan, too?

Certainly; the small papers are almost all illustrated.

10. Omo-ni nani no e wo dashimasu ka?
Taitē wa shōsetsu no e desu.

10. What are the illustrations about, mostly?
Generally scenes from novels (lit. "illustrations of novels").

11. Kono jibiki ga o-aki ni natte-orimasu naraba, shibaraku o-kashi kudasai-masen ka?
Itsu made nari tomo o-tsukai nasai.

11. If you are not using this dictionary, will you lend it to me for a while?
You may have it as long as you like (lit. "use it as" etc.).

12. Anata no yō ni sō shijū benkyō bakari nasaru to, karada ni sawarimashō.
Go-anshin kudasai; karada wo itameru yori sono mae ni iya ni narimasu.

12. If you keep on studying as you do, you will injure your health.
Make your mind easy; before I spoil my health, I will have grown tired of study.

13. Itsu-ka haishaku-shimashita go-hon no uchi, is-satsu dake wa, mō shibaraku negaimasu; ato wa mina motte-mairimashita.

13. May I keep, for a few days longer, one volume of the books I borrowed from you some time ago? I have brought you all the others.

Sō o-isogi nasaru koto wa irimasen deshita no-ni....

You need not have been in such a hurry to return them....

14. Shomotsu wo kasu no wa yoroshii ga, yoku naku naru no ni wa komarimasu; kochira ga wasureru to, sore wo saiwai ni kaesanu hito ga tokidoki aru to miyemasu.

14. I don't mind lending books; but it is very annoying when they get lost. When I (*kochira ga*) forget about them, there are some borrowers who, from time to time, seem to take advantage of the opportunity not to send them back.

15. Kono tabi-annai wa

15. This guide-book is

taisō yoku dekite-orimasu ; koto-ni kuwashii chidzu ga haitte-orimasu kara, makoto-ni benri de gozarimasu.

well compiled ; more especially, as it contains maps that are full of detail, it is very convenient.

16. Tadaima o-yomi ni natte-orimasu hon ga o-aki ni narimashita naraba, haishaku ga dekimashō ka ?

Ima yonde shimaimasu kara, jiki-ni o-mochi kudasai.

16. May I borrow the book you are now reading, when you have no further use for it ?

I am just at the end of it now ; you may have it at once.

17. Kono hon wa yomu ni wa amari omoshiroku arimasen keredo, iroiro tame ni naru koto ga kaite-arimasu.

17. This book is not very amusing to read ; but it has a good many instructive passages.

18. Tonari no ma no hito ga takaku koe o agete hon wo yomimasu no de, yakamashiku-te ikemasen.

18. The man in the next room reads aloud from a book, and makes a deuce of a noise. (*no de* is equivalent to *kara*.)

19. Ano hito wa uta wo yoku yomu to iu koto desu ga jōzu desu ka ?

Jōzu to iu hodo de wa arimasu mai ga, kanari yoku yomimasu.

19. I have heard he writes Japanese poetry ; is he clever at it ?

I would hardly call him clever, but he does it fairly well.

20. Kono kami ga nan mai aru ka, kazoete mite kuremasen ka ? Kono kakimono wo nokorazu utsusu dake aru ka shirimasen.

Tarimasen ka mo shiremasen.

20. Will you count these papers, and see how many sheets there are ? I don't know whether there are enough to copy this manuscript completely.

I am afraid there won't be enough.

21. Anata no inu ga miyen yō ni narimashita ga,

21. Your dog has disappeared ; where is he gone ?

doko e itta deshō ka? yonde go-ran nasaimasen ka? (*yonde* from *yobu.*)

Suppose you call him?

Yobimasen demo ima-ni kimashō.

He will come presently without any calling.

22. Chotto watakushi no tsūben wo yonde kuremasen ka?

22. Will you call my interpreter?

Ano kata wa, sakihodo doko-ka e o-dekake nasaimashita yō de gozarimasu.

I fancy he went out somewhere a little while ago.

Sonna koto wa aru mai.

Oh, no; that can not be the case.

23. Kono hon no dekiru no wo itsu kara matte-otta ka shiremasen ga, yōyō shuppan ni narimashita.

23. I have been waiting ever so long for this book to come out; well, it is published at last.

24. Kono sōkō wo shuppan-shiyō ka to omoimashita keredo, miawasemashita.

24. I thought of publishing this book, but have changed my mind.

Naze desu ka? hayaku o-dashi ni nareba yoroshii no-ni....

Why? I should recommend you to publish it at once....

25. Nippon de wa, shuppan no hōritsu wa kibishiu gozarimasu ka?

25. Is the law that deals with publishing severe in Japan?

Iie; kiwamete jiyū de gozarimasu.

No; it is very liberal.

26. Sore de wa, enzetsu mo sō deshō nā?

26. It is the same for the right of speech, I suppose.

Dōyō de gozarimasu; mae ni wa yakunin wa enzetsu wo suru koto ga dekimasen deshita keredo, sono kisoku mo hai-serare-mashita.

It is similar. In former times, officials were not allowed to make speeches in public; but this rule has been done away with.

27. Kono hon wa moku-

27. This book does not

han de wa nai yō desu ga, dō desu ka?

Sore wa kwappan desu.

Nippon ni wa furuku kara kwappan ga arimashita ka?

Mukashi kara ki ya tetsu no ga arimashita.

look as if it were printed from wooden blocks; what do you think?

It is printed from movable types.

Have movable types existed in Japan for a long period?

We have had movable types, both in wood and iron, since ancient times.

28. Kono edzu wa dō-ban ni suru ga yoroshii deshō ka?

Dōban wa ikemasen; sekiban ni kagirimasu.

28. Will it do to have this plan engraved in copperplate?

Copperplate won't do; lithography is the only thing for it.

29. Kono e wa, dō shite konna ni komakaku dekite-oru deshō ka?

Kore wa shashin-sekiban desu kara, sono hadzu desu.

29. How have they contrived to get so much detail into this picture?

Oh, that is simple enough. It is a photo-lithograph, you see.

30. Anata wa shashin wo o-utsushi nasaimasu ka?

Jōzu de wa arimasen keredo, nagusami ni tokidoki utsushite mimasu.

30. Are you a photographer?

I am not very good at it; I just try a little from time to time by way of amusement.

31. Kono shashin wa sakunen Asakusa no kōen de utsusaseta no desu ga, dō desu ka?

Kanari yoku dekite-orimasu; shikashi anata no kao to wa amari nite-oran de wa arimasen ka?

Sō desu ka?

31. This photograph is one I had taken last year in the Asakusa park; what do you think of it?

It is pretty well done; but not very like you, is it?

Oh, do you think so?

32. Ano akindo no musuko wo kodomo da (contracted from *de aru*) to omotte-imashita ga, shibaraku minai uchi ni rippa-na (here = "unquestionably") otona ni narimashita nē. (This phrase is in the Tōkyō dialect.)

32. I thought that merchant's son was still a child; but since I saw him last, he has grown quite a man.

33. Anata wa nan ban no ma ni irasshaimasu ka?

Nikai no ichi ban ni orimasu ga, hashigo wo agarimasu to, sugu-ni hidari no ma de gozarimasu.

33. What room are you staying in?

At No. 1 on the first floor; it is immediately on the left as you go upstairs.

34. Kono san satsu no hon wo Kōbe e okuru ni wa, dō shimasu to yoroshii ka?

Insatsu-butsu desu kara, futsū no yūbin de okuremasu.

34. How can I send these three volumes to Kōbe?

As they are printed matters, they may be sent by the ordinary post.

35. Senjitsu wa, go-hon wo o-okuri kudasaimashite, arigatō gozarimashita; o-kage de, tabi no uchi taikutsu-shimasen deshita.

35. Thank you very much for the books you were kind enough to send me the other day; thanks to them the time did not hang heavy during my journey.

36. Sengetsu Parisu e chūmon-shite yarimashita shomotsu ga yagate chakusuru hadzu desu kara, tanoshinde-orimasu.

36. The books I ordered from Paris, the last month, ought to arrive shortly; I look for them with pleasure.

37. Sakujitsu Hara shō-shō ga o-tachi ni narimashita sō desu ga, o-okuri nasaimashita ka?

37. I hear that General Hara left yesterday; did you go to see him off?

Watakushi wa okuri ni yuku koto ga dekimasen deshita kara, o-uchi made aisatsu ni demashita.

I could not see him off, so I just called at his house to say good-bye

38. Sakidatte Hori chūshō no o tachi no toki ni wa, miokuri no hito ga takusan gozarimashita ka?

Taihen nigiyaka de gozarimashita.

38. When General Hori left the other day, were there many people to see him off?

There was quite a crowd.

39. Yūbin-kawase wo okutte kimashita ga, kane wo uketoru no wa mendō desu ka?

Nani, sukoshi-mo mendōna koto wa arimasen.

39. I have just received a post-office order; is there any trouble about getting it cashed?

No; none whatever.

40. Kono tegami ni o-henji wa demasen ka?

Henji wa ato kara dasu kara, madzu uketori bakari yatte-oite moraimashō.

40. Is there any answer to this letter?

I will send an answer later on; just give him a receipt for it.

LESSON XIX.

Kono-aida wa, o-medetai
Lately as for, auspicious
koto de gozarimashita.
thing was.
Sassoku o-yorokobi ni
At once congratulation for
demashō to zonji naga-
will come that thinking notwith-
ra, tsui go-burē-
standing, by negligence rudeness
shite-orimashita ga, kon-
doing was as, to-
nichi wa kaette
day as for on the contrary

I congratulate you on your recent good fortune. I meant to come at once and pay you my compliments; it is too bad of me not to have done so. And to-day it is you, instead,

go-tēnē-ni o-maneki kudasa-
politely invite deigning,
imashite, makoto-ni itami-
truth in pain
irimashita.
I have entered.

who have been good enough to invite me so courteously. I really feel quite ashamed of myself.

Dō itashimashite, yoku
How doing, well
o-ide kudasaimashita ;
you have been good enough to come;
mata tadaima wa o-migoto-
besides just now as for magnificent
na o-sakana wo itadakima-
fish receiving
shite ikanimo osore-iri-
indeed fear
mashita.
I have entered.

Not at all ; I am delighted to see you, and moreover I am quite at a loss how to thank you for the superb fish I have had from you just now.

NOTES.

Kono-aida, "within the last few days"; *Sakihodo*, "within the last few minutes or hours". *Sakidatte* and *sendatte* have a still more elastic meaning than *kono-aida*.

Tsui, a particle implying "it is my fault", much used in Japanese, and seldom lending itself to definite translation in English.

Itami-irimashita, an apologetic formula, stronger than *osore-irimashita*.

Dō itashimashite, "in doing how, (have I earned your apologies)?" The sense is exactly that of the English common place: "don't mention it". They are abbreviated to *dō itashite*, and *dō shite*.

Another and distinct use of these phrases is the expression of incredulous astonishment, or contradiction: *Dō itashite sonna koto ga dekita deshō ka?* "How is it possible that such a thing could happen?" *Tōo mo arimasu ka? Dō shimashite! Tatta futatsu shika arimasen!* "Aren't there some ten of them?—Ten! Why, there are only two!"

Yoku o-ide kudasaimashita, like our "welcome". *Yoku*, like the French *bien*, has two meanings (1) "well", (2) "much" or "often".

Tadaima, "just now", is said both of past and future: "a few minutes ago," or "presently".

O-migoto-na. *migoto* = "magnificence"; *migoto-na* = "magnificent".

Itadakimashite. *Itadaku*, humble verb "to receive"; literally "to have on the head"; in reference to the custom of raising a present to the forehead in returning thanks. *Morau* is "to receive a present from a third person". *Itadaku* answers to *kudasaru*; *morau* to *yaru*. *Itadaku* is the verb commonly employed as the humble style of *taberu*, "to eat" or "to drink": "I have taken a great deal", *takusan itadakimashita*.

EXERCISE.

1. Madzu, go-buji de o-chaku ni narimashite, o-medetō gozarimasu.

Wazawaza o-mukae ni o-ide kudasaimashite, makoto-ni osore-irimasu.

Dō itashimashite; sore wa atarimae de gozarimasu.

1. Well (*madzu*), I congratulate you on having arrived safely.

It is very kind, indeed, of you to have come to meet me.

Oh, not at all; it was only right (*atarimae*) that I should come. (Polite formulas.)

2. Kono aida wa, oku sama ga go-shussan ni narimashita sō de, nani yori o-medetai koto de gozarimasu; sono go wa o-futari nagara o-tassha de gozarimasu ka? (*Sono go* = "since that time".)

Arigatō gozarimasu; futari tomo itatte jōbu de gozarimasu.

2. I hear that your wife has been confined; you ought to be the happiest of men. Are they both [mother and child] doing well?

Thank you; they are both quite well.

3. Senjitsu wa o-yaku ni o-tsuki ni narimashita sō de gozarimasu ga, makoto-ni kekkō-na koto ni zonjimasu.

Amari kekkō demo arima-

3. I hear you obtained a government appointment the other day; I congratulate you.

Well, it is not so much a

sen keredo, kuchisugi no tame-ni tsutomeru koto ni shimashita.

4. Tani san ga kunshō wo o-morai ni narimashita to iu koto desu ga, go-zonji desu ka?

Hai, sakihodo uketamawarimashita; sore de myōnichi wa o-yorokobi ni deyō to omotte-orimasu. (*Deyō=demashō.*)

5. Naganaga no byōki ga sukkari naorimashita no de, konna ureshii koto wa gozarimasen.

Sō deshō tomo.

6. Go-fushin ga dekiagarimashite, sazo go-manzoku de gozarimashō.

Omotta yori tēsai mo yoku dekimashita no de, yorokon-de-orimasu.

7. Yamada san no go-inkyo no rokujū-ichi no iwai ga arimasu sō desu ga, itsu deshō ka?

Ookata raigetsu no nakaba deshō ga, tomokaku kinjitsu shōdai ga arimashō.

8. Anata no o-kuni de wa, naga-iki suru no wo taisō medetai koto ni omou yō desu ga, sō desu ka?

Sayō de gozarimasu.

subject for congratulation; I have decided to take it up [simply] as a means of livelihood.

4. Have you heard that Mr. Tani has been decorated?

Yes, I have just heard the news; I am intending to call to-morrow to congratulate him.

5. The disease I have had so long is completely cured; nothing could be so delightful [for me.]

That is very true.

6. I am sure you must be glad to have your building finished.

I am very glad indeed, and it looks better than I had expected.

7. I hear that there is to be a *fête* to celebrate old Mr. Yamada's sixty-first year; when will it take place?

Probably about the middle of next month; in any case, the invitations will be out within a few days.

8. It appears to me that in your country, long life is held to be a matter for congratulation; is that so?

Yes, it is true.

9. Kono-aida wa, kwaji ni o-ai nasaimashita sō desu ga, o-kinodoku de nani tomo mōshi-age yō ga gozarimasen ; sazo nani-ka-ni go-fujiyū de gozarimashō.

9. I hear your house caught fire the other day ; it was a most unfortunate thing for you (*o-kinodoku*), I really don't know how to express [my sorrow] ; I am sure you must be put to great inconvenience.

10. Kono-aida wa go-shisoku sama ga o-shimai ni narimashite, sazo o-chikara-otoshi de gozarimashō.

10. You must be greatly cut up on account of your son's death recently.

Sono setsu wa go-tēnē-ni o-kuyami wo o-okuri kudasaimashite, arigatō zonjimasu.

You were kind enough to send some funeral gifts on that occasion. I have to thank you for them now.

11. Isha wo yobi ni yarimashita tokoro ga, sassoku kite kuremashite, yoi tsugō de gozarimashita. (*Tokoro ga* = "as soon as", "when".)

11. When I sent for the doctor, he came at once, very luckily.

12. Atarashiku tsukura-semashite wa sassoku no ma ni aimasu mai ga, doko-ka ni furute ga nai deshō ka?

12. If I have a new one made, it won't be ready in time ; for I must have it at once (*sassoku no*) ; do you think I could pick up a second-hand one somewhere?

Arimasu ka mo shiremasen ; kore-kara itte, madzu ni san gen tadzunete mimashō.

Perhaps ; I will go immediately and inquire at a few houses.

13. Kore wa o-hadzukashii yō-na mono de wa gozarimasu ga, hon-no o-yorokobi no o-shirushi ni motte-mairimashita kara, dōzo o-tori-oki kudasai.

13. I am ashamed to offer you such a trifling thing; I have only brought it in sign of my good wishes ; will you please accept it? (Polite formula.)

14. Mori san no o-bāsan

14. Mr. Mori's old mo-

wa, mago ga dekita no de, shikiri-ni yorokonde-orare-masu.

ther is in a constant state of delight at having a grandchild.

15. Tonari no kodomo ni mochasobi wo yarimashita tokoro ga, odotte yorokonde-orimasu.

15. I have given some toys to my neighbour's children ; they are dancing with joy.

16. Kyō wa go-shōshin no o-iwai ni demashita ga, nani-ka go-chisō wo nasai-masen ka?

O-iwai no shirushi ni wa nani wo motte-kite kudasai-mashita ka? Sore shidai de go-chisō mo itashimashō.

16. I have come to congratulate you on your promotion ; are you not going to offer me some refreshment?

Let us see what present you have brought (in sign of congratulation, *o-iwai no shirushi ni*). I must offer you a corresponding kind of refreshment. (Jesting.)

17. Kono-goro uchi wa, zon-ji nagara go-busata wo itashite-orimashita; jitsu wa, empō kara kyaku ga ari-mashite, sore ga tame-ni torimagirete-orimashita no de gozarimasu.

17. I have been thinking of coming to see you lately, but have not been able. The fact is, I had some visitors from a distance, and was quite taken up with them.

18. Kono gaku wo anata ni ageyō to omoimasu ga, o-ki ni irimashō ka?

Ki ni iru dokoro desu ka? Shikashi sore wo itadaki-mashite wa, amari osore-irimasu.

18. I think of offering you this *gaku ;* would you care for it?

Care for it? I should think so indeed! But it is really too kind of you.

19. Shitsurē nagara, kō iu nari de, go-men wo kō-murimasu.

19. I am really unpresentable ; I hope you will excuse me. (Lit., "notwithstanding my rudeness in being in such a condition, I receive your pardon".)

Dōzo sukoshi-mo o-kamai kudasaimasu na.

Please don't disturb yourself in the least about it.

20. Kono kaban wa mittsu nagara adzukemashō ka?

20. Shall I deposit all three (*mittsu nagara*) of the portmanteaus [in the luggage office]?

Futatsu dake de yoroshii; ichiban chiisai no hitotsu wa jibun ni sagete yukimashō.

You may leave two of them; the smallest I will take with me.

21. Anata wa, kaban no kagi wo yottsu nagara motte-irasshaimasu deshō nē?

21. I suppose you have the keys of all the four portmanteaus, haven't you (*nē*)?

Mittsu shika motte-imasen yo.

I have only three of them.

Sō deshita; hitotsu wa watakushi ga motte-ima shita. (Tōkyō dialect.)

True; I have one myself.

22. Watakushi no nimotsu wa, itsutsu nagara sorotte-orimasu ka?

22. Are all my five pieces of luggage here all right (*sorotte*, "completely")?

Mina uketotte kimashite, koko ni gozarimasu.

Yes, I have brought them here.

Sore de wa, dekiru-dake hayaku yadoya no hō e okutte moraimashō.

Then, will you please send them as soon as possible to the hotel?

23. Watakushi wa, aruki nagara mono wo kangaeru to, kaette yoku kangaeraremasu. (*Kaette* implys "contrary to what usually obtains".)

22. As for me, it is by thinking over a matter while I am walking, that I most readily get hold of ideas.

Sore wa myō-na kuse desu nā.

That is a queer habit.

24. Sake wo nomi nagara yuru-yuru o-hanashi wo shiyō de wa arimasen ka?

24. Well, have a little *sake* and a quiet chat together, what do you say?

Amari itadakemasen keredo, o-aite wo itashimashō.

I can take very little; but I will keep you company.

25. Sakujitsu ukagau hadzu de gozarimashita ga, sashitsukae ga okorimashite, tsui shitsurē-shimashita.

25. I ought to have come yesterday; but I was unexpectedly prevented; I am very sorry to have disappointed you.

26. Nagaku o-matase mōshite goburē-shimashita; ima kaerimashita kyaku ga ochitsuite hanashi-konde orimashite, shikata ga arimasen deshita.

26. I am sorry to have kept you waiting so long; the visitor who has just left had got launched on one of his favorite themes, and was in no hurry to leave. There was no getting rid of him.

27. Kono hō kara ukagau hadzu no tokoro wo (*wo*, equivalent to *no-ni*), kaette o-tadzune kudasaimashite, mōshiwake ga gozarimasen.

27. It was my duty to call on you; but you, on the contrary, have been kind enough to come and see me; I really don't know what to say to excuse myself.

28. Ano kata wa itsumo aisatsu wo tēnē-ni nasaru de wa arimasen ka?

Amari tēnē sugite, tokidoki kochira de henji ni komarimasu.

28. Isn't he very particular in the way he salutes and takes his leave?

He is too elaborate altogether; indeed he sometimes leaves me embarrassed for an answer.

29. Kono tegami wa, taisō tēnē ni tsutsunde aru de wa arimasen ka?

Sore ga Nippon de mukashi no tsutsumi-yō de gozarimasu; Chōsen-jin wa ima de mo sō shimasu.

29. How carefully this letter is wrapped up!

It is the old Japanese style of doing up letters; it is still employed in Corea.

30. Go-shinsetsu ni omaneki kudasaimashita keredo, yondokoronai sashitsukae ga arimasu kara, goburēiitashimasu.

30. You are very kind to invite me, but I have urgent business to attend to; I am afraid I cannot come.

31. O-kado no ooi tokoro wo, watakushi made o-maneki kudasaimashite, katajikenō zonjimasu.

31. At a moment when you have had to invite so many guests (*kado*, lit. "door"), you have been so kind as to invite even me; I am very grateful to you. (*Polite formulas.*)

32. Hama san no zenkwaiiwai ni manekaremashita ga, anata wa dō desu ka?

32. I have been asked to the entertainment which Mr. Hama is giving on the occasion of his recovery; have you an invitation?

Watakushi e mo yūbe shōdai-jō ga mairimashita.

Yes, I received an invitation last night.

33. Nihon-jin no uchi e yobarete yuku no wa yoroshii keredo, suwatte oru to, jiki-ni shibiri ga kireru no de, hēkō-shimasu.

33. It is pleasant to be invited and go among the Japanese; but when I sit down (in the Japanese fashion), I very soon begin to suffer from numbness, a most unpleasant sensation.

Wareware de sae yowarimasu mono!

Indeed we ourselves suffer from it, for that matter.

34. Taisō-na chōdai-mono wo itashimashite, makoto-ni osore-irimasu.

34. Your present is more than magnificent; I am really quite ashamed to take it.

Dō shimashite; kaette orē ni itami-irimasu.

Please don't say that; I feel ashamed to have you thank me so much.

35. Moshi ano kata ga miyemasen naraba, dō shimashō ka?

Dō suru koto mo nai de wa arimasen ka? kamawazu ni hajimeyō de wa arimasen ka?

35. If he does not come, what shall we do?

There is no need to put ourselves out; let us just begin without paying any heed to the matter.

36. Kono byōbu no nui

36. What a magnificently

no migoto-na koto wa dō desu ka?

Zuibun ogotta mono de wa arimasen ka?

37. Kono sakana wa ikite oru de wa arimasen ka?

Sore wa koi desu kara, ikite otte mo, manaita ni noseru to, sono toori otonashiku shite orimasu.

Myō desu nā.

38. Sakana wa nani mo arimasen keredo, mā ip-pai o-agari nasai.

Dō shimashite; iroiro o-medzurashii mono wo itadakimashite....

39. Kono tai no rippa-na koto wo go-ran nasai!

Migoto-na mono desu nā!

40. Konnichi wa, iroiro go-chisō wo itadakimashite, arigatō zonjimasu ga, mō sorosoro o-itoma wo negaimashō. (*Sorosoro* "without hurrying, i. e., lest offence be given.)

Mā yoroshiu gozarimashō. (*Mā* implies entreaty.)

41. Amari o-sake wo itadaki-sugimashite, daibun yoimashita.

Mada yoroshiu gozarimashō; ikura mo o-agari ni nari wa shimasen.

42. Kono kami wo nily embroidered screen!

It is a sumptuous piece of furniture, isn't it?

37. This fish is alive, isn't it?

It is a carp; even when laid alive upon the board (to be carved) as you see (*sono toori*), it behaves itself (remains quiet).

That is wonderful.

38. There is nothing to eat with the *sake;* still, please have a cup.

Nothing to eat! On the contrary, you have offered me quite a number of *recherché* things.

39. See this *tai*; isn't it a splendid fish!

It is magnificent!

40. I have to thank you for your delightful entertainment, and now I will ask your permission to take my leave.

Oh, please stay a little longer. (*Polite formulas.*

41. I have had too much *sake;* I am beginning to feel tipsy.

Oh, you can take some more; you have had very little.

42. May I take two or

san mai itadakimashite mo yoroshii ka?

three sheets of this paper?

Ikura nari tomo, yoroshii dake o-tori kudasai.

Take as much as you please.

LESSON XX.

Watakushi wa, sakihodo
Me as for, a while ago
kōen de koomori-gasa wo
park in umbrella
ushinaimashita ga, are wa
have lost although, that as for
mō daibun furuku natte,
already very old growing,
sukoshi yabure-kakete ori-
a little was beginning to be
mashita kurai de arimasu
torn degree is
kara, sahodo oshii koto wa
because, so much regrettable thing
arimasen; shikashi sassoku
is not; but immediately
atarashii no wo ip-pon
new one one piece
totonoeneba narimasen.
must procure.

I lost my umbrella in the park a short while ago; it was quite an old one, however, and even beginning to get a little frayed, so that it was not such a very great loss; still, it obliges me to get a new one at once.

NOTES.

Yabure-kakete orimashita. See note on *kai-kakemashita*, Lesson XIII.

Kurai = "rank", "degree", hence "point". The construction is "as for that (one), the point it had reached was etc." In this passage the exact sense is given by "even"; in other cases it answers to "about": *ikutsu kurai arimasu ka?* "About how many are there?"

Ip-pon, contracted from ichi hon. *Hon* is a "classifying word" used in the enumeratives of *long* objects, such as umbrellas, sticks, pencils, pens, bottles, etc.

EXERCISE.

1. Tōkyō ni wa, kōen ga ikutsu arimasu ka?

Omo-na no wa, Ueno to Asakusa no futatsu desu ga, sono ta no chiisai no wa mada ikutsu mo arimasu.

1. How many parks are there in Tōkyō?

Ueno and Asakusa are the two principal ones; but besides these, there are several other smaller ones.

2. Konna kōen wa mukashi kara arimashita no desu ka?

Kōen to iu na wa atarashiu gozarimasu ga, tera ya, yashiro wa moto kara kōen no yō-na mono deshita.

2. Have these kind of parks existed since ancient times?

The name *kōen* is new; but the Buddhist and Shintoist temple-grounds have been used as public gardens from a remote period.

3. Tera mo, yashiro mo, ryōhō nagara kwan-yū desu ka?

Yashiro wa, mina kwan-yū desu keredo, tera wa sō de wa arimasen.

3. Are the Buddhist and Shintoist temples both State property?

The Shintō temples all belong to the State, but not the Buddhist temples.

4. Koomori-gasa wa, Nihon no karakasa yori wa motte-aruku no ni benri desu kara, shibaraku no aida ni kuni-jū (*uchi*) e hiromarimashita.

4. The foreign umbrella is more convenient to carry than the Japanese; it has spread over the whole country within a short space of time.

5. Ama-gasa wo motte o-ide nasaimasen ka? ima-ni futte kimasu zo.

5. Won't you take your umbrella? I am sure (*zo*) it is going to rain presently.

Ama-gasa wa urusō gozarimasu kara, motte-yukimasen ; fureba nureru dake no koto to akiramete orimasu.

It is too much trouble ; I shall not take one ; if it rains, I am resigned to getting wet.

6. Kasa wo o-ushinai nasaimashita naraba, chōdo watakushi ga yobun no wo ip-pon motte orimasu kara, sashi-agemashō.

6. If you have lost your umbrella, I have an extra one that I can let you have.

Sore wa amari osore-irimasu.

You are too kind.

7. Yoku o-ki wo o-tsuke nasaimasen to miyete, oriori mono wo o-ushinai nasaru de wa arimasen ka ?

7. You don't seem to be very careful ; you often lose things, don't you ?

Sono-kuse hito yori mo yoku ki wo tsukeru tsumori desu ga, dō iu mono ka shirimasen.

And yet (*sono-kuse*) I think I am more careful than others. I don't know how it happens !

O-tsumori bakari deshō !

You *think* you are more careful ; but that is all.

8. Asakusa no kōen no hitogomi no tokoro de, tsure wo mi-ushinaimashita kara, hitori de kaette kimashita.

8. I lost my comrade in the crowd in Asakura park, and had to come back without him.

9. Watakushi no hi-gasa ga miyemasen ga, doko e itta deshō ka ?

9. I cannot see my sunshade. Where can it be, I wonder ?

Ushinaeru kidzukai 'wa arimasen ga, dare-ka chotto haishaku-shite itta no de gozarimashō.

There is no fear of its being lost ; somebody has borrowed it, probably.

10. Watakushi no gin no tomebari ga doko e itta ka, ikura sagashite mo miyemasen ga, anata wa gozonji arimasen ka ?

10. Where can my silver brooch have got to, do you know ? I have looked everywhere, but cannot find it.

Anata wa katakake ni sashite irassharu de wa arimasen ka ?

A, nan to iu koto deshō ka?

Have you not got it, fastened in your shawl ?

Oh, what is the meaning of this ?

11. Watakushi no yubiwa wa doko e itta deshō ka ?

Hitori de doko e mo yuki wa shimasu mai ga, dare-ka itadzura ni kakushita no deshō.

11. Where have my rings gone to ?

They have not gone anywhere of their own accord ; I suspect some one has hidden them for fun.

12. Tashika-ni kono hikidashi no naka ni katatsukete okimashita no-ni, dō shite ushinaeta deshō ka ?

Mono ga hitori ushinaeru tameshi wa arimasen kara, kitto dare-ka totta no deshō.

12. I am sure I laid it in this drawer ; how could it have been lost ?

Things never get lost of themselves ; I am certain somebody has taken it.

13. Sakujitsu yūgata ni kōen wo sampo-shite orimashita toki, kono kamiire wo hiroimashita ga, dō shimashō ka ?

Jiki-ni junsa ni o-todoke nasareba yoroshiu gozarimashita no-ni....

13. While taking a walk yesterday towards nightfall in the park, I picked up this purse ; what am I to do with it ?

It would have been better if you had informed the policeman of it at once.

14. Sakuya tonari e nusubito ga hairimashita sō desu.

Nani-ka motte yukimashita ka ?

Kane wo hyaku yen hodo to, tokē wo kin no kusari gurumi motte yukimashita sō desu.

14. I hear there was a thief next door last night.

Did he take anything ?

It seems that a hundred dollars in money and a watch together with a gold chain were stolen.

15. Sakuban nani-ka o-torare nasaimashita ka ?

Hai, dashite atta kimono

15. Have you had anything stolen from you last night ?

I lost two or three *kimono*

wo ni-san mai nusumaremashita.

that were lying about the room.

16. Chikagoro no yō-ni kēsatsu ga yukitodokimasu no-ni, dō shite kō nusubito ga aru deshō ka?

16. Although the police are so much *en évidence* of late years, how does it come that there are so many thieves about?

Kēsatsu ga susumu dake, nusubito no gakumon mo susumu mono to miyemasu.

The art of thieving seems to perfect itself at the same rate as the organisation of the police.

17. Kono shomotsu wa, sakujitsu katte o-kaeri ni narimashita no to onaji de gozarimasu ka? Sakujitsu no wa atarashikatta yō desu ga, kore wa furui de wa arimasenka?

17. Is this the same book you bought yesterday? The one you had yesterday seemed new, whereas this one is second-hand, isn't it?

Hai, yahari onaji no de gozarimasu; sakujitsu kara furukatta no de, sukoshi-mo kawari wa arimasen.

Yes, it is the same one; it was second-hand yesterday and has not undergone any change since.

18. Shomotsu wa, furute desu to, yohodo yasuu gozarimasu ka?

18. Are books much cheaper when second-hand?

Furute to wa miyenu hodo atarashii no demo, oyoso hambun kurai no mono desu.

Even those that don't look old, but appear quite new, sell for about half-price.

19. Kono tsukue-kake wo sentaku sasemashita tokoro ga, konna ni kirē ni narimashita.

19. I have had this table-cover washed, and see how clean it has become.

Maru de atarashii mono no yō desu nā.

Why, it is just like new.

20. Kono kuchi-fuki wa furuku narimashita kara, atarashii no wo sukoshi kawaneba narimasen.

20. These napkins are worn out; I must buy some new ones.

Furuku narimashite mo, yogorete sae oraneba kamai wa shimasen.

They may be well worn; but so long as they are not soiled, it does not matter.

21. Konna tēburu-kake wa atarashikatta naraba, yohodo shimashō ka?

Sayō sa, ichi mai dō shite mo hak-ku yen wa torimashō.

21. Do you think a table-cloth like this would cost very dear, if new?

Let me think (*sayō sa*); I daresay they would ask (*torimashō*, *lit.*, will take") eight dollars or nine at any rate for one.

22. Kono shikimono wa yaburete oru de wa arimasen ka?

Itsu no ma ni yabureta deshō ka?

Sakihodo no o-kyaku no inu ga kui-yabutta no ka mo shiremasen.

22. I say, this carpet is torn!

When can it have been torn?

Perhaps the dog belonging to your late visitor tore it with his teeth.

23. Kono kakitsuke wa totte-okimashō ka?

Mō irimasen kara, yabutte o-shimai nasai; aru to kaette magirawashiku-te ikemasen.

23. Shall I keep this note?

Tear it up; I have no further need of it. If it is kept, it will be apt to mislead me.

24. Sekkaku hajime-kakemashita kara, yameru no wa oshii de wa arimasen ka?

Zannen-na koto wa iu ni oyobimasen keredo.... (*Iu ni oyobimasen*="that goes without saying.")

24. Having taken so much trouble to begin, isn't it a pity to give it up?

It is a pity, to be sure, but (it cannot be helped).

25. Kono isu wa kowarekakete oru de wa arimasen ka?

Sono hadzu desu, nagaku tsukaimashita kara.

25. This chair is beginning to break up, don't you think?

That is no wonder; I have had it a long time?

26. Bōi ga kono sara wo

26. Just look how the

kowashimashita ni go-ran nasai.

Oshii koto wo shimashita nā!

Koto-ni kore wa tōo sorotte orimashita no desu kara, betsudan-ni oshiu gozarimasu.

waiter has broken this plate.

What a pity!

It is all the worse as this was one of a set of ten.

27. Kono ie wo kowasu to iu koto desu ga, hontō desu ka?

Kore wo kowashite, atarashii no wo tateru to iu koto desu.

27. I hear they are going to pull down this house; is it so?

I understand they will pull down this; and build a new one.

28. Wazawaza mukae wo yokoshita kurai desu kara, dō shite mo yukaneba narimasu mai nā.

Jiki-ni o-kaeri ni narimasu ni shite mo, ichi do itte o-yari nasai.

Yukeba, jiki-ni kaeru to iu wake ni wa yukimasen kara, komaru no desu.

28. Snice they have gone so far as (*kurai*) to send a messenger expressly for me, I cannot possibly help going.

Go for a while at any rate (ichi do), even if you come away immediately.

If I go, I cannot very well come away at once; it is a great nuisance.

29. Denshin de iute yokoshita kurai desu kara, yohodo isogu no deshō.

Nani; ano hito wa nanika omoi-tsuku to, itsu demo denshin de iute yokosu no desu.

29. Since he went so far as to send a wire, he must be in a great hurry.

Oh no, that is not it (*nani*); he is that sort of man that whenever he gets an idea into his head, he must send a telegram.

30. Kō iu rippa-na hako ni irete aru kurai desu kara, yohodo taisetsu-na mono deshō nā?

Nan demo nai yō-na mono desu keredo, sore demo

30. Since it is enclosed in such a splendid box, it must be something very precious?

Although it looks quite valueless, I should say it is

gojū yen kurai wa itashimashō.

31. Ano onna wa taisō hyōban ga takō gozarimasu keredo, sahodo beppin de wa nai de wa arimasen ka?

Sore wa sukizuki desu kara, nani to mo iwaremasen.

32. Kono kutsu wa, yohodo nen wo irete koshiraeta yō-ni iimasu keredo, sahodo yoku wa dekite orimasen.

Sore wa kuchi de iu dake na no deshō.

33. Konna migoto-ni hana ga saite oru no wo, dare mo mi ni kon no wa oshii de wa arimasen ka? Honni dare no tame-ni saite oru no deshō ka?

Dare no tame-ni saku no de mo nakereba, mata dare no tame-ni chiru no de mo arimasu mai.

34. Ano hito wo shinashita no wa oshii mono desu; motto nagaku ikite orareta naraba, yohodo kuni no tame ni narimashita deshō no-ni.....

35. Sono meshi wa, sutete mo oshii koto wa arimasen keredo, mottainai de wa arimasen ka?

Sore de wa, inu ni demo yatte mimashō ka?

worth some fifty dollars.

31. In spite of her wonderful reputation, that woman is not so beautiful after all, is she?

It is a matter of taste; one cannot say anything further.

32. He says he took great pains in making these boots; but they are not so very well made after all.

He *says* so; but that is all

33. Isn't it a pity that no one comes to see these flowers which are in such magnificent bloom? For whom are they in blossom, I should like to know?

They neither blossom nor fall for anybody in particular.

34. It is a pity we have lost him; if he had lived a while longer, it would have been a great gain for the country.

35. I don't mind the loss of the rice, but it is a sin to throw it away, isn't it?

Well, in that case, shall I give it to the dog?

36. Naruhodo, yaku ni tatsu koto ni naraba, ikura tsukatte mo yoroshii keredo, muda-na koto ni wa ichi mon demo mottainō gozarimasu.

36. I can understand that one may spend any amount, if it is for something useful; but a single *mon* spent upon needless things is sinful waste.

37. Sakujitsu no kēba ni, oji no uma ga kachikakete orimashita ga, sukoshi no koto de Sēyōjin no ni makemashita.

Sore wa, sazo kuchioshii koto de gozarimashita deshō!

37. At the races yesterday, my uncle's horse was on the point of winning; but a foreigner's horse beat him by a little.

That must have been a great disappointment for you!

38. Kono tochi ni suminaremashita kara, tatteyuku no ni nani to naku nagori-oshiu gozarimasu.

Wareware domo mo owakare-mōsu no ni iya-na kokoromochi ga itashimasu.

38. I have grown so used to living in this place, that somehow I feel sad to leave it.

We, too, feel sorry to part with you.

39. Ano hito wa, jibun ni iran mono demo, hito ni yaru no wa oshi-garu de wa arimasen ka?

Anna shiwambō wa medzurashiu gozarimasu.

39. That fellow grudges to others even what he has no need of for himself.

It is rare to meet with such a stingy customer.

40. Kono daiku wa, hone wo oshimazu ni, yoku hatarakimasu.

Sore desu kara, kawaigatte tsukatte yaru no desu.

40. This carpenter works hard; he doesn't think of sparing himself.

It is for that reason I like him, and employ him.

41. Ikura dō demo anata no yō-ni make-oshimi no tsuyoi kata wa arimasen; gen-ni machigai ga miyete oru no-ni, mada ii-hatte irasshyaru to iu wa....

41. Upon my word, I have never met a man so unwilling to give in as you; even with your mistake staring you in the face, you persist in your opinion.

42. Shashin no dōgu wo hito toori totonoemasu ni wa ikura hodo kakarimashō ka?

Shina shidai de chigaimasu ga, hak-kujū yen kakereba, kanari yoroshiu gozarimasu.

42. What would be the cost of a set of photographic apparatus?

The price would differ according to the instruments; but you can get a fairly good outfit for eighty or ninety dollars.

43. Sore-zore shitaku mo totonoimashita shi, tsure mo soroimashita kara, iyoiyo myōchō wa shuttatsu-shimasu.

43. All my preparations are made, my party is complete, so I am off to-morrow positively.

44. Tani san to Mori san no o-jōsan to no endan ga totonoimashita sō desu ga, o-kiki nasaimashita ka?

Mada ikkō zonjimasen deshita.

44. I hear that a marriage has been arranged between Mr. Tani and Mr. Mori's daughter; have you heard anything about it?

Nothing whatever until this moment.

LESSON XXI.

Kono-goro wa, Yamada
This time as for, Yamada
san ga Daigaku no byōwin
Mr. University of Hospital
ni haitte oraremasu ga,
in entering remains as,
chōdo myōnichi wa, kyu-
just to-morrow as for, holi-
jitsu de arimasu kara,
day is because,
mimai ni itte ageyō to
visit for going will give that

Mr. Yamada has been in the University Hospital for some time past. We have just a holiday to-morrow, so I intend calling to see him. Won't you come

omoimasu. *I think.* Anata mo, *You too,* with me as well, if it

o-iya *unwillingness* de arimasen *is not* is not too much of a

naraba, *if,* issho-ni *together* irasshai- *won't* bore for you? I am

masen ka? *you come?* Kitto o- *Assuredly he* sure he will be glad to

yorokobi ni narimashō. *will be glad.* see you.

NOTES.

Haitte oraremasu. One might say *haitte orimasu*; but this would be less polite. *Oru* is the plain verb, *orareru* the honorific one. A great number of verbs have these two forms for speaking of a third person, e.g. "he went to the bank", *ano hito wa ginkō e yukimashita*, or *ano kata wa ginkō e yukaremashita*; "he saw that house", *ano hito wa sono ie wo mimashita*, or *ano kata wa sono ie wo miraremashita.*

Itte ageyō. Ageyō, short for *agemashō*, from the verb *ageru*, "to rise up"; hence "to have the honour to give"; hence "to do a good office towards a superior, or an equal". *Ageru* is the humble verb answering to the honorific verb *kudasaru.*

EXERCISE.

1. Tēkoku daigaku wa, ikutsu ni wakarete orimasu ka?

Muttsu ni wakarete orimasu.

Dore dore desu?

Bun-kwa, hō-kwa, i-kwa, ri-kwa, kō-kwa, nō-kwa no muttsu desu.

1. Into how many sections is the Imperial University divided?

Into six.

Which are those six?

Those of literature, law, medicine, sciences, industry and agriculture.

2. Daigaku ni hairu no wa, yohodo mutsukashiu gozarimasu ka ?

Hairu no mo, amari tayasuku wa arimasen ga, kotosara komaru koto ni wa, sotsugyō-suru made ni nagaku kakaraneba narimasen.

2. Is it very difficult to enter the University ?

It is not an easy matter to enter there, but what is more annoying is that to finish one's study there, one must spend a long time.

3. Byōwin e haitta hō ga, teate ga yoku yukitodokimasu kara, omoi byōki no toki wa, sō suru ni kagirimasu.

Shikashi naori-kakete kara, byōwin ni hitori oru kurai taikutsu-na mono wa arimasen.

3. In a Hospital a patient is so much better taken care of than anywhere else, that it is best to enter there, in case one is seriously ill.

But once you become convalescent, there is nothing so annoying as to stay alone in the Hospital.

4. Anata wa, byōwin e o-hairi ni narimashite kara, o-yase nasatta yō desu ga, sō de wa arimasen ka ?

Jibun ni wa, sukoshi koyeta yō-na ki ga shimasu ga, dō desu ka shiran.

4. It seems to me that you have grown thinner since you entered the Hospital, haven't you?

I fancy (*ki ga suru*), myself, that I have grown a little stouter, but I don't know how it is in fact.

5. Go-byōki ga omoku nakereba yoi ga to omotte, yohodo shimpai-shite orimashita ga, o-me ni kakatte, anshin-shimashita.

5. Though hoping that your illness would not be serious, I was very uneasy ; but having seen you, I am tranquil now.

6. Iku do mo, omoi byōki ni kakarimashita keredo, kondo no yō ni kurushii me ni atta no wa hajimete de arimasu. (*Me* = "trial".)

6. I have been seriously ill very often, but this is the first time I suffered so much.

7. Hairimashite mo o-jama ni nari wa shimasen ka ?

7. Shall I not disturb you, if I come in ?

Dō shimashite ; sā dōzo kochira e.

Not at all ; please come in.

8. Koko ni oite aru dake no mono ga nokorazu ano kōri ni hairimashō ka ?

Sukoshi mutsukashiu gozarimashō.

8. Do you think all the things that are lying here will go into that basket ?

It will be rather a tight fit.

9. Anata wa Ajia Kyōkwai no kwaiin ni o-nari nasaimashita ka ?

Mada narimasen ga, ano kwai ni hairu no wa mutsukashii koto wa arimasen ka ?

Iie, nani mo mutsukashii koto wa gozarimasen.

9. Have you become a member of the Royal Asiatic Society ?

Not yet ; isn't it difficult to become a member ?

No ; there is no difficulty about it.

10. Yamada san wa byōwin kara derareta sō desu ga, mō sukkari naorareta no deshō ka ?

Mada zenkwai to iu tokoro made wa yukimasen keredo, taitē wa naoraremashita.

10. Mr. Yamada has come out of the hospital, it appears ; is he quite well ?

He has not yet reached the point (*tokoro*) of being perfectly well ; but he is convalescent.

11. Are dake tsune-ni yoku ki wo tsukerarete mo, yahari konna yamai ga okorimasu kara, yōjō wa amari yaku ni tachimasen nā.

Sō wa yukimasen ; moshi ano kata ga yōjō wo nasaran deshita naraba, yamai ga motto ooku okoru no deshō.

11. Since, with all the care he takes of himself, he has contracted such a serious disease, it seems to me (*nā*) that hygiene is useless.

Not so ("It does not go as you say"). If he did not take care of his health, he would be ill oftener.

12. Anata no o-tsure wa mada nete oraremasu ka ?

Ano otoko wa taisō asane

12. Is your friend still in bed ?

The rascal rises very late;

desu kara, ku ji sugi made wa okite kimasen.

he does not show himself until after nine.

13. Sakujitsu gwaimu daijin ga Roshia no kōshikwan e yukareta sō desu ga, nani-ka kawatta koto demo arimashō ka?

Sore wa tabun jōyaku kaisē no koto no tame ni deshō.

13. I hear that the Minister of Foreign Affairs has gone to the Russian Legation; do you think anything has happened?

Very likely he has gone on some business connected with (*koto no tame ni*) Treaty Revision.

14. Kono kudamono wa nama de taberaremashō ka?

Tabete mo kamai wa shimasen keredo, umaku wa arimasen.

14. Can this fruit be eaten uncooked?

There is no harm in eating it; but it is not very nice.

15. Kono sake ga hitobin nomaremashō ka?

Nomaren koto wa arimasu mai ga, hidoku yoimashō.

15. Do you think one could drink a bottle of this liquor?

I don't say you could not drink it; but you would be horribly drunk.

16. Kono ishi wo hitori de ano sumi made hakobaremashō ka?

Hakobu koto wa sate-oite, tada ugokasu dake ga yōyō deshō.

16. Do you think a single man could carry this stone as far as that corner?

It would not be a question of carrying; to move it, even (*tada....dake*), would be as much as he could do.

17. Ano akindo ni ichi do wa damasaremashita keredo, mō daijōbu desu.

17. I have been taken in once by that merchant; but be easy (*daijōbu*) for the future (*mō*). ("It won't happen again.")

Sō iute o-ide nasaru keredo, sono uchi ni mata da-

You say so; but while you keep on saying it (*sono*

mashimasu zo.

18. Kono-goro mata Shina de senkyōshi ga korosareta to iu koto desu ga, o-kiki ni narimashita ka?

Mata desu ka? Mada tonto shirimasen deshita ga, iku-tari-ka desu ka?

19. Kono shigoto wo hitori de seyo to itte sukkari makaseraremashita ga, hitori de wa chitto mutsukashi-sugiru yō desu kara, sukoshi tetsutatte kudasaimasen ka?

Watakushi ni tetsutaeru ka shirimasen.

20. Konnichi wa saiwai anata mo o-hima de arimasu naraba, kore-kara bōto wo kogi ni yukō de wa arimasen ka.

Sore wa omoshiroi koto desu; sugu-ni dekakemashō.

21. Kami ya, hotoke n inotte saiwai wo motomeru yori wa, hataraita hō ga tashika de arimasu.

22. Ano kata wa shiawase de wa arimasen ka? kane mo ari, kodomo mo mochi hito ni mo yoku iwarete ...

Sore demo anna-ni karada ga yowaku-te wa amari shiawase de mo nai de wa arimasen ka?

uchi ni), he will cheat you again; look out! (*zo*).

18. I hear there have been some more missionaries killed in China lately; have you heard of it?

What, again! I have heard nothing of it till now, were there many of them?

19. This affair was confided to me to carry through alone (lit., "saying, do it alone"); but I find it quite too hard work for one man; would you mind giving me a little help?

I am not at all sure whether I am capable of helping you.

20. If, by good luck, you are free to-day, what do you say to going for a row?

Yes; that is a very good idea; I will go with you at once.

21. One is more certain [to succeed] by dint of hard work than by praying for good fortune to the gods or to Buddha.

22. Is he not well off? He has wealth, he has children, he has everybody's good word....

Still, with his feeble health, he is not so very well off, after all, is he?

23. Nichi-yōbi no hoka ni, kondo no kyūjitsu wa itsu ni narimasu ka?

Ni-gatsu no jūichi nichi ga Kigen-setsu desu kara, sono hi wa yasumi ni narimasu.

23. When is the next holiday, leaving out Sundays?

The 11th of February is the Kigen-setsu; we will have a holiday on that day.

24. Anata no natsu-yasumi wa itsu kara hajimarimasu ka?

Shichi-gatsu no too-ka kara desu.

24. When do your Summer holidays begin?

On the 10th of July.

Sore wa watakushi to onaji koto desu ga, doko-ka e go-issho ni hekisho ni yukimashō ka?

It is the same with me; sûppose we go off together somewhere to escape the heat?

29. Yamada san no mimai ni yukimashite mo, au koto ga dekimasu mai ka?

Sakujitsu kara wa, hito ni au koto mo o-tomerare nasaimashita.

25. Do you think there would be any chance of seeing Mr. Yamada, if one were to call?

Since yesterday he has been forbidden even to see his friends.

26. Kawata san ga kwaji ni o-ai ni natta sō desu kara, mimai ni yukaneba narimasu mai.

Nani-ka dōgu wo motteitte o-age nasai; tabe-mono nado yori wa, sore no hō ga tame ni narimashō.

26. I have heard that Mr. Kawata has had a fire at his place; I must pay him a visit.

Take him some articles of furniture; they will be more useful than things to eat, or the like (*nado*).

27. Sakujitsu no jishin no tame ni, konnichi wa, mimai no kyaku ga shi go nin mo kimashita.

Arigatai yō-na mono no, kaette mēwaku desu nā.

27. On account of the earth-quake yesterday, I have had four or five visitors to see me to-day.

It seems a thing to be grateful for; but on the contrary, it is a great nuisance, isn't it?

Sō desu tomo.

Indeed it is.

28. Yamada san no mimai ni yukō ka to omoimashita keredo, aenu naraba, tsumarimasen kara, yamemashō.

28. I thought of calling to see Mr. Yamada ; but if he is not visible, it is not worth while ; I shan't go.

29. Sore de wa, sono kawari ni doko-ka e asobi ni yukimashō ka?

Doko-mo yuku tokoro ga nai de wa arimasen ka?

Sō desu nā.

29. Well, instead of that, shall we go off somewhere, to pass the time?

Yes, but there is nowhere to go.

That is true.

30. Hayari-yamai ni kakaranu yō-ni to omotte, watakushi no uchi de wa yohodo yoku yōjin-shite orimasu.

30. I have every precaution taken at my house to avoid the danger of catching the epidemic.

31. Kono kidzu no tameni katawa ni naraneba yoi ga to omotte, yohodo anjimashita.

Kō yoku o-naori ni narimashite, nani yori oshiawase de gozarimasu.

Shikamo hayaku naotta de wa arimasen ka?

31. I was very much afraid of becoming an invalid through this wound.

You are very lucky to have recovered so completely

Yes, and so quickly too!

32. Amari yogoremashita kara, arawaseyō to omoimasu ga, dō deshō ka?

Iro ga hage wa shimasen ka?

Sō deshō ka?

Dō mo abunō gozarimashō.

32, It is very dirty ; I think I will have it washed; what do you think?

But won't the colour come away?

Do you think so?

I am very much afraid it will.

33. Wareware to isshoni o-ide ni naru no wa, -oiya de wa arimasen ka?

33. Perhaps you don't care to come with us?

Dō shimashite, iya dokoro desu ka?

Quite the contrary!

34. Iya-na mono wo, shiite kēko-shite mo, totemo deki-agarimasu mai kara, hayaku yameta hō ga mashi de arimashō.

34. When one dislikes a subject, no matter how hard one studies, there is no chance of success; it is far better to give it up at once.

35. Kyō wa mō iya demo ō demo shuttatsu-seneba narimasen.

Sonna koto wa arimasu mai.

Dō shimashite; asatte kara wa shiken ga hajimarimasu mono!

35. I must be off this very day, whether I like it or not.

It is not so pressing as that, is it?

Indeed it is; my examination is to begin day after to-morrow.

36. Ano hito to tsukiau no wa sukimasen kara, tadzunete kimashite mo, iyaiya menkwai-suru no desu.

Sonna kurai naraba, isso no koto o-kotowari nasareba yoroshii no-ni....

36. I don't want to cultivate his acqaintance; even when he calls, I receive him unwillingly.

If you feel like that, it would be better not to be at home to him....

37. Ano hito wa itsu-mo iya-ni mekashite oru de wa arimasen ka?

Sayō sa, kōsui wo iyarashii hodo niowasete....

37. What an affected fop he is?

He is indeed; he uses so much scent as to be quite objectionable....

38. Ano hito wa hakkirito wa iwazu ni, tokidoki iyami wo iimasu kara, hito ni kirawaremasu.

38. He won't express himself clearly, but speaks in riddles; consequently he is detested by others.

39. Ano kata wa, anata no irassharu no wo tanoshinde matte o-ide desu kara, hayaku itte o-age nasai.

39. He looks forward with pleasure to your coming; make haste and go.

40. Sore dake no kane wo go-jibun ni o-tsukai nasaru kawari ni, binbō-nin ni yatte go-ran nasai ; dono kurai yorokobu yara shiremasen.

40. Instead of spending so much money on yourself, had you not better give it to the poor? There is no telling how happy they would be.

41. Yorokobi wa kanashimi no tane to iimasu ga, sekkaku aeta to omotte oru uchi ni, haya wakareneba narimasen.

41. They say that "joy is the seed of sorrow"; even while we are congratulating ourselves on having met, we have to part.

42. Tabi de futo kanete koni-na mono ni deatta kurai yorokobashii mono wa arimasen.

42. There is nothing pleasanter in travelling than to come across (*deatta*) an old acquaintance unexpectedly (*futo*).

43. Tsumori yori ichi nichi hayaku deki-agatte, ashita wa yasumemasu ga, konna ureshii koto wa arimasen.

43. I have finished it a day sooner than I expected (*tsumori yori*) ; so I can take a rest to-morrow. How delightful it will be!

LESSON XXII.

Dōzo o-tomo wo negai-
Please attendance on you I
masu ; sōshite moshi
request; and after that, if
o-ki ga mukimasu naraba,
your inclination turns if,
kaeri ni Ueno no hō
our way back on Ueno of side
e mawarimashite, Bijutsu-
by going round, Fine-arts
tenrankwai ni tachiyorō de
Exhibition at we will call

I shall be glad to go with you, if I may, and if you feel inclined, we might come back by way of Ueno, and look in at the Fine Arts Exhibition. I hear there

wa arimasen ka? Kondo
not isn't it? This time
wa, yohodo migoto-na
as for, very magnificent
mono ga dete oru to iu
things are out that it is said
koto desu kara, kono aida
that it is because, lately
kara, yuki-tai to omotte
since, wish to go that I have
orimashita.
been thinking.

are some superb things on view this time, and have been wanting to go there for a long while.

NOTES.

Dete oru to iu koto desu. *Dete*, participle from the verb *deru*, "to go out"; thus *dete oru*, strictly "going out, (things) stay". *To iu koto desu* = "it is said that" or "I hear that". One might substitute these four words by *sō desu*, without changing the meaning of the phrase.

Yuki-tai to omotte orimashita. *Yuki-tai*, verb and adjective, = "I wish to go", and "desirous to go". To obtain this form of verb and adjective, it is only necessary to add *tai* after the substantive form of a verb, for example: *mi-tai*, *kiki-tai*, *tabe-tai*, etc. Changing *tai* to *taku*, one forms an adverb; thus we say: *mi-taku narimashita*, "I am growing to be desirous to see"; *kiki-taku-te* (abbreviation of *utte*) *mo kikaremasen*, "I am desirous to hear it, but I cannot; *tabe-taku arimasen*, "I am not desirous to eat".

EXERCISE.

1. Ano kata wa aru ookii kwazoku no tomo wo shite, Yōroppa wo junkwai ni yukaremashita.

1. He accompanied a certain (*aru*) great nobleman, and made the tour of Europe.

2. Watakushi wa, kono natsu wa shishō ni tsuite Ikao no onsen e yuku hadzu de arimasu.

Sore wa yoi go-tsugō de arimasu; watakushi mo koto ni yoru to, achira no hō e yuku ka mo shiremasen.

2. This summer I am to go with my master to the hot springs of Ikao.

You are lucky. It is quite possible I may be going there myself.

3. Kono jiken wa sēfu e negaimashita naraba, kiki-todokeraremasu deshō ka?

Jū ni ku made wa, madzu mutsukashiu gozarimashō.

3. Do you think that if one were to apply to the government about this project, it would be authorised?

It is nine chances out of ten against it.

4. Sakujitsu tegami de o-negai mōshimashita gohon wa, haishaku ga dekimashō ka?

Jiki-ni o-henji wo shimasen de, shitsurē-shimashita ga, ano hon wa kono-goro hito ni kashite arimasu kara, shibaraku o-machi kudasai.

Betsu-ni isogi wa itashimasen.

4. May I borrow the books I wrote to ask you for yesterday?

Forgive my not answering at once. The book is lent to another person at present, I hope you don't mind waiting a while for it.

I am in no particular hurry.

5. Ano otoko wa, kanete no negai ga kanaimashite, yōyō jibun de mise wo motsu koto ni narimashita.

Sazo yorokonde orimashō.

5. His long-cherished (*kanete no*) wish has been fulfilled, and now (*yōyō*) he can have (*motsu koto ni narimashita*) a shop of his own (*jibun de*).

He must feel very happy over it.

6. Sō shite mimasu to, ano kata wa yohodo gakusha no hadzu desu ga....

Sō desu tomo; sōshite nakanaka kēken mo gozarimasu.

6. Oh, then (*sō shite mimasu to*), he must be very learned, I suppose?

I should think so: not only that, but he has great experience as well.

7. Kono minato wa midzu mo fukashi, sō-shite kaze mo amari atarimasen keredo, sukoshi, chiisa-sugiru de wa arimasen ka?

7. This harbour has deep water, and is well sheltered, but isn't it rather too small?

8. Kyō wa dō mo ki ga mukimasen kara, asu yuku koto ni shite kudasaimasen ka?

Anata sae asu de yoroshikereba, watakushi wa itsu demo kamaimasen.

8. I don't feel disposed [to go] to-day; perhaps to-morrow will suit you.

If to-morrow is more to your liking, it is all the same to me.

9. Kono-goro wa nani to naku ki ga fusaite, shikata ga arimasen.

Sore wa tenki no sē ka mo shiremasen; mainichi kumotte bakari orimashite, iya de wa arimasen ka?

9. I feel low-spirited just now, I don't exactly know why; I cannot shake it off.

Perhaps it is the influence of the weather; it keeps dull all the time; how unpleasant it is!

10. Kyō no hana-mi wa amari ki ga susumimasen keredo, kore mo tsukiai naraba, shikata ga arimasen.

Sō ossharu keredo, itte goran nasai; kitto omoshiroo gozarimasu ni.

10. I don't feel like joining the "flower-viewing" picnic to-day, but if it is the proper thing to do, I suppose there is no getting out of it.

In spite of what you say, take my advice and go; you will find it very enjoyable, I assure you.

11. Ano kata no okusan wa, kono-goro sukoshi ki ga kuruimashita to iu koto desu ga, o-kinodoku-na koto de wa arimasen ka?

Mada o-wakai no-ni, honni o-kaaisō-na koto desu.

11. That gentleman's wife has become insane, I hear; isn't it unfortunate?

She is still young; it is truly pitiable.

12. Kondo kakayemashita kuruma-hiki wa amari

12. The rickshaw-man I have this time goes too fast;

hayaku hashirimasu kara, narenu uchi wa, abunai yō-na ki ga shite, shikata ga arimasen. (*Shikata ga arimasen* is here translated by "constantly".)

being unaccustomed [to such speed], I feel constantly in danger.

13. Ki no wakai mono wa, tatoi toshi wa itte mo, ooku wa, sono wariai ni fukete miyemasen.

13. Most of those whose hearts remain young, do not look as old as they are, even though they may have advanced in age.

14. Madzu ha-isha no uchi e itte, kaeri ni ginkō ni yorimasu reba, michi-jun ga yoi de wa arimasen ka?

Sore de wa, sō shimashō.

14. Will it be a suitable route if we go first to the dentist's, and on our way back call at the bank?

All right, let us do so.

51. Atami e yuku no wa yoroshii ga, yuki kaeri no michi ni komaru de wa arimasen ka?

Chikagoro wa, michi mo yohodo naorimashita.

15. Atami is a nice place to go to, but how disagreeable the road is, going and coming!

The roads have been greatly improved of late.

16. Kondo no tabi wa, yuki mo kaeri mo, furare-dzume de, yowatte shimaimashita.

Mukō ni o-ide no aida wa dō deshita ka?

Tōryū no uchi mo roku-na tenki wa ichi nichi mo arimasen deshita.

16. I had a bad time of it on this last trip, with constant rain, going and coming.

While you were there, what was the weather like?

Even during my stay, I had not a single day of moderately good weather.

17. Ano kata no yō-ni asa kara ban made tsukue ni motare-dzume ni shite ite, yoku kata ga korimasen nē?

17. Leaning over the table as he does from morning till night, how is it that he does not get a stiff back?

Narereba anna mono desu.

It is a matter of habit. ("It is like that when one is accustomed to it".)

18. Ueno e yuki-gake ni Daigaku no kishiku e yotte, tomodachi wo sasotte yukō de wa arimasen ka?

18. As we pass the students' quarters at the University, on our way to Ueno, suppose we call for our friend.

Soto e dete oraneba yoroshii ga....

That will be all right, unless he happens to be out...

19. Kaeri-gake ni Kyōbashi no hō e mawarimasu to, yohodo tooku narimasu ka?

19. If we make a *détour* by Kyōbashi on our way back, will it be very far?

Nani, sukoshi shika mawari ni wa narimasen.

No; it is only a little way round.

20. Kono michi wo yukimashite wa, yohodo mawari ni nari wa shimasen ka?

20. If we go by this road, won't it be a long way round?

Watakushi wa, kono hō ga kaette chikai yō-ni omoimasu.

On the contrary, I think it is a shorter way.

Masaka!

Hardly!

21. Kon-myōnichi wa, byōwin ni haitte ita aida ni mimai ni kite kureta hito no tokoro e rē ni mawaraneba narimasen.

21. To-day and to-morrow, I must make a round of visits to thank those who called to see me while I was in the hospital.

22. Kono kwaijō wo donata no tokoro e mawashimashō ka?

22. To whom shall I send round this circular?

Tonari e yareba yoroshii.

Just send it to the neighbour's; that will do.

23. Nihon de wa, itsu no jidai ga, ichiban bijutsu ga sakan de arimashita ka?

23. At what period have the fine arts flourished most in Japan?

Sono jidai wa, oyoso mittsu ni wakeraremasu.

One may divide the periods into three, roughly.

Dore dore desu ka?

Dai-ichi wa Yamato ni miyako no atta toki; dai-ni wa Ashikaga, dai-san wa Tokugawa no jidai de arimasu.

What are they?

First, when the capital was in Yamato; second, the Ashikaga period, and thirdly that of the Tokugawa.

24. Sēyō-fū no bijutsu mo, daibun okonawareru yō desu ga, dō desu ka?

Abura-e wa, kanari okonaware-kakemashita ga, chōkoku wa, mada ikkō-na koto desu.

24. It seems to me that the European style of art is coming more and more into favour; what is your opinion?

Painting in oils is cultivated more or less; but sculpture is yet, hardly recognized.

25. Kinrai dare mo ka mo bijutsu bijutsu to iu yō ni narimashita keredo, sono jitsu hontō-no bijutsu to iu koto wo kokoroeta mono wa ikura mo arimasu mai.

25. Of late it has become the fashion for everybody to talk about "art", but at bottom there are very few who really understand what art means.

26. Sukisha ga yoriatte, chikai uchi ni kobutsu no tenrankwai wo hiraku hadzu de gozarimasu.

Dare demo yukemashō ka?

Kippu sae te ni ireba, muron dare demo yukemashō.

26. A number of amateurs are to combine and open an exhibition of antiquities within a short time from now.

Can everybody go there?

Anybody can go, provided he has a ticket.

27. Nippon de Bankoku-Hakurankwai wa itsu arimashō ka?

Go roku nen mae kara iute orimasu keredo, itsu ni naru ka tashika-ni wa wakarimasen.

27. When will there be a Universal Exhibition held in Japan?

It has been talked about for five or six years, but no one knows for certain when it will take place.

38. Yoi tsuide desu kara,

28. Wouldn't this be a

shashin-ya ni tachiyorimashō ka?

Shikashi jikan ga nai koto wa arimasen ka?

Mō sonna ni osoo gozarimasu ka?

29. O-tsuide ni hon-ya e yotte, itsu made ni konoaida no hon wo sēhon-shite kureru ka, tadzunete kite kudasaimasen ka?

Myōnichi wa, yotte mimashō.

30. Tenraukwai ni dete oru mono no uchi de, nani ga ichiban o-ki ni irimashita ka?

Nani to iu koto wa dekimasen; ki ni iranu mono wa arimasen mono....

31. Kono Kwannon no hori wa dō desu ka?

Kao-tsuki kara karada no kakkō made, yoku dekite oru de wa arimasen ka?

Kondo dete oru horimono no uchi de wa, kore ga ichi ban deshō.

32. Senjitsu no Motonobu no ni fuku tsui ga mada dete orimasu naraba, mō ichi do haiken wo negaitō gozarimasu ga....

Sakujitsu katatsukemashita keredo, jiki-ni dashite agemashō.

good opportunity to call at the photographer's?

But we have not time, have we?

Is it so late as that already?

29. Will you oblige me by calling, at your convenience, at the bookseller's and asking him how soon he will bind the books I sent him the other day?

I will call to-morrow.

30. Among the things on view at the Exhibition, which pleased you most?

I really cannot tell; there was nothing that did not please me.

31. What do you think of the carving of this Kwannon?

The expression of the face is good, and the figure is finely rendered as well, don't you think so?

I think it is the finest bit of sculpture exhibited this time.

32. If the pair of paintings by Motonobu are still out, perhaps you would let me have another look at them.

I put them away yesterday, but I will take them out for you at once.

33. Kado no tokoro no Tannyū no san-buku tsui wo go-ran nasaimashita ka?

Ki ga tsukimasen deshita; amari iroiro-na mono ga takusan narande orimasu kara, rippa-na mono demo, tokidoki mi-otoshimasu.

33. Have you looked at the set of three paintings by Tannyū that are in the corner?

I didn't notice them. There is such an immense number of different things ranged (around the walls), that one may miss seeing even a masterpiece now and then.

34. Kono Sesshū no byōbu ga kaeru naraba, kai-tai mono desu ga, dō deshō ka?

Dō shimashite; kore no mochinushi wa shindai-kagiri wo shite mo urimasu mai.

34. If this screen by Sesshū is for sale, I should like to buy it; do you think I can?

Impossible; the owner of this wouldn't sell it, I believe, even if he were to become bankrupt.

35. Kwōrin no kakemono no jō-deki-na no wo ip-puku te ni ire-tai to omoimasu ga, tayasuku wa mitsukarimasu mai ka?

Zuibun nai koto wa gozarimasen.

35. I should like to lay my hands upon a masterpiece of Kwōrin; do you think they are easy to find?

One can sometimes get hold of them.

36. Kono Shaka no zō wa Indo kara kita no de aru to iu koto desu ga, hontō deshō ka?

Kitto sō deshō; kono saiku wa tashika-ni Nippon demo, Shina demo arimasen.

36. This statue of Shaka is said to have come from India; is it true?

I am sure it is; the work on it is neither Japanese, nor Chinese.

37. Anata no o-tomodachi no Mori san wa, kekkō-na dōgu wo takusan motte orareru to iu koto desu ga, itsu-ka misete urerar emasu mai ka?

37. I understand your friend Mr. Mori has a splendid collection of curios; I wonder whether he would mind letting me see them some day?

Me no kiku mono ni nara-ba, itsu demo yorokonde misemashō.

He will show them at anytime, with pleasure, to those who can appreciate them.

38. Chikai uchi ni gwai-koku-jin mo jiyū-ni naichi wo tabi-suru koto ga dekiru yō-ni naru to iu koto desu ga, itsu kara deshō ka?

38. I understand that foreigners will soon be allowed to travel freely in the interior; when will that be?

Mō kyonen kara, sō natte oru no desu.

They have been allowed since last year.

39. Kore wa hommono de nai to iimasu ga, anata no go-kantē de wa dō deshō ka?

39. Some people say that this is not a genuine specimen; what is your judgment on it?

Naruhodo mā mutsuka-shiu gozarimashō.

I hardly think it can be genuine.

40. Kono yakimono wa taisō tattoi mono no yō-ni iimasu ga, sonna deshō ka?

40. This is said to be a very ancient piece of porcelain; do you think it is so specially fine?

Sō desu tomo; kore dake no shina wa tenrankwai ni demo sō tanto wa demasen.

Certainly; even at the Exhibition, one rarely sees such a valuable specimen.

41. Nara ni hakubutsu-kwan ga hiraketa to iimasu ga, sō desu ka?

41. I understand that a Museum has been opened at Nara; is it so?

Sore wa mō jū nen mo mae no koto de gozarimasu.

Why, it is already ten years since it was opened.

42. Sēyō ni wa, go-hyaku nen ijō no furui mono wa amari nai to iu koto wo kiki-mashita ga, sō desu ka?

42. I have heard that in Europe, articles more than five hundred years old are not very common. Is that the case?

San-byaku nen ijō no mo-no wa, mō yohodo medzu-rashiu gozarimasu.

It is very rare even to meet with things that are more than three hundred years old.

LESSON XXIII.

Tatoi ano kata ga
Even though that gentleman
kanemochi de arimashite
rich being
mo, anna-ni araku t-u-
even, in that fashion headlong spend-
katte wa, totemo nagaku
ing, by no means long
wa tsudzukimasu mai;
as for will not last:
anata wa gō-shinrui de ari-
you relative are
masu no-ni, naze iute o-age
whereas, why don't you
nasaimasen ka? Kyonen
speak to him? Last year
shinareta oyasan ga,
who died parent
haka no naka de,
grave of interior in,
sazo kanashinde orareru
for sake grieving will
de arimashō.
probably be.

With all his wealth, he cannot continue very long spending so recklessly as he does. You are a relative of his; why don't you advise him? It is enough to make his parents, who died last year, turn in their graves.

NOTES.

Tatoi.....mo, "notwithstanding". A clause beginning with *tatoi* must end in *mo*.

Araku—"violently", "roughly". here "recklessly".

No-ni, here conveys a censure: "you are his relative and *yet* you don't advise him".

Shinareta. Shinu, "to die", is the plain verb. *Shinareru*, honorific verb in speaking of a third person. *Shinareta*, equivalent to *Shinaremashita*, used hereas an objective and means "who died".

EXERCISE.

1. Tatoi kanemochi ni natte mo, bimbō de atta toki no yō-ni kenyaku-seneba narimasen.

Kuchi de wa, dō demo iemasu keredo, sore wo jitchi ni okonau no wa mutsukashiu gozarimasu.

1. Even after one has grown rich, one should economise as in the days of one's poverty.

It is easy to say that ("with the mouth") as much as one pleases, but to carry it out in practice, is next to impossible.

2. Tatoi hito ga nan to iimashite mo, watakushi wa ano hito wo jūbun shinjite orimasu kara, yōi-ni kangae wo kaemasen.

2. No matter what people may say, I have perfect confidence in him, and will not easily be led to change my opinion.

3. Tatoi hito ga warukuchi wo iute mo kamaimasen kara, akumade ano hito wo sewa-suru tsumori de arimasu.

3. They may speak ill of me, but I shall pay no heed, for I mean to help him out to the end.

4. Tatoi shomotsu bakari takusan kazari-tatete, erasō ni gakusha-butte mite mo, ano hito de wa, tōtē hito ga shinjimasen kara, dame deshō.

4. He may make a great display of books, and try hard to make himself appear a remakably learned man; but it is no use; people won't believe in him a bit.

5. Tatoi shujin ga muri de arimashite mo, kerai no

5. Even though the master be unjust, it is the

hō kara wa, doko made mo makoto wo tsukushite tsukaeru no ga, Nippon-ryū no chūgi de arimasu.

servant's part to sacrifice himself to the uttermost in faithful service (lit., serve, exhausting sincerity). Such is the Japanese style of loyalty.

6. Tatoi uchiwa ya, ōgi de aoite mo, kō atsui toki ni wa ikkō yaku ni tachimasen.

Mada shidzuka-ni ki wo ochitsukete yasuude oru ga ichiban yoroshii.

6. One may fan oneself with the round or folding fan, but in such a heat as this, it is useless.

After all, the best thing is to keep quiet and at rest.

7. Ikura ano otoko ga bimbō demo, musuko wo kyōiku-suru kurai no koto wa dekimashō.

Sore sae mutsukashii to iu koto desu.

7. However poor he may be, at any rate he must afford to send his son to school.

It seems that he can hardly afford even that.

8. Ikura ochitsuite oru ga yoi to iute mo, ano hito no yō ni gudzugudzu shite otte wa komatta mono desu.

8. It is all very well to sing the praises of composure; but to have to do with such a sluggard as that fellow is simply insupportable.

9. Ano akindo wa ni san nen kono-kata taisō mōkete, ima de wa yohodo kanemochi ni natta sō desu.

9. I understand that that merchant has made a great deal of money during the last two or three years and is now very wealthy.

10. Ano kata wa, oya san ga shinarete kono-kata taisō kanetsukai ga araku natta de wa arimasen ka?

Watakushi wa mada ki ga tsukimasen keredo, mina sō iimasu.

10. Since the death of his parents, don't you think he has grown extravagant?

I have not remarked it as yet; but everybody says so.

11. Ano hito wa kane wo suteru yō-na tsukai-yō wo shimasu ga, mottainai koto desu ; tatoi jibun no mono demo, ima ni bachi ga atarimashō.

11. He simply flings his money away ; it is a sin ! even though it belongs to him. Punishment is sure to overtake him before long.

12. Are dake rambō-ni tsukatte wa, yohodo no shindai demo tamarimasu mai. Tame ni naru koto ni nara-ba, mada yoroshii ga, maru-de muda-na koto bakari ni tsukau no de wa arimasen ka ?

12. Even a great fortune won't endure such extravagant spending. If it were for any useful object, it would not matter ; but he lays it out upon utterly worthless things ; now does'nt he ?

13. Kono go shichi nichi wa omowazu takusan tsukaimashite, kongetsu bun no kyūryō no uchi, mō ikura mo nokotte orimasen.

13. These last few days (five or seven days) I have spent a great deal without being well aware of it ; I have not much left of this month's salary.

14. Hito wo tsukau ni wa jōzu heta ga arimasu kara, onaji otoko demo, tsukai-yō ni yotte wa, maru-de be tsu-na mono ni narimasu.

14. There is skill and the want of it in using men. Thus the same man will be quite a different kind of worker according to the way he is treated.

15. Kono pen-saki wo tsukatte go-ran nasaimasen ka ? Watakushi ni wa taisō tsukai-yō gozarimasu ga, anata ni wa dō ka shirimasen.

15. Will you try this pen ? It suits me very well ; but I don't know how you will find it.

16. Nippon-jin wa nara-shite sēyō-jin yori wa ki ga nagai yō desu keredo, Shina-jin wa mada motto nagō gozarimasu.

16. The Japanese are, in general, more deliberate than Western peoples ; and the Chinese are still more so.

17. Ano hito no yō-ni ki no mijikai koto de wa, totemo shigoto wo shi-ageru koto wa dekimasu mai.

Ki wa mijikaku-te mo, shimbō ga yoroshii kara, kitto shi-ageru de arimashō.

17. He is too short tempered; he is quite incapable of completing any undertaking.

He is apt to grow impatient, but he is very persevering; I am certain he will carry it through.

18. Konna hiroi michi ga yohodo nagaku tsudzuite orimasu ka?

Nani, san yo-ri saki kara wa, zutto semaku narimasu.

18. Does the road continue as wide as this, much further on?

No; after three or four *ri*, it grows very much narrower.

19. Hajimete Furansugo no kēko wo shi-kaketa toki kara tsudzuki-ni benkyō-shite orimashita naraba, mō yohodo dekiru jibun desu no-ni, tochū de yamemashite, oshii koto wo shimashita.

Dare demo, sono toki ni namakete, ato kara kōkai-shimasu.

19. If I had kept on working constantly at French since the time I began to study it, I should know it pretty well by this time; but I left off halfway; I regret it now.

Everybody is idle at the very time [when he ought to work], and repents later on.

20. Watakushi wa, mikka tsudzukete, soto de banmeshi wo tabemashita no de, konnichi wa shōshō i no guai ga waruu gozarimasu.

Sono kurai no koto wa ari sō-na mono desu.

20. After having dined out three days running, my stomach is a trifle disordered.

That is no more than you might have expected.

21. Ano hito to wa, shinrui to wa iu mono no, usui no desu kara, sahodo shitashiku tsukiai mo shimasen.

21. It is true we are relatives, but very distant ones: so we are not very intimate.

22. Anata to ano kata to wa, dō iu go-shinrui de gozarimasu ka?

Ano otoko no kanai to watakushi no to ane-imooto de gozarimasu.

22. What relation is he to you?

His wife and mine are sisters.

23. Anata to Murata san to wa chikai go-shinrui to miyemashite, yoku nite irassharu koto!

Sore wa itoko dōshi desu mono.

23. You and Mr. Murata must be very near relatives: how like you are!

No wonder; we are cousins.

24. Sekkaku ano hito no tame wo omotte, iute yarimasu no-ni, kiki-iremasen bakari de naku, kaette chō-rō-shimasu kara, kanshaku ni sawaru de wa arimasen ka?

24. Thinking to do him good, I went to the trouble of giving him advice. Not only would he not listen to me, but on the contrary, he fell to making fun of me. Is it not enough to put one out of temper?

25. Ano hito wa konogoro wa sukoshi bokete oru to miyemashite, iku do ii-kikasete mo wakarimasen; sono uchi ni jibun kara me ga sameru deshō kara, sutete okimashō

25. He seems to have lost his head lately; I have remonstrated with him over and over again, but he won't understand; I will leave him alone. After he has gone on like that for some time (*sono uchi ni*), he will see for himself [what follies he is committing].

26. Tonari no onna wa naze anna-ni kodomo wo shikaru deshō ka?

Mama-haha desu kara, nan demo nai koto ni, anna-ni kibishiku suru no desu.

26. Why does the woman next door scold her little boy so?

She is his stepmother; she finds fault with him over the slightest things.

Ano kaairashii ko wo, kaaisō-ni!

What a pity! He is a nice little fellow.

27. Shafu wa ikura kure to iimasu ka? dore dake nari tomo, sochira kara, yatte oite moraimashō.

Hai, kashikomarimashita.

27. How much does the rickshaw-man want? Will you pay him whatever he asks?

All right, Sir.

28. Jochū ni hayaku o-yu wo motte-koi to iute kuremasen ka?

Mada motte-mairimasen deshita ka?

Sakki iitsuketa no desu keredo, mada motte-kimasen kara, mō ichi do yoku iute moraimashō.

28. Will you tell the servant to bring the hot water quickly?

What, hasn't she come with it yet?

I asked for it some time ago; she hasn't brought it yet. I should feel obliged if you would tell her again.

29. Ano hito wa, kuchi de wa, anna umai koto wo iimasu keredo, hara no naka de wa, donna osoroshii koto wo kangaete oru ka shiremasen.

29. When he talks, he says the most honeyed things; but one can't tell what dreadful things he is revolving in his mind all the while.

30. Kono tori wa, Nihon-go de wa nan to iimasu ka?

Suzume to mōshimasu.

Achira ni oru kuroi no wa?

Are wa karasu desu.

30. How is this bird called in Japanese?

It is called *suzume* (sparrow).

And the black one yonder?

That is a *karasu* (crow).

31. Ano hito wa tsune ni wa damatte orimasu keredo, nani-ka ii-dashimasu to sono toori ni naru made wa, doko made mo ii-harimasu.

31. He is usually a silent man; but once he proposes a thing, he never leaves off urging it until it is carried through.

32. Kyonen wa, korera ga hayatta sō desu ga, yo-

32. I hear that cholera was prevalent last year;

hodo takusan shinimashita ka?

Sakunen no korera wa karui tachi de atta to miyete, wariai shinin ga sukunō gozarimashita; sore demo go hyaku ya sokora wa shinimashita deshō.

were there many deaths?

It seems the cholera was of a mild type last year, and there were fewer deaths in proportion [to the number of cases]; I believe five hundred people or thereabout, were carried off.

33. Tadaima de wa, umareru mono no kazu yori shinu mono no hō ga ooi koto wa arimasen ka?

Tōkē-hyō wo mimasu to, mai-toshi umareru hō ga hyakuman nin kurai tsutsu oō gozarimasu.

33. Doesn't the number of deaths exceed that of births at present?

According to statistics, the number of births every year is something over a million.

34. Are made sodatete shinakasu to iu wa, mā oshii koto de wa arimasen ka? Oya san tachi wa, donna-ni nageite orareru deshō ka?

Amari no kanashisa de, bonyari-shite oraremasu.

Sō deshō tomo.

34. Isn't it a pity to have a child die, after bringing it up to that age? What a sad thing for the parents!

They are stupefied with excessive grief.

I don't wonder at that.

35. Sanjō kō no nakunarareto kara iku nen ni narimasu ka?

Mō ku nen amari ni narimasu.

O-haka wa doko ni arimasu ka?

Otowa no Gokoku-ji ni gozarimasu.

35. How many years is it since Duke Sanjō died?

More than nine years ago.

Where is his grave?

In the Gokoku temple at Otowa.

36. Ano kata no yō-ni jigyō no hanto de shinarete wa, haka no naka de me mo tsuburemasu mai.

36. Dying, as he did, with his work half finished, he cannot close his eyes in the grave, I should think.

Hon-ni kokoro-nokori-na koto deshō.

He must have felt it very hard to die [under the circumstances.] (More lit.: "In truth it was a thing to make him leave his heart behind him".)

37. Sekkaku otoko to umareta kara wa, nani-ka rippa-na shigoto wo shite shinaneba narimasen.

Sono kokorozashi sae kujikeneba, kitto deki-agarimashō.

37. He who has had the privilege of being a man, should not die without accomplishing some worthy work.

Unless your purpose be frustrated, I am sure you will succeed in doing so.

38. Ano hito no yō-ni, isshō nangi bakari shite otte wa, ikite oru kai ga nai de wa arimasen ka?

Hon-ni kaaisō-na mono desu; tanoshimi to iu koto wa shirazu ni hateru no deshō.

38. It isn't worth while living, if one has nothing but trouble all one's life, like that man; is it?

It is sad indeed; he will end his life without knowing what pleasure is.

39. Nippon de mo, shina de no yō-ni, doko e demo shinin wo maisō-suru koto ga dekimasu ka?

Bochi no hoka ni umeru koto wa kesshite narimasen.

39. In Japan, is it allowed to bury the dead anywhere one pleases, as in China?

It is strictly forbidden [to bury] outside of the cemeteries.

40. Shinin wa mina sore nari de maisō-shimasu ka?

Dō shimashite; maisō-suru mono mo takusan ari wa shimasu keredo, buppō no shinto wa taitē kwasō ni shimasu.

40. Are the dead always buried just as they are (*sore nari de*)?

Not at all. Of course a good many are so buried; but believers in Buddhism are cremated for the most part.

41. Ano kata wa zongwai no waka-jini wo seraremashite, zannen-ni omowanu mono wa gozarimasen.

Wareware mo o-shimai ni natta koto wo kikimashite, shikiri-ni tansoku-shite oru koto desu.

41. There is not one who doesn't regret his unexpected and untimely death.

We, too, have grieved ever since we heard of his death.

42. Ano jōbu-na kata ga niwaka-ni o-shimai ni natta no wo kiite, jitsu-ni odorokimashita.

Ikura tsuyoku-te mo yamai ni wa katenu to miyemasu.

42. I was truly astonished to hear that such a strong man had died.

It seems even that the strongest cannot [always] get the better of disease.

43. Kyō wa karasu ga iya-na koe wo shite nakimasu ga, dare-ka shini wa shimasen ka shiran.

Naruhodo kanashii koe wo suru de wa arimasen ka?

43. The crows are cawing to-day in a most distressing voice; I am afraid somebody has died.

It is true, they are making a dismal noise.

44. Betsu-ni nani ga kanashii to iu koto wa arimasen keredo, tabi ni oru to, tokidoki mono-sabishiku natte, nakete kuru koto ga arimasu.

44. The traveller abroad from time to time feels lonely, and the tears come into his eyes, though he have no special cause of grief.

45. Kodomo to iu mono wa, naku ka, warau ka, abareru ka, shijū sawagashii mono desu.

Sore de sodatsu no desu kara, shikata ga arimasen.

45. Children are noisy customers; always crying, or laughing or rushing about.

They grow like that; it cannot be helped.

46. Ano minashigo ni tsuite no hanashi wo kiite, oboyezu namida ga koboremashita.

46. While I listened to the story of that orphan, the tears fell unconsciously.

Koto-ni hanashi-te ga jōzu deshita kara, betsudan aware ni omowaremashita.

It was all the sadder to hear for the eloquence with which he told it.

47. Sakihodo no jōruri wo kiite naku mai to omotte orimashita keredo, tōtō koraye-kiremasen deshita.

47. While listening to the *jōruri* (a sort of recitation) just now, I was determined not to cry; but at last I broke down.

Yoku kataru de wa arimasen ka?

Doesn't he recite well!

48. Sēyō-jin no hō ga kanjō ga surudoi to miyete yoku naku de wa arimasen ka?

48. Don't you think with me, that Europeans are more easily moved to tears [than we]?

Sore mo sō desu keredo, mukō de wa hito-naka de naku koto wo sahodo hadzukashii to omowanu no deshō.

That is true, but I believe that in Europe (lit., "over there") to weep in the presence of others is not considered a thing to be ashamed of; [at least] not to the same extent as with us.

LESSON XXIV.

Yo-no-naka no koto
World's interior of things
wa, nakanaka hitobito
on the contrary every body
no omou yō ni wa yuki-
of wishs in such manner as do
masen; zentai deki-
not go; properly speaking impos-
nai koto wo nozomu no
sible things desire thing

Events in this world do not occur according to everybody's wishes. In reality, the fault lies with those who desire the im-

wa, hito ga muri-na
as for, men unreaso-
no de arimashō. Sō ka
nable thing seem to be. Although
to iute, moshi mēmē ga
saying so, if each one
dekiru ni kimatta koto
come about to decided things
bakari omotte orimashita
only wishing were
naraba, chie no susumu
if, intellect of advance
to iu koto wa arimasu mai
what is colled, will not be,
ga, anata wa dō o-kangae
well, you how do you
nasaimasu ka?
think?

possible. And yet, if each one were to wish only for what is clearly determined as possible, there would be an end of progress. What are your ideas on the subject?

Sonna rikutsu-batta
Of that sort controversial
koto wa watakushi ni wa
thing me for as
tonto wakarimasen.
utterly is unintelligible.

Such controversial matters are quite beyond my grasp.

NOTES.

Hitobito no. *Hitobito* = "every body", is a reduplication of *hito*, "individual". Similarly, *dare* = "who", *dare-dare* = "each one who"; e.g. *dare-dare ga kite orimasu ka*? lit., "who and who having come are?" i.e. "tell me the name of each person who is come". *Sore* = "that"; *sore-zore* = "each thing that"; e.g. *sore-zore soroemashita*, "I have made a complete assortment of all the things". *Toshi-doshi* = "every year". *Tsuki-tsuki* or *tsuki-dzuki* = "every month". *No* is here the equivalent of *ga*, being a sign of the nominative case.

Zentai, original = "the whole body"; hence used in two secondary senses: (1) "generally", and (2) as here, "in truth", "in reality".

Sō ka to iute. This *ka* is the interrogative particle; much used as here, in the sense of "although", "whether", "if".

Chie no susumu. *Susumu* is a verb having *chie no* (= *chie ga*) for its subject.

Rikutsu-batta, contracted from *rikutsu-battaru*, which is derived from a verb *rikutsu-baru*, "to tend towards controversy". *Rikutsu* = "argument", "discussion". *Baru*, "to tend towards" is only used in composition with another word, which is always a substantive. *I-baru*, "to tend towards [showing] authority", i.e. "to be imperious"; *ibatta hito*, "an arrogant man". *Kado-baru*, "to tend towards angularity", i.e. "to be exacting in matters of etiquette". *Yoku-baru*, "to tend towards avarice", i.e. "to be grasping".

EXERCISE.

1. Yononaka wa yume no yō-na mono de aru to iu koto wo hakkiri satoreba, nani-goto mo yoku akirame-rareru yō-ni narimashō.

2. Kono yo de shita koto no mukui wo ano yo de ukeru deshō ka?

Sore wa dare demo shiri-tagaru koto desu keredo, nani yori mutsukashii mon-dai de arimasu.

3. Ikura o-aseri nasatta tote (=*totemo*), kochira no omou yō-ni sō hayaku wa dekimasu mai.

4. Jibun ni wa, tatoi kō shiyō to omotte mo, kumiai no mono ga iya to ieba, shikata ga arimasen.

1. When you understand clearly that life is like a dream, you will acquire the power of resigning yourself to whatever may happen.

2. Do you think that retribution will be dealt out in another world for deeds done in this one?

That is what everyone wants to know; but it is the most difficult of all questions.

3. However great a hurry you may be in, it will be impossible to get it done as soon as you wish (*kochi-ra no omou yō-ni*).

4. Although I, for my part (*jibun ni wa*), wish to do it in that way, if my partners (*kumiai no mono ga*) say "no", I am helpless.

Sore desu kara, watakushi wa, hito to kumiatte koto wo suru no wa dai-kirai desu.

For that reason I detest doing anything in partnership.

5. Sō omou toori ni yukeba yoroshii keredo, atekoto wa hadzure-yasui mono desu te.

5. If events were to happen just as we wished them, it would be all right; but the things we count upon are very apt to fail us, you know!

Sore desu kara koso, watakushi mo ki-dzukatte oru no de gozarimasu.

I am uneasy about it myself, for that very reason.

6. Moshi nani-goto mo mēmē no omou toori ni dekiru to suru naraba, sono dekiru toki wa, sekai no tsubureru toki de aru to iwaneba narimasen.

6. Suppose (*moshi.....to suru naraba*) that everything could be as everybody wishes, the moment it became possible, the world would be shattered into fragments; that is indisputable. (More lit., it must be said that the moment it became possible would be the moment where.....).

7. Un no yoi toki ni wa, subete-no koto ga omou yori mo yoku yukimasu shi; mata sono sakasama de, un ga waruku narimasu to, dekiru ni kimatta koto made, deki-sokonaimasu.

7. When luck is in our way, every thing turns out better than we expected; but when, on the contrary, luck turns against us, even (*made*) the things that must come about are missed on the way.

8. Anata wa sō ossharu keredo, aite ga shōchi-shimasen kara, sō umaku wa yukimasu mai.

Ikan koto ga aru mono desu ka?

8. You say so, but the other man refuses his consent; it seems to me that it won't be such an easy matter [as you think].

Why not?

9. Ano soshō wa, zentai

9. As the plaintiff in

genkoku ga muri de arimashita kara, maketa no wa odoroku ni wa oyobimasen.

that suit was quite in the wrong, there is no need for us to be astonished at his losing it.

10. Ookii koto wo nozonde mo kanaimasu mai ga, semete isshō no uchi ni wa ni san-hyakuman no shindai ni nari-tai mono desu.

Sono kurai no koto wa, isshō mo kakarimasen demo, hito-yume no uchi ni dekimashō.

Anata wa, itsu demo hito wo chōrō nasaru de wa arimasen ka?

10. It is no use my wishing for a great fortune, it is quite out of my reach; and yet, I should like to make two or three millions, at least, before I die.

Oh, there is no need of a life-time for that. You can do it in a dream.

You are always making fun of me.

11. Dekiru mo dekinu mo iwasezu ni, "tomokaku tsukure" to iwō de wa arimasen ka?

Sonna muri na koto wo iimashita tote, kaette baka ni serareru bakari deshō.

11. We will just tell him he must do it in any case, without allowing him to speak of "possible" or "impossible."

If you were to talk so unreasonably, [not only you would not be listened to, but] on the contrary, you would simply get laughed at.

12. Nani demo o-nozomi nasaru mono wo utaimashō ga, nani ga yoroshiu gozarimashō ka?

Sayō sa, madzu nan demo yoroshii kara, o-hajime nasai.

12. I will sing whatever you wish; what shall it be?

H'm, let me see (*sayō sa*); oh, anything will do to begin with; please start in.

13. Donna fū ni demo o-nozomi doori ni koshiraemashō kara, dōzo osshatte kudasaimase.

13. I will make it in any style you like; please tell me how.

Betsu ni dō to iu kawatta koto wa irimasen ga, sōtai ni yoku deki sae sureba, sore de yoroshii.

I don't want anything specially new; if it is well made on the whole, I shall be satisfied.

14. Kono yashiki wa utte shimaō to omoimasu kara, moshi yoi nozomi te ga arimashita naraba, dōzo o-shirase kudasai.

Sēzē kokoro-gakemashō.

14. As I should like to sell this lot, if you hear of anyone who wishes to have it, will you kindly let me know?

I will attend to it duly.

15. "Shujin wa muri naru mono to omoe" to iu koto ga arimasu kara, taitē no koto wa koraete o-ide nasaru ga yoroshii deshō.

15. Since the saying goes: "Believe the master to be always in the wrong", it will be better for you to bear with him up to a certain point (*taitē no koto wa* = "things" here "injustice," up to a certain point").

16. Dōri ni awan koto wo ii-toosō to shite mo, sore wa dekimasu mai.

16. You may try to persuade people to accept things contrary to reason, but you will never succeed.

Nani, dōri ni kanatte oru kara koso, iu no de wa arimasen ka?

You are mistaken; it is because the thing is quite according to reason that I say it.

17. Yononaka de, oyoso tadashii koto wa toori, magatta koto wa tooran to kimatte oru mono naraba, yohodo dōtoku no chikara ga arimashō keredo, nakanaka sō iu wake ni wa yukimasen.

17. If it were fixed that, as a rule, justice should have its way in this world, and that injustice should fail of its object, then morality would possess a powerful influence; but things are far from taking such a course.

18. Ano hito no giron wa naruhodo mottomo de wa arimasu keredo, seken ni

18. His contention is right, it is true, but it would be very hard to carry

wa okonaware-nikui deshō.

19. Ano tetsu-gakusha no setsu wa amari kōshō-na no de, futsū no mono ni wa mutsukashiku-te, hakkiri-to wa wakarimasen.

Nani-gakumon demo, semmon ni naru to, sonna mono desu.

20. Anata no o-setsu wa Buppō kara dete oru de wa arimasen ka?

Buppō de mo, taitē onaji yō ni tokimasu.

21. Sēyō no kaikwa to Tōyō no to kurabete mimashita naraba, dochira ga sugurete oru deshō ka?

Ryōhō nagara chōsho ga arimasu kara, dochira ga sugurete oru to wa iwaremasen.

22. Suru koto nasu koto ga mina omou yō-ni yukimasen keredo, sō ka to iute dare wo uramu koto mo dekizu, hitori, tameiki wo tsuite oru yori hoka shikata ga arimasen.

23. Sō ka to iute, anagachi sore ni kagitta koto wa arimasen kara, sono baai ni yotte, tsugō no yoi yō-ni o-mihakarai ni naru ga yoroshii.

24. Ikura shinkō-suru ka to itte mo, ā hidoku kotte wa

it into practice in the world.

19. The abstruse character of that philosopher's teachings renders them difficult for the multitude, who do not understand them.

The like is apt to occur with any science, once it has become specialised.

20. Isn't your opinion derived from Buddhism?

The Buddhists too, teach a doctrine more or less similar to mine.

21. If one compares the Western with the Eastern civilization, which is the superior?

Both have their good points; and it is impossible to say which is the better.

22. I try this and that, but nothing succeeds according to my wishes. Still, I cannot blame anybody. All I can do is to sigh to myself and nurse my grief.

23. Although I have said so, I don't mean to tie you down to an arbitrary rule: according to circumstances, exercise your judgment in taking advantage of opportunities.

24. He may believe [in religion] as much as he

komatta mono desu. ($\bar{A}$ = *anna-ni.*)

25. Ikura kono katana ga yoku kireru to iute mo, ni san nin kitta naraba, ha ga sonjimashō ka?

Sonna koto ga aru mono desu ka?

26. Deki-agaran ni kimatta koto ni, sō honeoru no wa tsumaran de wa arimasen ka?

Deki-agaru yara, agaran yara, mada wakari wa shimasen.

27. Kono ki wo uete mo kareru ni kimatte orimasu; amari chi ga shikemasu kara, ne ga kusarimashō.

28. Sekai-chū de, Yasokyō to But-kyō to, dochira no shinja ga ooi deshō ka?

Sore wa, iu made mo naku But-kyō no hō ga ooo gozarimasu.

29. Itsu ka kono sekai no naku naru toki ga aru deshō ka?

Sonna bakarashii koto ga aru mono desu ka?

Atta raba dō shimasu ka?

30. Ningen no chie no

likes; but to be absorbed in it to such an extreme degree is absurd.

25. Sharp as you say this sword is, if it were used upon ("if it cut") two or three men, don't you think the edge would be spoiled?

No! How can you say such a thing?

26. Isn't it useless to spend so much effort for an object admitted to be impossible?

Nobody can tell yet whether it is possible or impossible.

27. Even if you plant this tree, it is sure to die; the soil is too damp and the roots will decay.

28. Which has the more adherents in the whole world, Christianity or Buddhism?

It goes without saying that the Buddhists are more numerous.

29. Do you think this world will come to an end one day or another?

What do you mean by talking such nonsense?

If it were to happen, I wonder what you will say then?

30. Do you think that

susumu ni shitagatte, shūkyō no chikara ga otoroe wa shimasen deshō ka?

Sore wa shūkyō ni yorimashō.

31. Kō ningen no chie ga susunde wa, ima-ni kami sama yori eraku naru ka mo shiremasen.

Mō ima de mo, sō omotte oru renjū ga aru de wa arimasen ka?

Yomoya sonna koto mo arimasu mai.

32. Futsū-kyōiku no okage de, donna katō no mono made mo, chie ga susumu yō-ni narimashita.

Shikashi yoi koto ni rikō ni naru dake, warui koto ni mo susumu yō de wa arimasen ka?

33. Kono kake-dokē wa susumi-sugite ikemasen ga, dō ka shi-yō ga arimasu mai ka?

Sore wa mutsukashii koto wa arimasu mai.

34. Anata wa saki e bakari yuki-tagarimasu ga, ato wo wasure wa shimasen ka?

Jibun ni wa, wasurete oran tsumori desu.

the influence of religion waves in proportion to the advance of human intelligence?

That depends upon the religion.

31. If the human intellect continues to progress as it does at present, perhaps it may eventually surpass that of the divinities.

But even now (*mō ima de mo*) aren't there some fellows who think so of themselves?

Oh, I think you are exaggerating.

32. Thanks to popular education, the very lowest classes can now improve their minds.

But are you not of opinion that people's minds sharpen for evil at the same rate as they do for good?

33. This clock does not go properly; it is too fast; isn't there any means of setting it right?

That won't be a hard matter.

34. Your only thought is to get on; but aren't you forgetting what you have already learned?

For my part, I don't think I forget.

Jibun ni tashika naraba, sore hodo tashika-na koto wa arimasen.

If you are sure yourself, nothing can be surer.

35. Nani wo kangae-konde o-ide nasaimasu ka?

Nani mo kangaete wa orimasen, nemuri-kakete orimashita no desu.

35. What are you immersed in thought about?

I am not thinking of any thing; I was just going to sleep, in fact.

36. Amari kangaete bakari irassharu to, o-karada ni sawarimasu kara, sukoshi o-ki wo o-harashi nasaimasen ka?

Arigatō gozarimasu ga, dō mo ki ga fusaite, shi-yō ga arimasen.

36. If you do nothing but think, you will injure your health; try and shake off your thoughts.

Thank you; but I don't know how it is (*dō mo*), I cannot get rid of my low spirits.

37. Kono mondai wa ikura kangaete mo, hara ni irimasen.

Sō mutsukashii koto wa nai no desu ga, naze deshō ka?

37. No matter how much I think over this problem, I cannot understand ("digest") it.

It isn't so hard as all that; I don't see why you cannot understand.

38. Ano otoko wa gakumon mo nai kuse ni rikutsu bakari yakamashiku itte shikata ga arimasen.

Hontō-ni urusai otoko desu.

38. That fellow, in spite of his want of education, keeps up a perpetual noise of discussion; he is intolerable.

He is a nuisance, truly.

39. Ano hito wa rikōbutte, nan zo to iu to, korikutsu wo narabe-tateru de wa arimasen ka?

Sore desu kara, hito ga kirau no desu.

39. He is so ambitious to appear clever, that he must make a show of his trumpery arguments in the least occasion (*nan zo to iu to*).

That is why people cannot stand him.

40. Sore wa wakari-kitta koto de arimashite, ikkō fushigi-na koto wa gozarimasen.

40. It is quite simple (*wakari kitta*, "pierced through with intelligibility"); there is nothing wonderful about it.

LESSON XXV.

Nihon-go wa muya-
Japanese language as for des-
mi-ni mutsukashii yō-ni
perately is difficult that
hito ga iimasu keredo,
people say although,
sahodo-no koto wa ari-
of that extent thing is
masen. Naruhodo, kaku
not. To be sure, write
hō no bunshō wa naka-
side of composition as for quite
naka ichi nen ya, ni nen
otherwise one year or two years
de wa naraemasen ga,
in is not to be learned,
hanasu hō no kotoba wa,
speak side of speech as for,
yoku ki wo tsukete
well mind applying
benkyō sae shimasu reba,
work if only do if,

They say that Japanese is terribly hard to learn; but it is not so bad as all that. It is true that one cannot learn to write it in a year or two; but, as for the spoken language, provided you study attentively, you can make yourself pretty familiar with it in six or

rok-ka-getsu ka, shichi-
six months or seven
ka-getsu de hito-toori wa
months in the most part as for
tsūjiru yō ni
understand in such a manner as
naremashō. Kore-made wa,
can become. Until now,
kono hanasu kotoba wo
this speak language
oshieru hō ga tatte ori-
teaching law standing was
masen deshita kara, chotto
not because, a little
miru to, mutsukashii koto
see when, difficult things
bakari aru yō-ni omowa-
only be that it was
reta no de arimasu.
thought fact is.

seven months. Until recently no system of teaching this spoken language had been devised, so that at the first glance, it seemed to consist of nothing but difficulties.

NOTES.

Yō-ni. *Yō*="manner"; *Yō-ni*, "in such a manner as"; hence very often, as here, "that" (conjunction). *Yō-ni hi to ga iimasu*, "people say that".

Kaku hō no bunshō....., hanasu hō no kotoba, "composition of the side which is written....., speech of the side which is spoken". This use of *hō*, like the English "on the one hand,.....and on the other", is a very common Japanese method of composition.

Naraemasen, from the potential verb *naraeru*, "to be susceptible of being learned"; not from the active verb *narau*, "to learn". The passive verb, "to be learned", is *narawareru*.

Tsūjiru or *tsū-zuru*, compounded from *tsū*, "passing freely through", and *suru*, "to do"; hence "*être au courant de*", "understand (fairly well)".

Naremashō, "one may perhaps become", from *nareru*, "to be able to become", not from *naru*, "to become".

Chotto miru to, "when one sees a little", "at the first glance". *To* =*toki ni wa*, "when".

Omowareta or *omowaremashita*, past tense of the passive verb *omowareru*, "to be thought", corresponding to *omou*, "to think".—Transitive verbs form their passives by changing the terminal *u* into *areru*. or the terminal *ru* into *rareru*. E. g., *utsu*, "to strike", *utareru*, "to be struck"; *suteru*, "to throw away", *sutereareru*, "to be thrown away".

EXERCISE.

1. Nihon-go wa mutsukashii yō-ni miyete, zongwai yasashiu gozarimasu.

1. Japanese, while it looks hard, is easier than you would expect.

2. Nihon-go wa, Yōroppa-jin ga kēko-suru ni wa, sono kuni no go to hidoku chigau kara, taisō mutsukashii yō-ni omowareru no de arimasu.

2. Europeans who begin to study Japanese think it enormously difficult, because it is so completely different from their own languages. (Lit.: "As for the Japanese language, for that Europeans study it, since it differs exceedingly from the language of their countries, it is thought by-way-of-being an enormously difficult thing".)

3. Anata wa, Nihon-go wō o-hanashi nasaimasu ka?
Mada hanasemasen keredo, oioi ni wa dekiru yō-ni naru tsumori de gozarimasu.

3. Do you speak Japanese?
I cannot speak it yet, but I hope to be able to speak it by and bye.

4. Kan-go wo hai-shite, junsui no Nihon-go bakari ni suru koto wa dekimasu

4. Wouldn't it be possible to do away with Sinico-Japanese, and employ none

mai ka ?

Sore wa tōtē okonawaremasen.

but purely Japanese words?

It is quite impracticable.

5. Nihon-gogaku no uchi de, gwaikoku-jin no tame-ni mottomo mutsukashikarō to omoimasu no wa, kēgo no tsukai-yō de arimasu.

Naruhodo sono wakachi ni wa hanahada hēkō-shimasu.

5. In the Japanese language, what I think foreigners find most difficult is the manner of using honorifics.

It is true ; those distinctions give us a lot of trouble.

6. Ano hito wa muyamina koto bakari iimasu kara, sōdan-shite mo yaku ni tachimasen.

Sō iu koto wa nai hadzu desu ga....

6. He says nothing but preposterous things ; it is quite useless consulting him.

Oh, you must be mistaken about him.

7. Nani-goto mo mutsukashii kara to itte, sezu ni oita naraba, yo-no-naka ni, dekiru koto wa hotondo arimasu mai.

7. If one were to give up everything that seems too difficult, hardly anything would be done in this world.

8. Sumisu san no danna wa shokumotsu ni mutsukashii no de, oriori ryōriban ga komarimasu.

Sōtai ijin wa kui-mono ni yakamashii de wa arimasen ka ?

8. Mr. Smith is very hard to please at table, and gives his cook a great deal of trouble.

Aren't foreigners in general hard to please in matters of cookery ?

9. Hajime wa mutsukashii yō de mo, nareru ni shitagatte, dandan yasashiku narimashō.

9. Although it seems hard at first, as you go on, it will grow more and more easy.

10. Mutsukashii koto mo honeori, nangi mo koraye, mata shimpai wo kasanete, shi-ageru de koso tanoshi-

10. To complete a difficult work by dint of patience and much painstaking, is a great source of

mi-na no de arimasu.

Boku wa sonna yakkai-na koto wa tonto kirai desu.

Kimi no yō-na namake-mono ga aru mono desu ka?

pleasure.

For me, I quite detest what is so troublesome.

There never was such a lazy fellow as you!

11. Hito no iu koto wo ki ni kakete bakari orimashita naraba, isshō ki no yasumaru to iu koto wa arimasu mai.

Hito no iu koto wa tomokaku-mo, jibun no kokoro ni manzoku-na no ga ichiban kanjin de arimasu.

11. If you concern yourself about what people say of you, you won't have a moment of peace in your life.

What people say of one is of no account (*tomo-kaku-mo*). The great thing is to live up to one's own ideals.

12. Hito no nani to ka iu tabi goto ni shi-kaketa koto wo yari-kaemasu naraba, tōtē deki-agaru toki wa arimasu mai.

12. If you change what you have begun, at every suggestion from others, you will never finish anything.

13. Sore-hodo kuyashii naraba, naze sono ba de osshaimasen deshita ka? Ato de ikura sawaide mo, yaku ni tatan de wa arimasen ka?

13. If you felt so annoyed about it, why didn't you say on the spot? What is the good of making such a fuss when it is all over (*ato de*)?

14. Shina no moji wo kaku no wa yohodo mutsukashiu gozarimasu ka?

Zuibun mutsukashiu wa arimasu keredo, nakanaka benri desu kara, wareware wa mō kore wo suteru koto wa dekimasen deshō.

14. Is it difficult to write Chinese characters?

True, it is rather difficult; but they are extremely convenient; we can't think of giving them up at this stage of affairs.

15. Nihon-go wo kēkosuru ni wa, yahari madzu kana wo oboyeru ga yoroshii; sō shimasu to kotoba

15. If you wish to study Japanese, it is better, after all (*yahari*), to begin by learning the *kana*. By do-

no henkwa ga yoku hara ni irimasu.

ing so, you will be able to understand clearly the variations of the language.

16. Kana ni iku iro mo aru yō desu ga, dore ga ichiban nyūyō desu ka?

Kata-kana to hira-gana to ryōhō nagara, o-narai nasaru ga yoroshii.

16. There are several kinds of *kana*, it seems; which is the most useful?

You would do well to learn both the *kata-kana* and the *hira-gana*.

17. Kono chōmen wo kashite agemasu ga, o-utsushi ni narimashite kara wa, o-kaeshi kudasai.

17. I will lend you this copy-book; when you have copied it, please send it back to me.

18. Asa kara utsushimono bakari shite orimashite, daibun kutabiremashita.

Sore de, yō kata ga korimasen nā.

18. Since morning I have done nothing but copy; I feel rather tired.

It is funny (*nā*) you have not a stiff neck.

19. Nippon de wa, kore made bunshō ni bakari honeorimashite, kotoba no hō wa, shizen-no hattatsu ni makasete arimashita.

19. Up to the present, in Japan, we have taken trouble over the written style alone; as for the spoken language, it was left to the natural course of development.

20. Kore dake nokorazu utsushi-toru ni wa nakanaka is-satsu ya, ni satsu no techō de wa tarimasu mai.

20. One or two copy-books will not be nearly sufficient to copy all that (*kore dake nokorazu*).

21. Gekken wo narai-tai to omoimasu ga, dō deshō ka?

Sore wa dai-ichi undō ni narimasu shi, mata masaka no toki ni yō ni tachimashō.

21. I should very much like to learn fencing; do you think it a good thing?

Yes; in the first place, it is an exercise; and in the second place, it might prove very useful on occasion.

22. Oboyeyō to omotte,

22. I wanted to learn,

honeotte mite mo, dō shite mo oboyeraremasen.

Dō shite deshō ka? Sono kuse anata wa oboye ga yoroshii no-ni....

23. Sakujitsu Ogawa san ga, hisashi-buri ni kimashite, nagaku hanashite yukimashita.

Ano hito wa itsu mo naga-banashi de gozarimasu.

Tama ni kita no desu kara, mā shikata ga arimasen.

24. Shina-jin no oru tokoro wa, doko demo kitanaku-te, sono kusai koto wa jitsu-ni hanashi ni narimasen.

25. Tonari no geshikuya no shosē wa yoku benkyō-suru de wa arimasen ka?

Kono-goro wa shiken mae de aru to miyemasu; sore de nakereba, dō shite annani benkyō-suru mono desu ka?

26. Ki wo ochitsukete kufū sae sureba, kore kurai no koto wa, tetsu-gakusha de naku-te mo, wakarimasu.

27. Anata no yō-ni ki wo monde mo, yahari dekiru

and took a deal of trouble over it, but it is no use, I can learn nothing.

How is that, I wonder, for you have a good memory.

23. Mr. Ogawa came yesterday, after a long absence; he stayed a good while talking.

Yes, he always stays a long time talking.

Since he had not been here for such a long time (lit., "since he came seldom), one could put up with it.

24. The Chinese quarters, wherever found, are so dirty as in truth to be offensive beyond discription.

25. Doesn't the student who lives in the boarding-house next door work hard?

It seems these are the last days before his examination; if it weren't for that, do you think he would study so well?

26. Without being a philosopher, one can understand such a thing as that, if only one reflects upon it in a quiet frame of mind.

27. It won't be done any the sooner for all your

toki ni de nakereba, dekimasen kara, kiraku ni shite otta hō ga toku de gozarimasu.

worry; it is much more wiser to remain quiet.

28. Kono machi wa, yo ga fukete mo hito-doori ga arimasu ka?

Nen-jū tsui-ni kuruma no oto no tayeta koto wa arimasen.

28. Are there people coming and going in this street even late at night?

The noise of *kurumas* never (*tsui-ni*) ceases for a moment, the whole year round.

29. Kono horiwari wa umi made tootte orimasu ka?

Iie; oo-kawa e shika tsudzuite orimasen.

Kawa-guchi no tokoro e desu ka?

Iie; kawa-guchi yori wa zutto kami e desu.

29. Does this canal pierce through right to the sea?

No; it only reaches as far as the river.

Is it at the mouth of the river?

No; much further up than the mouth.

30. Kotoba ga tsūjimasen to, sekkaku tabi wo shite mo, omoshiromi ga arimasen.

Sore yori wa, dai-ichi fujiyū de komaru de wa arimasen ka?

30. If one doesn't understand the language of a country, his travels will be devoid of interest ("for all his pains", *sekkaku*).

Worse than that, isn't he sure to suffer from many inconveniences?

31. Tadaima wa kokuchū ni tetsudō ga tsūjite orimasu kara, doko e yuku ni mo makoto-ni benri de gozarimasu.

31. Now a days there are rail-roads running all over the country; it is very convenient for going wherever you wish.

32. Ano kodomo wa shōrai rikō-na no-ni, sono ue are-dake yoku benkyō-shimasu reba, sue ni wa rippana mono ni naremashō.

32. That little boy is very clever; if, in addition, he keeps on studying as he does, he may grow into a remarkable man.

33. Hanasu kotoba wa, nanibun kore made te ga irete arimasen kara, kisoku mo ikkō nai yō-ni miyeru no de arimasu.

33. Up to the present, no attention has been bestowed on the spoken language; for that reason, it looks as if it has no laws whatever.

34. Nihon-go wo oshieru yoi kyōshi wo hitori mitsukete kudasaimasen ka?

Chōdo yoi hito ga arimasu kara, o-sewa wo itashimashō.

Dōzo negaimasu.

34. Will you find me a good teacher of Japanese?

I just happen to know a capital man, I will bring him here.

Please do.

35. Go-mendō deshō ga, kono shi no wake wo kikasete kudasaimasen ka?

Nani, mendō-na koto wa sukoshi mo arimasen ga, shi wo tokiakasu no wa taisō mutsukashiu gozarimasu kara....

35. Will you kindly explain to me the meaning of this Chinese verse? I am afraid I give you a great deal of trouble.

No; you give me no trouble whatever. But to explain a verse is very difficult, and (I don't know whether I am capable of it or not).

36. Asoko ni tatte oru no wa dare deshō ka?

Dare to iu koto wa, bōenkyō ga nakereba wakarimasen.

36. Who is that standing yonder, I wonder?

I can not tell without glasses.

37. Kono kwaisha wa, mada tatta bakari desu kara, shigoto no junjo mo totonotte orimasen.

37. This society has only just been founded; the business isn't yet in good working order.

38. Ano hito wa, chotto mite wa sonna-ni erai yō-ni wa miyen de wa arimasen ka?

Kao wa itatte mi-nikuu

38. At the first glance, he doesn't look so remarkable, does he?

He is very plain, as far

gozarimasu.

39. Kono kimono no iro wa, yoku miru to, kuro de wa arimasen nē?

Yahari kon no koi no desu.

40. Kisoku bakari memmitsu-ni oboyete mo, jitchi ni hanashi-nareneba, yaku ni tachimasen.

41. Kisoku to ka, fu-kisoku to ka, yakamashii koto bakari iute mo, tassha-ni hanashi ga dekineba, ikkō tsumarimasen.

42. Nippon ni tōryū uchi ni wa, totemo yoku hanaseru yō-ni nareru mai to omotte orimashita ga, o-kage de daibun deki-dashimashite, makoto-ni arigatō zonjimasu.

as his features go.

39. When you look well at it, the colour of these clothes is not black; is it?

No; it is a very dark blue.

40. If you learn only the rules, and don't accustom yourself to the practice of conversation, it will be of no avail.

41. You may be able to discuss [grammatical] difficulties, "regular", "irregular", and so forth, but if you cannot converse fluently, it is not much of use.

42. I never thought I should be able to learn to speak Japanese, during my stay in the country; but thanks to you, I am beginning to speak it pretty well; I am infinitely obliged to you.

PART II.

GRAMMATICAL.

The Postpositions Ga, Wa, De, Wo, Ni, E, No, Mo, To, Ya, Yara, Shi.

Ga is used in two ways,

(1) as a sign of the nominative case: "The rain falls", *Ame ga furimasu*: "The wind blows", *Kaze ga fukimasu*.

(2) as a conjunction. Placed at the end of one clause of a sentence, it introduces the clause following, with a force varying from "although" to "as":

"Although I waited long, he did not come", *Nagaku machimashita "ga", kimasen deshita.*

"As he is not coming, what shall we do?" *Ano hito ga kimasen "ga", dō shimashō ka?*

Wa is sometimes merely the equivalent of *ga*. But it often has the special force of "as for", "as regards":

"As for this, how much does it cost?" *Kore "wa", ikura desu ka?*

"As for doing that, I will do it; but it will be useless", *suru koto "wa", shimashō ga, muda deshō.*

De has three distinct meanings:

(1) a pure affirmation, inserted after the second sub-

ject of the verb "to be", and before *arimasu*:

"This is a dictionary", *Kore wa jibiki "de" arimasu.*

"This *Sake* is capital", *Kono sake wa kekkō "de" arimasu* (lit., "is excellence").

"That knife is sharp", *Ano kogatana wa yoku kireru no "de" arimasu* (lit., "one that cuts well").

"The roses will soon be out", *Bara ga yagate saku "de" arimashō* (lit., "will probably-be act-of-blossoming").

In these cases, the second subject, as may be seen in the above examples, is always a noun, or quasi-noun.

(2) A preposition, "with," "by", "at", "on":

"Wipe it with a handkerchief", *Hankechi "de" o-fuki nasai.*

"He came by rail", *Ano hito wa kisha "de" kimashita.*

"I met him on the road", *Michi "de" ano hito ni deaimashita.*

(3) A conjunction, "since", "as":

"As it is raining, I shall not go", *Ame ga furimasu "de" yukimasen.*

"Since I have bought this one, I shall not buy the other", *Kore wo kaimashita "de", hoka no wa kaimasu mai.*

"As I had a guest, my time was a good deal taken up", *Kyaku ga arimashita "de", isogashiu gozarimashita.*

Wo indicates the accusative case:

"I have just bought this book", *Ima kono hon "wo" kaimashita.*

Ni means "to", "at", "in":

"Shall I offer it to you? *Anata "ni" agemashō ka?*

Are you staying at Kōbe? *Kōbe "ni" o-ide desu ka?*

"It is in this drawer", *Kono hikidashi "ni" arimasu.*

With a passive or causative verb, "by": "I was wet by the rain", *Ame "ni" furaremashita.*

Very often "for":

"It is impossible for me", *Watakushi "ni" wa dekimasen.*

"I am afraid there won't be time (for) to go so far", *Sonna-ni tooku yuku "ni" wa, jikan ga arimasu mai.*

At the end of a clause, introducing a second clause, it means "in spite of the fact that", "although".

Here it is stronger than *ga:*

"I asked him, and was refused", *Tanomimashita "ga", kotowarimashita.*

"In spite of my asking, he refused me", *Tanomimashita "ni", kotowarimashita.*

E means "towards", "to":

"When I saw him, he was going towards *Asakusa*", *Aimashita toki ni wa, Asakusa no hō "e" yukimashita.*

No means "of"; it is the sign of the genitive case:

"The scent of the flowers", *Hana "no" nioi.*

No is sometimes used like *ga,* as a sign of the nominative case:

"Although the wind blows", *Kaze "no" fuku no-ni.*

Mo means "also", "even".

"There are cakes, also", *Kwashi "mo" arimasu.*

"Even if it is very hot, I shall go", *Hidoku atsuku-te "mo", yukimashō.*

To means (1) "with" (often more conveniently Englished by "and":

"He was there along with his friend", *Tomodachi "to" issho-ni orimashita.*

"Buy me some note-paper and envelopes", *Makigami*

" to " jō-bukuro wo katte kite kuremasen ka?

(2) " in case ", " if ", (an abbreviation of *toki*) :

" In case he should come, I will let you know", *" Kimasu " to ", o-shirase mōshimashō.*

" If you do like that, it won't do ! ", *Sō shimasu " to ", ikemasen.*

(3) " that ", conjunction :

" It seems that he is coming ", *Kuru " to " miyemasu.*

" I think that this will do ", *Kore de yoroshii "to" omoimasu ".*

As " that ", it is often redundant, when translated into English :

" I thought perhaps it was a dream ", *Yume ka " to " omoimashita ;* lit., " deam whether that I thought".

" I will decide to buy it ", *Kore wo kau " to " kimemasu.*

Ya is a particle used in the enumeration of nouns or quasi-nouns :

" I have bought paper, and pencil, and ink, and all kinds of things "; *Kami " ya ", fude " ya ", sumi " ya ", nani " ya " ka " ya " kaimashita.*

Yara is used for the enumeration of single words or of phrases :

" What with the children falling ill, my father coming back, and this thing, and that, I was frightfully busy " ; *Kodomo ga wadzurau " yara ", chichi ga kaette kuru " yara ", are " yara, " kore " yara " de, muyami-ni isogashiu gozarimashita.*

Shi is used for the enumeration of phrases :

" I have a headache, and a toothache, and a cough into the bargain "; *Dzutsū mo shimasu " shi ", ha mo itamimasu " shi ", o-make-ni seki mo demasu.*

THE NUMERALS.

CARDINAL NUMBERS.

JAPANESE.	*SINICO-JAPANESE.*	
Hitotsu	Ichi	One
Futatsu	Ni	Two
Mittsu	San	Three
Yottsu	Shi	Four
Itsutsu	Go	Five
Muttsu	Roku	Six
Nanatsu	Shichi	Seven
Yattsu	Hachi	Eight
Kokonotsu	Ku	Nine
Tōo	Jū	Ten
The numerals of purely Japanese origin stop short at *tōo*, ten.	Jū ichi	Eleven
	Jū ni	Twelve
	Jū san	Thirteen
	Jū shi	Fourteen
In composition :	Jū go	Fifteen
	Jū roku	Sixteen
Hito, as in *hito-kumi*, "a set".	Jū shichi	Seventeen
	Jū hachi	Eigteen
Futa, as in *futa-hako*, "two boxes".	Jū ku	Nineteen
	Ni-jū	Twenty
Mi, as in *mi-mawari*, "three turns".	Ni-jū ichi	Twenty-one
	Ni-jū ni	Twenty-two
Yo, as in *yo-taba*, "four fagots".	Ni-jū san	Twenty-three
	San-jū	Thirty
Itsu, as in *itsu-tsutsumi*, "five parcels".	Shi-jū	Forty
	Go-jū	Fifty

Mu, as in *mu-tsubu*, "six grains".

Nana, as in *nana-toori*, "seven (complete) copies": as of Mss. and etc.

Ya, as in *ya-tsugai*, "eight couples (male and female") of animals.

Kokono, as in *kokono-tsuki*, "nine months".

To, as in *to-kudari*, ten lines" in a book.

Roku-jū	Sixty
Shichi-jū	Seventy
Hachi-jū	Eighty
Ku-jū	Ninety
Hyaku	Hundred
Hyaku jū go	Hundred and fifteen
Ni-hyaku	Two hundred
San-byaku	Three hundred
Shi-hyaku	Four hundred
Go-hyaku	Five hundred
Rop-pyaku	Six hundred
Shichi-hyaku	Seven hundred
Hap-pyaku	Eight hundred
Ku-hyaku	Nine hundred
Sen, is-sen	Thousand
Ni-sen	Two thousand
San-zen	Three thousand
Shi-sen	Four thousand
Has-sen	Eight thousand
Man, ichi-man	Ten thousand
Jū-man	Hundred thousand
Hyaku-man.	Million
Sen-man	Ten million
Oku	Hundred million

ORDINAL NUMBERS.

These are formed from the purely Japanese numerals, by adding *me*, and from the Sinico-Japanese numerals, by prefixing *dai*.

EXAMPLES.

"The second house", *futatsu-me no ie*, or *dai-ni no ie*.

"The fifth boat", *itsutsu-me no fune*, or *dai-go no fune*.

For "first", instead of *hitotsu-me*, *hajime-no* is used; but *dai-ichi no* is quite correct. Example:

"It is the first street on the right", *migi-kawa no "hajime-no" toori desu*; or *migi-kawa no "dai-ichi no" toori desu*.

"Number one", "Number two" and so forth, are expressed by *ban* added to the Sinico-Japanese cardinal numbers. Examples:

"I am Number ten", *watakushi wa jū-"ban" desu*.

"He is staying at Room No. 6", *ano hito wa roku-"ban" no ma ni orimasu*.

FRACTIONAL AND MULTIPLICATIVE NUMERALS.

Ni-bun no ichi	One half
San-bun no ichi	One third
Shi-bun no ichi	One fourth
San-bun no ni	Two thirds
Shi-bun no san	Three fourths
Jū-bun no ichi	One tenth
Jū-bun no ni	Two tenths
Jū-bun no san	Three tenths
Ichi rin	One tenth per cent
Ni rin	Two tenths ,, ,,
San bai, or san-zōbai	Thrice as much
Shi bai, or shi-sōbai	Four times as much
Roku bai, or roku-sōbai	Six ,, ,, ,,
Jū bai, or jis-sōbai	Ten ,, ,, ,,
Hyaku bai, or hyaku-sōbai	Hundred ,, ,, ,,
San bu	Three per cent
Go bu	Five per cent
Shichi bu	Seven ,, ,,
Ichi wari	Ten ,, ,,
Ni wari	Twenty per cent
San wari go bu	Thirty-five ,, ,,
Shi wari ni bu go rin	Forty-two and a quarter per cent

AUXILIARY OR CLASSIFYING NUMERALS.

"One house", "two fish", "three officers", are expressed in "Pidgin English" by "one-*piecee* house", "two-*piecee* fish", "three-*piecee* officer". The subsidiary numeral or counter, *piecee*, is an attempt at literal translation of an idiom which exists in Japanese as well as in Chinese. It is not quite adequate, however, since the same word *piecee* is always made use of; whereas in Chinese or Japanese, a different word would be required in each case. Thus in Japanese:

"One house"=*ie ik-"ken"*, or *ik-"ken" no ie*, "one *thing with-"caves"* house";

"Two fish"=*sakana ni-"hiki"*, or *ni-"hiki" no sakana*, "two "*living-thing*" fish";

"Three officers"=*shikwan san-"mē"*, or *san-"mē" no shikwan*, "three "*name*" officers".

Ken, *hiki*, and *mē* are a sort of labels indicating so many distinct classes or categories to which houses, fish, and officers, respectively, are relegated in the Japanese mind.

The number of these so-called "classifiers" is not very large. Those which it is absolutely necessary for the student to grow familiar with, are given below.

Hon, for long objects, as sticks, umbrellas, pipes, bottles, pencils, brooms, trees, etc.

1	ip-pon	4	shi hon
2	ni hon	5	go hon
3	san-bon	6	rop-pon

7	shichi hon	100	hyap-pon
8	hachi hon	1000	sen-bon
9	ku hon	10000	man-bon
10	jip-pon	etc.	

Examples: "three pencils", *empitsu san-bon*; "half a dozen sticks", *tsue rop-pon*; "ten umbrellas", *kasa jip-pon*; "a hundred trees", *ki hyap-pon*.

Mai (sheet), for broad and flat objects, as papers, panes of glass, planks, table-cloths, articles of clothing, etc.

1	ichi mai	4	yo-mai
2	ni mai	5	go mai
3	san mai	6	roku mai

Examples: "five sheets of paper", *kami go mai*; "six shirts", *shatsu roku mai*.

Nin ("*man*"), for men, women, and children.

1	ichi nin	4	yo-nin
2	ni nin	5	go nin
3	san nin	etc.	

Mē ("name"), for men and women, more polite than *nin*.

1	ichi mē	5	go mē
2	ni mē	6	roku mē
3	san mē	etc.	
4	yo-mē		

Hiki ("species"), for animals in general.

1	ip-piki	10	jip-p iki
2	ni hiki	100	hyap-piki
3	san-biki	1000	sen-biki
4	shi hiki	10000	man-biki
5	go hiki	etc.	
6	rop-piki		

Tō ("head"), for horses, oxen, buffaloes, etc.

1	it tō	10	jit-tō
2	ni tō	100	hyaku tō
3	san tō		etc.

Wa ("wing"), for birds.

1	ichi wa	10	jip-pa
2	ni wa	100	hyap-pa
3	san-ba	1000	sen-ba
4	shi wa		etc.
6	rop-pa		

Chō ("handle"), for knives, scissors, candles, rickshaws, etc.

1	it-chō	5	go chō
2	ni chō	6	roku chō
3	san chō		etc.

Wa ("fagot") for fagots.

1	ichi wa	100	hyap-pa
2	ni wa	1000	sen-ba
3	san-ba	10000	man-ba
4	shi wa		etc.
10	jip-pa		

Soku ("foot"), for a pair of socks, stockings, shoes, sandals, clogs.

1	is-soku	7	shichi soku
2	ni soku	8	has-soku
3	san-zoku	10	jis-soku
4	shi soku	1000	sen-zoku
5	go soku	10000	man-zoku
6	roku soku		etc.

Dai ("stand"), for carriages, rickshaws, and other conveyances.

1	ichi dai	3	san dai
2	ni dai		etc.

Kyaku ("stand"), for chairs and tables.

1	ik-kyaku	10	jik-kyaku
2	ni kyaku	100	hyak-kyaku
3	san kyaku		etc.

Ken ("eave"), for houses.

1	ik-ken	10	jik-ken
2	ni ken	100	hyak-ken
3	san-gen		etc.

Sō ("boat"), for boats and ships.

1	is-sō	10	jis-sō
2	ni sō	100	hyaku sō
3	san-zō	1000	sen-zō
4	shi sō		etc.

Jō ("tatami"), for *tatami* (mats).

1	ichi jō	3	san jō
2	ni jō		etc.

Hai ("cup"), for cupfuls, bowlfuls, platefuls, etc.

1	ip-pai	10	jip-pai
2	ni hai	100	hyap-pai
3	san-bai		etc.

Fuku ("dose"), for doses of medicine wrapped in paper, cups of powdered tea, pipes of tobacco.

1	ip-puku	4	shi fuku
2	ni fuku	5	go fuku
3	san-buku		etc.

Fuku ("width"), for scrolls.

1	ip-puku	3	san-buku
2	ni fuku		etc.

Tsū, for copies of letters or Mss.

1	it-tsū	10	jit-tsū
2	ni tsū	100	hyaku tsū
3	san tsū		etc.

Satsu ("volume"), for volumes.

1	is-satsu	8	has-satsu
2	ni satsu	10	jis-satsu
3	san satsu		etc.

Bu ("class"), for complete books.

1	ichi bu	3	san bu
2	ni bu		etc.

Men ("face"), for framed things, as mirrors, pictures, etc.

1	ichi men	3	san men
2	ni men		etc.

Shu ("head"), for verses.

1	is-shu	10	jis-shu
2	ni shu		etc.

Ko, ka ("individual"), for things in general, which have no more special classifier.

1	ik-ko	4	shi ko
2	ni ko	6	rok-ko
3	san ko		etc.

When the purely Japanese numerals *hitotsu*, *futatsu*, etc., are employed, the classifier is sometimes, though rarely, omitted ; e.g. "I saw a bird", may be rendered :

Tori wo ichi wa mimashita, or
Tori wo hitotsu mimashita ;

"I have bought two tables" :
Tsukue wo ni kyaku kaimashita, or
Tsukue wo futatsu kaimashita.

TIME.

Toki.	Time (enumarative).
Ichi nen.	One year.
Ni nen.	Two years.
San nen.	Three ,, .
Yo-nen.	Four ,, .
Go nen.	Five ,, .
Gojū nen.	Fifty ,, .
Hyaku nen.	A hundred ,, .
Hito-tsuki, ik-ka-getsu.	One month.
Futa-tsuki, ni-ka-getsu.	Two months.
Mi-tsuki, san-ka-getsu.	Three ,, .
Yo-tsuki, shi-ka-getsu.	Four ,, .
Itsu-tsuki, go-ka-getsu.	Five ,, .
Mu-tsuki, rok-ka-getsu.	Six ,, .
Nana-tsuki, shichi-ka-getsu.	Seven ,, .
Ya-tsuki, hak-ka-getsu.	Eight ,, .
Kokono-tsuki, ku-ka-getsu.	Nine ,, .
To-tsuki, jik-ka-getsu.	Ten ,, .
Jū-ik-ka-getsu.	Eleven ,, .
Jū-ni-ka-getsu.	Twelve ,, .
etc.	etc.
Is-shūkan.	One week.
Ni shūkan.	Two weeks.
San shūkan.	Three ,, .
Shi shūkan.	Four ,, .
etc.	etc.
Ichi nichi.	One day.
Futsu-ka.	Two days.
Mik-ka.	Three ,, .
Yok-ka.	Four ,, .
Itsu-ka.	Five ,, .
Mui-ka.	Six ,, .
Nanu-ka.	Seven ,, .
Yō-ka.	Eight ,, .

Kokonu-ka.	Nine dsys. .
Too-ka.	Ten ,, .
Jū-ichi nichi.	Eleven ,, .
Jū-ni nichi.	Twelve ,, .
Hatsu-ka.	Twenty ,, .
Nijū-ichi nichi.	Twenty one ,, .
Sanjū nichi.	Thirty ,, .
etc.	etc.

Ichi ryō jitsu (or *nichi*), ichi nichi futsu-ka.	A day or two.
Ni san jitsu (or *nichi*), ryō san nichi, futsu-ka mik-ka.	Two or three days.
San yok-ka, mik-ka yok-ka.	Three or four days.
Shi go nichi, yok-ka itsu-ka.	Four or five ,, .
Go roku nichi, itsu-ka mui-ka.	Five or six ,, .
Shichi hachi nichi, nana yō-ka.	Seven or eight ,, .
Too-ka amari.	More than ten ,, .
Hatsu-ka tarazu.	Less than twenty ,, .
Nijū-go nichi bakari.	About twenty-five ,, .

Ichi jikan.	One hour.
Ni jikan.	Two hours.
San jikan.	Three ,, .
Yo-jikan.	Four ,, .
Go jikan.	Five ,, .
etc.	etc.

Ip-pun.	One miunte.
Ni fun.	Two minutes.
San-pun.	Three ,, .
Shi fun.	Four ,, .
Go fun.	Five ,, .
Rop-pun.	Six ,, .
Jū-go fun.	Fifteen ,, .
Sanjip-pun, han-jikan.	Half an hour.

Ichi byō.	One second.
Ni byō.	Two seconds.
San byō.	Three ,, .
etc.	etc.

Toki.	Time.
Toshi, nen (only used as part of a compound).	Year.
Kotoshi, kon-nen.	This year.
Kyo-nen, saku-nen.	Last year.
Issaku-nen, ototoshi.	Two years ago.
Rai-nen,	Next year.
Akuru-toshi, yoku-nen.	The following year.
Sarai-nen.	Year after next.
Mai-toshi.	Every year.
Shiki ; jikō.	The four seasons ; Season.
Haru.	Spring.
Natsu.	Summer.
Aki.	Autumn.
Fuyu.	Winter.
Jū-ni-ka-tsuki ; tsuki.	The twelve months; month.
Ichi-gatsu,	January,
Ni-gatsu,	February,
San-gatsu,	March,
Shi-gatsu,	April,
Go-gatsu,	May,
Roku-gatsu,	June,
Shichi-gatsu,	July,
Hachi-gatsu	August,
Ku-gatsu,	September,
Jū-gatsu,	October,
Jū-ichi-gatsu,	November,
Jū-ni-gatsu.	December.

Kon-getsu, kono tsuki.	This month.
Sen-getsu.	Last month
Rai-getsu.	Next month.
Mai-getsu, mai-tsuki.	Every month.
Kaku-getsu, hito-tsuki oki.	Every other month.
Futa-tsuki oki.	Every three months.
Mai-getsu (*mai-tsuki*) san do.	Three times every month.

Shū.	Week.
Nichi-yōbi,	Sunday,
Getsu-yōbi,	Monday,
Kwa-yōbi,	Tuesday.
Sui-yōbi,	Wednesday.
Moku-yōbi,	Thursday,
Kin-yōbi,	Friday,
Do-yōbi.	Saturday.

Kono shū.	This week.
Zen-shū, mae no shū.	Last week.
Rai-shū, tsugi no shū.	Next week.
Mai-shū.	Every week.
Is-shūkan oki,	Every other week.
Mai-shū shi do.	Four times every week.

Hi.	Day.
Tsuitachi, ichi-nichi,	The first of the month,
Futsu-ka,	The second „ „ „ ,
Mik-ka,	The third „ „ „ ,
Yok-ka,	The fourth „ „ „ ,
Itsu-ka,	The fifth „ „ „ ,
Mui-ka,	The sixth „ „ „ ,
Nanu-ka,	The seventh „ „ „ ,
Yō-ka,	The eighth „ „ „ ,
Kokonu-ka,	The ninth „ „ „ ,
Too-ka,	The tenth „ „ „ ,
Jū-ichi nichi,	The eleventh „ „ „ ,
Jū-ni nichi,	The twelfth „ „ „ ,
Jū-sa-nich,	The thirteenth „ „ „ ,
Jū-yok-ka,	The fourteenth „ „ „ ,

Jū-go nichi,	The fifteenth of the month,
Jū-roku nichi,	The sixteenth „ „ „ ,
Hatsu-ka,	The twentieth „ „ „ ,
Nijū-ichi nichi,	The twenty-first of the month,
Nijū-ni nichi,	The twenty-second of the month,
Nijū-sa-nichi,	The twenty-third of the month,
Nijū-yok-ka,	The twenty-fourth of the month,
Nijū-go nichi,	The twenty-fifth of the month,
Sanjū nichi,	The thirtieth of the month,
Sanjū-ichi nichi,	The thirty-first of the month,
Miso-ka.	The last day of the month.

Kyō, konnichi,	To-day,
Kinō, sakujitsu,	Yesterday,
Ototsui, issakujitsu,	The day before yesterday,
Saki-ototsui,	Three days ago,
Ashita, asu, myōnichi,	To-morrow,
Asatte, myōgonichi,	The day after to-morrow,
Akuru-hi, yoku-jitsu,	Next day,
Yoku-yoku-jitsu.	Two days after.
Kakujitsu, ichi nichi oki.	Every other day.
Futsu-ka oki.	Every three days.
Mik-ka oki.	Every four days.
Mai-nichi ichi do	Once a day.
Tō-ka ni san do.	Three times in ten days.

Toki, ji (only used as part of a compound).	The time of day.
Gozen	Forenoon (the time from midnight to midday, A.M).
Shōgo	Noon.
Gogo	Afternoon (from midday to midnight, P.M.).
Ichi ji	One o'clock
Ni ji	Two ,,

San ji	Three o'clock
Yo-ji	Four ,,
Go ji	Five ,,
Roku ji	Six ,,
Gozen san ji	Three o'clock in the morning (A.M.).
Shōgo ; jū-ni ji.	Noon ; twelve o'clock.
Gogo yo-ji.	Four o'clock in the afternoon (P.M.).
Gogo jū ji.	Ten o'clock in the evening.
Gozen hachi ji jip-pun mae.	Ten minutes to eight in the morning.
Gozen ku ji jū-go fun sugi (or without *sugi*).	A quarter past nine in the morning.
Gogo roku ji go fun mae.	Five miuntes to six in the evening.
Gogo ku ji han sugi (or without *sugi*).	Half past nine at night.
Gogo jū ji sanjip-pun, or.... han.	Half past ten at night.
Shōgo jū-go fun sugi, or jū-ni ji jū-go fun.	A quarter past twelve (in the day time).
Gogo rē ji nijip-pun.	Twenty minutes past twelve (in the day time).
Gozen rē ji sanjū-go fun.	Thirty-five minutes past twelve (at night).

VERBS.

Auxiliary Verbs.

Ar u.	To be
Ar i.	State of being (indefinite form).
Ar imasu.	I am ; he or she is ; they are.
Ar imashita.	I was ; he or she was ; they were ; I have been ; etc.
Ar imashō.	I shall be ; he or she will be ; they will be.
Atte (contracted from *ar ite*); ar imashite.	Being ; having been.

Nar u.	To become.
Nar i.	State of becoming (indefinite form).
Nar imasu.	I become ; he or she becomes ; they become.
Nar imashita.	I, he or she, they became ; I have become ; etc.
Nar imashō.	I shall become ; he or she, they will become.
Natte (contracted from *nar ite*) ; nar imashite.	Becoming ; having become.

Nasar u.	To deign to do.
Nasar i.	State of deigning to do (indefinite form).
Nasar imasu.	He or she does; you, they do.
Nasar imashita.	He or she, you, they did; etc.
Nasar imashō.	He or she, you, they will do.
Nasatte (contracted from *nasar ite*); nasar imashite.	Deigning to do ; having deigned.

Or u.	To be.
Or i.	State of being (indefinite form).
Or imasu.	I am ; he or she is ; they are.
O-ide nasarimasu, or o-ide ni narimasu, or irasshari-masu.	You are.
Or imashita.	I was ; he or she was ; they were ; I have been ; etc.
O-ide nasarimashita, or o-ide ni narimashita, or etc.	You were ; you have been.
Or imashō.	I shall be ; he or she will be they will be.
O-ide nasarimashō, or iras-sharimashō.	You will be.
Otte (contracted from *or ite*); or imashite.	Being ; having been.

Ok u.	To put.
Ok i.	State of putting (indefinite form).
Ok imasu.	I put ; he or she puts ; they put.
O-oki nasarimasu, or o-oki ni narimasu.	You put.
Ok imashita.	I put ; he or she put ; they put ; I have put ; etc.
O-oki nasarimashita, or o-oki ni narimashita.	You put ; you have put.
Ok imashō.	I shall put ; etc.
O-oki nasarimashō, or o-oki ni narimashō.	You will put.
Oite (contracted from *ok ite*); ok imashite.	Putting ; having put.

(This auxiliary "oku" will, at the first glance, strike the English student as odd. But a little reflexion will show him that its use, to denote a completed action, is quite as reasonable as that of the verbs "to have" and "to be", só universally employed in European languages.)

FIRST REGULAR CONJUGATIONS
VERBS IN *u*.

Kak u. Kak anu.	To write. Not to write.
Kak i.	Act of writing.
Kak imasu.	I write ; he or she writes, etc.
O-kaki nasarimasu, or o-kaki ni narimasu.	You write.
Kak imashita.	I wrote, or have written ; etc.
O-kaki nasarimashita, or o-kaki ni narimashita.	You wrote, or have written.
Kaite orimashita.	I was writing ; etc.
Kaite o-ide nasarimashita, or etc.	You were writing ; etc.
Kaite okimashita.	I had written ; etc.
Kaite o-oki nasarimashita, or etc.	You had written.
Kak imashō.	I shall write ; etc.
O-kaki nasarimashō, or etc.	You will write.
Kaite okimashō.	I shall have written ; etc.
Kaite o-oki nasarimashō, or kaite o-oki ni narimashō.	You will have written.
Kaku de arimashō, or kaku deshō.	I shall or should probably write ; etc.
O-kaki nasarimasu de arimashō, or etc.	You will or would probably write.
Kak imashō.	Let us write.
O-kaki nasai, or o-kaki nasarimase (more polite).	Write, please.
Kaite (contracted from *kaki-te*); kakimashite, o-kaki nasarimashite.	Writing ; having written.

SECOND REGULAR CONJUGATIONS
VERBS IN *ru*.

Kae ru. Kae nu.	To change. Not to change.
Kae	Act of changing.
Kae masu.	I change; he or she changes; they change.
O-kae nasarimasu, etc.	You change.
Kae mashita.	I changed, or have changed; etc.
O-kae nasarimashita, or o-kae ni narimashita.	You changed, etc.
Kae te orimashita.	I was changing; etc.
Kae te o-ide nasarimashita, etc.	You were changing.
Kae te okimashita.	I had changed; etc.
Kae te o-oki nasarimashita, etc.	You had changed.
Kae mashō.	I shall change; etc.
O-kae nasarimashō, etc.	You will change.
Kae te okimashō.	I shall have changed; etc.
Kae te o-oki nasarimashō, etc.	You will have changed.
Kaeru de arimashō, or kaeru deshō.	I shall (or will) probably change; etc.
O-kae nasarimasu de arimashō, or o-kae nasaru deshō.	You will probably change.
Kae mashō.	Let us change.
O-kae nasai, or o-kae nasarimase (more polite).	Change, please.
Kae te, kae mashite, o-kae nasarimashite.	Changing; having changed.

CONJUGATIONS OF IRREGULAR VERBS "KURU" AND "SURU."

Kuru. Konu.	To come. Not to come.
Ki.	Act of coming.
Kimasu.	I come ; etc.
O-ide nasarimasu, or irassharimasu.	You come.
Kimashita.	I came ; etc.
O-ide nasarimashita, etc.	You came, or have come.
Kite orimashita.	I was coming ; etc.
Kite o-ide nasarimashita, etc.	You were coming.
Kite okimashita.	I had come ; etc.
Kite o-oki nasarimashita, etc.	You had come.
Kimashō.	I shall come ; etc.
O-ide nasarimashō, etc.	You will come.
Kuru de arimashō, or kuru deshō.	I shall probably come ; etc.
O-ide nasaru de arimashō, or irassharu de arimashō.	You will probably come.
Kimashō.	Let us come.
O-ide nasai; or irassharimase.	Come, please.
O-ide nasaru na, irassharimasu na.	Do not come.
Kite, kimashite, o-ide nasarimashite, or o-ide ni narimashite, irassharimashite.	Coming ; having come.

Suru. Senu.	To do. Not to do.
Shi.	Act of doing.
Shimasu.	I do ; etc.
Nasarimasu.	You do.
Shimashita.	I did ; I have done ; etc.
Nasarimashita.	You did ; etc.
Shite orimashita.	I was doing ; etc.
Shite o-ide nasarimashita, etc.	You were doing ; etc.
Shite okimashita.	I had done ; etc.
Shite o-oki nasarimashita.	You had done.
Shimashō.	I shall do ; etc.
Nasarimashō.	You will do.
Shite okimashō.	I shall have done ; etc.
Shite o-oki nasarimashō.	You will have done.
Suru de arimashō, or etc.	I shall probably do ; etc.
Nasaru de arimashō, etc.	You will probably do.
Shimashō.	Let us do.
Nasai ; nasarimase.	Do, please.
Nasarimasu na.	Do not, please.
Shite, shimashite, nasarimashite.	Doing ; having done.

PASSIVE, POTENTIAL AND CAUSATIVE VERBS.

Passive Verbs.

The passive voice (less empoloyed in Japanese than in English), is formed from active or neuter verbs by adding *areru* to the stems of verbs in *u*, and *rareru* to the stems of verbs in *ru*. Thus :

Buts u, to beat.	But areru, to be beaten.
Koros u, to kill.	Koros areru, to be killed.
Yob u, to call.	Yob areru, to be called.
Fuk u, to blow.	Fuk areru, to be blown upon.
Wara u, to laugh.	Wara wareru, to be laughed at.
Yuk u, to go.	Yuk areru, to undergo another person's going.
Or u, to remain.	Or areru, to undergo another person's remaining.
De ru, to go out.	De rareru, to undergo another person's going out.
Ire ru, to put in.	Ire rareru, to be put in.
Kae ru, to change.	Kae rareru, to be changed.
Noke ru, to take away.	Noke rareru, to be taken away.

Irregular Passive Verbs.

Suru, to do.	Serareru or sareru, to be done.
Kuru, to come.	Kirareru or korareru, to undergo another person's coming.

Examples.

"He was beaten by a soldier"; *Ano hito wa hētai ni butare-mashita.*

"I may perhaps be called away within an hour"; *Ichi jikan no uchi ni yobaremasu ka mo shiremasen.*

"If you do such a thing, you will certainly be laughed at"; *Sonna koto wo nasaru to, kitto warawaremashō.*

"The visitor stayed a long time; I was very tired of him"; *Kyaku ni nagaku oraremashite, makoto-ni yowarimashita.*

"I was outrun by him"; *Ano hito ni saki e yukaremashita.*

"I invited him, but was refused by him"; *Ano hito wo shō-dai-shimashita ga, kotowararemashita.*

"I will hurry, for I must not find him out"; *Derarete wa narimasen kara, isogimashō.*

"I am going out, before I get any visitors on my hand"; *Hito ni kiraren uchi ni dekakemashō.*

POTENTIAL VERBS.

Verbs which imply "power of doing an action", on the one hand, or "susceptibility of undergoing an action", on the other, may be grouped together as "potential" verbs. These are formed by adding *eru* to the stems of verbs in *u*, and *rareru* to the stems of verbs in *ru*. Thus :

Agar u, to go up.	Agar eru, to be able to go up, or to be admitted to go up.
Hak u, to put on the feet (of stockings or boots).	Hak eru, to go on the feet.
Nom u, to drink.	Nom eru, to be drinkable, or to be able to drink.
Tats u, to rise up.	Tat eru, to be able to rise up.
Yuk u, to go.	Yuk eru, to be able to go, or to be passable.
Oboye ru, to learn.	Oboye rareru, to be able to learn.
Some ru, to dye.	Some rareru, to take a dye.
Tate ru, to rise up.	Tate rareru, to be susceptible of being rised up, or to be able to rise up.
Chijime ru, to shorten.	Chijime rareru, to be able to shorten, or to admit of being shortened.

Irregular Potential Verbs.

Kuru, to come.	Kirareru, or korareru, to be able to come.
Suru, to do.	Serareru, to be able to do, or to be possible.

CAUSATIVE VERBS.

Verbs which imply "to cause to do" are formed by adding *aseru* to the stems of verbs in *u*, and *saseru* to the stems of verbs in *ru*. Thus :

Hara u, to pay.	Hara waseru, to cause to pay.
Korob u, to fall.	Korob aseru, to cause to fall.
Kowagar u, to be afraid.	Kowagar aseru, to frighten.
Tor u, to take.	Tor aseru, to cause to take.
Tsukur u, to make.	Tsukur aseru, to cause to make.
Utaga u, to suspect.	Utaga waseru, to cause to suspect.
Aratame ru, to inspect.	Aratame saseru, to cause to inspect.
Awate ru, to be flurried.	Awate saseru, to flurry.
Hajime ru, to begin.	Hajime saseru, to cause to begin.
Kake ru, to hang up.	Kake saseru, to cause to hang up.
Tasuke ru, to save.	Tasuke saseru, to cause to save.

Irregular Causative Verbs.

Kuru, to come.	Kisaseru, to cause to come.
Suru, to do.	Saseru, to cause to do.

POLITE PHRASEOLOGY.

In addressing a second person, and very frequently in referring to a third person, certain forms of speech are used which go by the general name of "honorifics"; while references to the speaker involve the use of corresponding depreciatory or "humble" terms.

It is by no means needful for the student to master all the intricacies of polite language. The forms which he ought to know are amply illustrated in the foregoing Lessons, and may be here summarised.

The polite ending *masu* in verbs is required by the most elementary courtesy; at least, in those parts of a sentence on which stress is laid. The conjugations given in this book are all in *masu*.

O and *go*, "honourable", are used, the former before purely Japanese, the latter before Sinico-Japanese words. To this rule, however, there are a few exceptions.

Gozaru is equivalent to *aru*, but more polite.

Nasaru is the verb ordinarily employed towards equals or superiors, to express "do", *suru*.

Asobasu, identical in meaning with *nasaru*, but still more polite, is much used by women.

Kudasaru and *kureru*, in combination with a participle, have the meaning "to do the favour of ....", in the honorific sens. The former is employed towards equals and superiors, the latter towards inferiors.

Ageru and *yaru*, after a participle of a verb, have the signification "to do the favour of ....", "to be kind enough to....", in the humble sens. The former is employed towards equals and superiors, the latter towards inferiors.

Mōsu, "to say", is a very polite "humble" verb used, in combination with the indefinite forms of verbs, with the meaning of "to have the honour to....".

PECULIAR FORMATIONS OF ORDINARY, HONORIFIC AND HUMBLE VERBS.

Ordinary Verbs.	Honorific Verbs.	Humble Verbs.
Au, "to meet".		O-me ni kakaru, "to have the honour to meet".
Iu, "to say".	Ossharu, ooserareru, "to deign to say".	Mōsu, mōshi-ageru, "to have the honour to say".
Kariru, "to borrow".		Haishaku-suru, "to have the honour to borrow".
Kiku, "to hear".		Uketamawaru, "to have the honour to hear."
Kureru, "to give".	Kudasaru, "to deign to give"; yaru, "to deign to give (to the third person)."	Ageru, sashi-ageru, "to have the honour to give".
Kuru, "to come".	O-ide nasaru, irassharu, "to deign to come".	Mairu, "to have the honour to come".
Miru, "to see", "to look at".	Go-ran nasaru, "to deign to see."	Haiken-suru, "to have the honour to see".
Miseru, "to show".		O-me ni kakeru, "to have the honour to show".
Morau, "to receive as present".		Itadaku, "to have the honour to receive as present".
Neru, "to go to bed".	Geshinaru, o-yasumi nasaru, "to deign to go to bed".	Yasumu, "to have the honour to go to bed".
Okiru, "to rise from bed".	Ohinaru, "to deign to rise from bed".	
Omou, "to think".	Oboshimesu, "to deign to think".	Zonjiru, "to have the honour to think".
Oru, iru, "to be".	O-ide nasaru, irassharu, "to deign to be".	
Shōchi-suru, "to consent".		Kashikomaru, "to have the honour to consent".

Suru, "to do".	Nasaru, "to deign to do"; asobasu (more polite).	Itasu, "to have the honour to do"; tsukamatsuru (more polite).
Taberu, "to take (eat or drink)".	Meshi-agaru, agaru, "to deign to take".	Itadaku, chōdai-suru, "to have the honour to take".
Tadzuneru, "to call", "to ask".		Ukagau, "to have the honour to call upon".
Ukeru, "to receive pardon, orders)".		Koomuru, "to have the honour to receive (pardon, orders)".
Ukeru, "to receive".		Itadaku, chōdai-suru, "to have the honour to receive".
Yuku, "to go".	O-ide nasaru, irassharu, "to deign to go", etc.	Mairu, "to have the honour to go".

There is a very extensive class of honorific verbs, used in speaking of a third person. These may be formed from the corresponding ordinary verbs by changing *u* into *areru*, and *ru* into *rareru*. For examples:

Ordinary Verbs.	Honorific Verbs.
Au, "to meet".	A wareru.
Hanasu, "to talk".	Hanas areru.
Dasu, "to take out".	Das areru.
Tats u, "to start".	Tat areru.
Yob u, "to call".	Yob areru.
Yuk u, "to go".	Yuk areru.
Mi ru, "to see".	Mi rareru.
De ru, "to go out".	De rareru.
Mise ru, "to show".	Mise rareru.
Hikiuke ru, "to undertake".	Hikiuke rareru.
Tsuge ru, "to inform".	Tsuge rareru.
Kime ru, "to determine".	Kime rareru.

ADJECTIVES.

The adjectives.

Akai, "red".
Kuroi, "black".
Amai, "sweet".
Karai, "salt".
Shibui, "astringent".

Sui, "acid".
Yawarakai, "soft", "tender".

Katai, "hard".
Kowai, "tough", "frightful".
Akarui, "bright".

Kurai, "dark".
Atsui, "thick (of flat things)".
Usui, "thin".
Hosoi, "slender".

Futoi, "thick (of long things)".
Hikui, "low".
Takai, "high".
Asai, "shallow".
Fukai, "deep".
Nadakai, "famous".

ADVERBS.

The Adverbs.

Akaku (or *akō*), "redly".
Kuroku(or *kurō*), "blackly".
Amaku (or *amō*), "sweetly".
Karaku (or *karō*), "saltly".
Shibuku (or *shibū*), "astringently".
Suku (or *sū*), "acidly".
Yawarakaku (or *yawarakō*), "softly".
Kataku (or *katō*), "hard".
Kowaku (or *kowō*), "frightfully".
Akaruku (or *akarū*), "brightly".
Kuraku (or *kurō*), "darkly".
Atsuku (or *atsū*), "thickly".
Usuku (or *usū*), "thinly".
Hosoku (or *hosō*), "slenderly".
Futoku (or *futō*), "thickly".

Hikuku (or *hikū*), "low".
Takaku (or *takō*), "highly".
Asaku (or *asō*), "shallowly".
Fukaku (or *fukō*), "deeply".
Nadakaku (or *nadakō*), "famously".

(Observation: these adverbs, as before remarked, are very frenquently to be rendered by English adjectives.)

Adjectives in *na* (*naru*) and *no*.

Kekkō-na, "excellent".
Migoto-na, "magnificent".
Kirē-na, "pretty".
Rikō na, "intelligent".
Baka-na, "stupid".
Ōchaku-na, "rascally".

Yakimono-no, "made of porcelein".
Nurimono-no, "made of lacquer".
Kinu-no, "made of silk".
Momen-no, "made of cotton".
Futa-e-no, "doubled".
Tsukitsuki-no, "monthly".
Nama-no, "raw".

Obsesvation: Adjectives in *no* generally denote the *material* of which a thing is made.

Verbs used as Adjectives.

Fuku. "which blows".
Naite-oru, "who is given to tears".
Kita, "who has come".
Saite-otta, "which was in blossom".
Mitsuketa, "which I have found".
Mita, "which I saw."
Yonda, "which I read".

Adverbs in *ni*.

Kekkō-ni.
Migoto-ni.
Kirē-ni.
Rikō-ni.
Baka-ni.
Ōchaku-ni, "in a rascally manner".

Some adverbs, especially those in *ni*, are habitually abbreviated in conversation; the principal ones of these are:

Takusan, instead of *takusan-ni*;
Jiki, instead of *jiki-ni*;
Sassoku, instead of *sassoku-ni*;
Betsudan, instead of *betsudan-ni*;
Kakubetsu, instead of *kakubetsu-ni*;
Kotosara, instead of *kotosara ni*;
Dai-ichi, dai-ni, etc., instead of *dai-ichi-ni*, *dai-ni-ni*, etc.

Adverbs in *to*.

Bonyari-to, "faintly"; "dully"; "stupidly".
Gudzugudzu-to, "slowly"; "sluggishly".
Hakkiri to, "clearly;" "distinctly".
Kitchiri-to, "tightly".
Sappari to, "completely".

Examples :

Hayaku hashiru uma,
"Horse that runs swiftly".
Kono kaite-oru tegami,
"This letter which I am writing".
Kinō okutta hon,
"The book I sent yesterday".

Shikkari-to, "solidly".
Sokkuri-to, "all of a piece", "all, without disturbing anything".

PART III.

DIALOGUES.

Nichiyō no hanashi.	Phrases in Constant Use.
Anata wa Nihon-go wo o-hanashi nasaimasu ka?	Do you speak Japanese?
Sukoshi shika hanasemasen.	I can speak it only a little.
Hon-no chotto dekiru dake desu.	Only a very little.
Watakushi no iu koto ga wakarimasu ka?	Do you understand what I say?
Yoku wakarimasu.	Very well.
Nan-to ossharu no ka ikkō wakarimasen.	I don't understand in the least what you say.
Dō ossharu o-tsumori no desu ka?	What do you mean?
Dō ossharu no ka wakari-kanemasu.	I can't understand what you say.
Kore wa, Nihon-go de wa, nan to iimasu ka?	How is this called in Japanese?
Sore wa nan to iu mono desu ka?	What is that called?
Sore wo Nihon-go de itte kudasaimasen ka?	Will you please say that for me in Japanese?
Dōzo mō ichi do itte kudasaimasen ka?	Will you please say that over again?
Nan to osshatta ka kiki-	I could not catch what

toru koto ga dekimasen deshita.

you said.

O-hanashi nasaru no ga sukoshi haya-sugimasu.

You speak a little too fast.

Amari haya-guchi ni ossharu kara, yoku wakarimasen.

You speak too fast; I cannot understand you very well.

Dōzo sorosoro o-hanashi kudasai.

Please speak slowly.

Mō chitto shidzuka-ni itte kudasaimasen ka?

Would you mind speaking a little slower?

Ano otoko wa nan to iimasu ka?

What does he say?

Nan to iimashita ka?

What did he say?

Sore wa nan to iu koto desu ka?

What does that mean?

Nan to osshaimashita ka?

What did you say?

Sore wa nan desu ka?

What is that?

Are wa dare desu ka?

Who is that?

Dare ga soko ni orimasu ka?

Who is there?

Soko ni oru no wa dare desu ka?

Who is there? (i e. "Who are you there?")

Nan desu ka?

What is it? What's the matter?

Dō shita no desu ka?

What has happened? What's the matter?

Dō nasaimashita no desu ka?

What's the matter with you?

Doko ni arimasu ka?

Where is it?

Doko ni orimasu ka?

Where is he(or it)? (of living things.)

Koko ni arimasu.

It is here.

Hayashi san wa, doko ni orimasu ka?

Where is Mr. Hayashi?

Koko ni irasshaimasu (or o-ide nasaimasu).	He is here.
Asoko ni arimasu.	It is over there.
Doko ni irasshaimasu ka?	Where are you?
Ano hito wa, doko ni orimasu ka?	Where is he?
Nikai ni orimasu.	He is upstairs.
Shita ni orimasu.	He is downstairs.
Soto e demashita.	He is gone out.
Doko e yukimashita ka?	Where is he gone? What is become of him? What is become of it?
Doko e yukimashita deshō ka?	I wonder where he is gone?
Doko e yukimashita ka go-zonji desu ka?	Do you know where he is gone?
Zonjimasen.	I don't know.
Itsu modotte kimashō ka?	When will he be back?
Itsu-goro modotte kuru deshō ka?	When do you think he is likely to be back?
Itsu o-modori ni narimashō ka?	When will you be back?
Jiki ni mairimahō.	He (or I) will be here immediately.
Ima-ni kimashō.	He will come presently.
Ima-ni kimasen.	He does not come yet.
Itsu kimashita ka?	When did he come?
Ima kimashita.	He has just come.
Sono uchi ni kimashō.	He will come by and bye.
Hai dekimashita ka?	What, is it done already?
Kesa kara dekite orimashita no desu.	It has been done since morning.
Jiki-ni itte kimashō.	I will be back immediately.

Sugu-ni kaette kimashō.	He will be back immediately.
Han jikan no uchi ni wa modotte kimashō.	I will be back within half an hour.
Ichi jikan tateba, modotte kimashō.	I will be back in an hour's time.
Modotte kimasu made koko ni o-machi kudasai.	Please wait till I come back.
Chotto matte kudasai.	Please wait a moment.
Matte oru koto wa dekimasen.	I can't wait.
Nani ka go-yō de gozarimasu ka?	Is there anything I can do for you? (i. e. "What do you wish for?")
Nani ka o-iriyō desu ka?	Do you want anything?
Nani mo irimasen.	I don't want anything.
Sore ga hoshiu gozarimasu.	I should like to have that, if you please.
Sore ga irimasu.	I need that.
Dōzo sore wo kudasai.	Please give me that.
Sore wo moraimashō.	I will have that.
Sore wo koko e mottekite kudasai.	Please bring that here.
Sore wo koko e mottekite o-kure.	Bring it here, will you?
Sore wa watakushi no desu.	That is mine.
Kore wa anata no de gozarimasu ka?	Is this yours?
Kore wa dare no desu ka?	Whose is this?
Tsukue no ue ni oite kudasai.	Put it on the table.
Shita-ni suyete oite kudasai.	Set it down on the floor.

Kaban no naka ni irete kudasai.	Put it in the valise.
Soko ni oite moraimashō.	Put it there.
Koko ni oite o-kure.	Put it here.
Nani wo shite irasshaimasu ka?	What are you doing.?
Sō shite wa ikemasen.	Don't do that.
Sō sen demo yoroshii (or *Sō suru ni wa oyobimasen*).	You needn't do that.
Ikaga (or *dō*) itashimashō ka?	How shall I do it, Sir?
Kō shite kudasai.	Do it like this.
Kō iu yō ni shite kudasai.	Do it this way, please.
Sore de yoroshii.	That will do.
Kore de yoroshiu gozarimasu ka?	Will this do?
Mata-to konna koto wo shite wa ikemasen.	Don't do it again.
Dochira demo yoroshii.	Either one will do.
Dore demo yoroshii.	Any one will do.
Nan demo yoroshii.	Anything will do.
Kore de wa ikemasen.	This won't do.
Kore wa ikemasen no desu.	This is no good.
Yoroshii yō ni shite kudasai.	Do as you please.
Sore de yoroshii.	It's all right.
Kamaimasen.	I don't mind.
Dō itashimashite.	Don't mention it.
Go-men kudasai.	I beg your pardon.
Go-men nasai.	Excuse me.
Chotto shitsurē-shimasu.	Will you excuse me a moment?
Sā dōzo (or *Dōzo o-kamai nasaimasu na*).	By all means.

Koko e kite o-kure.	Come here, will you?
Koko e irasshaimasen ka?	Won't you please come here?
Koko e kuru yō ni itte kudasai.	Please tell him to come here.
Chotto go-ran nasai.	Look at this.
Kore dake desu ka?	Is this all?
Sore de wa tarimasen.	That's not enough.
Mada arimasu ka?	Is there any more?
Mō gozarimasen.	There's no more.
Mada takusan gozarimasu.	There's plenty more.
Sore de wa oo-sugimasu.	That is too much.
O-shitaku wa dekimashita ka?	Are you ready?
Mada dekimasen.	Not yet.
Ima dekimasu.	I am ready now.
Nani mo ka mo yōi ga dekimashita.	Everything is ready.
Taisō nagaku o-kakari nasaru de wa arimasen ka?	What a long time you are!
Isogimashō de wa arimasen ka?	Shan't we make haste?
Watakushi wa hima ga arimasen.	I have no time.
Daibun osoku narimashita.	It is growing late.
Mō taisō osō gozarimasu.	It is very late.
Isoite imasu.	I am in a hurry.
Ima wa isogashii.	I am busy just now.
Isogu koto wa gozarimasen.	There is no hurry.
Sore naraba nao yoroshii.	So much the better.
Mā o-kake nasai.	Please sit down.
Go-shinsetsu ni arigatō gozarimasu.	It is very kind of you.

Makoto-ni arigatō gozarimasu.	Thank you very much.
Taisō go-mendō wo kakemashite osore-irimasu.	I am very sorry to give you so much trouble.
O-kinodoku de gozarimasu. O-kinodoku-na koto de gozarimasu.	I am very sorry (on your account). It is very hard on you. It is too hard (to trouble you so).
Yōyō chaku-shimashita!	Here we are at last!
Yōyō sumimashita!	At last, it is finished.
Tōtō omoi-kiraneba narimasen deshita.	After all, he had to give it up.
Yoshi-yoshi!	All right! Yes, yes!
Umai, umai!	Well done!
Sō desu.	Just so.
Go-mottomo de gozarimasu.	You are quite right.
O-hanashi no toori de gozarimasu.	As you say (I quite agree with you).
Kore ga yoroshiu gozarimasu ka?	Do you like this?
Makoto-ni yoroshiu gozarimasu.	I like it very much indeed.
Kore wa amari sukimasen.	I don't care for this.
Tabako wa o-suki desu ka?	Are you fond of smoking?
Dō shimashite, dai kirai desu.	On the contrary, I detest it.
Kore yori wa sore no hō ga yoroshiu gozarimasu.	I like that better than this.
Dochira de mo yoroshii.	Either will do.
Dochira de mo kamaimasen.	I don't care which.
Kirē de wa arimasen ka?	Isn't that pretty?
Hon-ni kirē-na koto!	How pretty it is!
Sore wa dō desu ka?	What do you think of it?

Sō deshō.	I think so.
Tashika-ni wa shirimasen.	I am not sure.
Mada hakkiri-to wa shiremasen.	It isn't certain yet.
Komatta mono desu.	It is very annoying.
Wasurete wa ikemasen.	Don't forget.
O-wasure nasaimasu na (more polite).	
Kitto wasuremasu mai.	Surely I shan't forget it.
Daijōbu desu ; wasure wa shimasen.	That is all right ; I shan't forget it.
Tsui wasuremashita.	Oh! I forgot it, I am sorry to say.
Nani mo o-wasure nasaimasu na.	Don't forget anything.
Nani mo o-wassure ni nari wa shimasen ka?	You haven't forgotten anything, have you?
Mō nani mo nai yō desu.	I don't think there's anything left behind.
Sore wa omoshiroi!	It's capital!
Sore wa omoshiroku nai!	It's not amusing!
Sore wa komaru!	It's very annoying.
Sore wa o-kinodoku desu.	I am very sorry(on your account).
Sore wa zannen desu.	I am very sorry(on my own account).
Sore wa go-nangi-na koto deshita nā.	You have had a hard time of it.
O-naka ga sukimashita.	I am hungry.
Nodo ga kawakimashita.	I am thirsty.
Kutabiremashita.	I am tired.
Nemuku narimashita.	I am sleepy.

Aisatsu.	Salutations.
O-hayō gozarimasu.	Good morning, Sir.
Konnichi wa.	Good day, Sir.
Konban wa.	Good evening, Sir.
Ikaga de gozarimasu ka?	How are you, Sir?
Itatte tassha de gozarimasu.	Quite well, thank you.
Go-kigen yoroshiu gozarimasu ka?	I hope you are well. (How do you do (after a separation of some time)?)
Hisashiku go-busata itashimashita.	I have been a long time without news of you.
O-kawari mo gozarimasen ka?	Are you still keeping well? (Is there nothing changed?)
Yoi o-tenki de gozarimasu.	Fine weather to-day (and how do you do?)
O-atsū gozarimasu.	It is hot to-day.
O-samū gozarimasu.	Cold weather to-day.
Sā dōzo o-toori kudasai.	Please come in.
O-jama de wa gozarimasen ka?	I hope I am not disturbing you.
Dō itashimashite!	Not at all.
Chotto go-men kudasai.	Will you excuse me for a
,, shitsurē-shimasu.	few moments?
Sā dōzo.	By all means.
Chotto itte mairimasu.	I am off for a little while.
Sayō nara.	Well, au revoir.
Tadaima (kaerimashita).	I am back again.
O-itoma itashimasu.	I must be off.
Mā yoroshii de wa gozarimasen ka?	Oh, you can stay a little longer, I am sure!
O-isogi nasaru koto wa	You need not hurry,

nai de wa arimasen ka?

Iie ; sō wa ikemasen.

Sayō nara, go-kigen yō (irasshai).

need you?

No ; I can't stay.

Good-bye. Take care of yourself.

Shokuji.

Repast (lunch, dinner, etc.)

Nikai no hō e o-toori kudasaimasen ka?

Won't you go upstairs?

Hara san, dōzo, anata wa, kono kata no migi ni o-suwari kudasai.

Mr. Hara, please sit at the right of this gentleman.

O-niwa ga taisō yoku narimashita nā.

I see you have improved your garden immensely.

Koto-ni o-sōji ga yoku yukitodoite imasu kara.....

Since it is swept with such good care.

Nani, ikkō sutete arimasu no de.....

No ; it is left without much attention.

Nani mo arimasen keredo, dōzo go-jiyū ni meshiagatte itadakimashō.

There is nothing remarkable, but please help yourself freely.

Iroiro o-medzurashii mono wo itadakimashite osore-irimasu.

You have such a variety of unusual dishes, and I am delighted.

O-ki ni iru mono ga areba yoroshii ga.....

I am afraid you don't find anything to your taste.

Mina itatte suki-na mono bakari de gozarimasu.

All the dishes are what I like.

Anata wa o-sashimi wa agaremasu ka?

Can you manage to eat *sashimi* (raw fish)?

Itadakemasu dokoro desu ka!

Certainly, I can.

Kono o-suimono wa taisō kekkō de gozarimasu.

This *suimono* (soup) is simply delicious.

O-kuchi ni aimasu ka?

Is it to your taste? I

Yoku iitsukete okimashita no-ni, mō sukoshi samemashita.

gave particular orders to have it served hot; but it has already cooled.

Dō itashimashite.

By no means.

Nimono ga yoroshi kereba, dōzo o-kae kudasai.

If you like *nimono* (a kind of stew), please have another helping.

Taisō yoku dekite orimasu keredo, kore de mō takusan de gozarimasu.

It is excellent, but this is quite sufficient.

Mō chitto o-sake wo agarimasen ka?

Won't you have a little more of *sake*?

Iie, Mō jūbun itadakimashita.

No, thank you; I had enough.

Mada ikkō meshiagarimasen.

You haven't taken much yet.

Dō shimashite. Tsune yori wa bai mo chōdai-shimashita.

On the contraay, I have drunk twice as much as I take usually.

Anata wa, sake yori wa sēyōshu no hō ga o-suki de wa arimasen ka?

I think you are more fond of foreign wines than *sake*.

Sō to iu de mo arimasen.

Not exactly.

Kono budōshu wa, hito kara moraimashita ga, ikaga desu ka ajiwatte itadakimashō.

I wish you would taste this wine. It was given me the other day.

Watakushi wa shiro-budōshu wa betsudan-ni suki de gozarimasu ga, kore wa yahari Furansu no desu ka?

I am particularly fond of white wines. Is this also French wine?

Iie, kore wa kōshū de chikagoro tsukuri-hajimeta no de aru sō desu.

No, I am told this has recently been made in Kōshū.

Nihon-deki ni shite wa, nakanaka yoroshū gozarimasu nā.

It is pretty good for Japanese make.

Nippon de demo oioi-ni

Even in Japan, they will

wa mashi-na sake mo deki-dashimashō.

produce better wines by and bye.

Nani-shiro kore made no Nihon-deki no yōshu to iu no wa, dore mo nomen de wa arimasen ka?

Any way, I consider the wines they have been making here, so far, is not drinkable.

Bīru wa dō desu ka?

What do you think of beer?

Naruhodo bīru wa mō rippa-ni deki-dashimashita nā.

Well, I must say they can brew splendid beer.

Sore demo Yōroppa de nomu yō-na no wa itsu ni nattaraba dekiru ka shiran.

Yet, I have no idea when they can produce such as you find in Europe.

Murata san, anata wa tonto damatte irassharu de wa arimasen ka?

Mr. Murata, you seem to be quite silent.

Yā, boku wa kimi-ra no yō-ni iroiro no kōshaku wa iwan ga, shikiri-ni hitori de shaku wo shite itadaite oru no sa.

Well,. I can not discuss matters as you do; but I have been helping myself freely.

Tashika kimi ni wa sēyōshu wa mukan no deshō.

I thought the foreign wines are not to your liking.

Sō tomo, boku ni wa Nihon-shu ni kagiru; shokumotsu mo kō iu junsui no Nihon-ryōri de naku-te wa taberaren ga, kyō wa hakarazu taisō itadaite, mō yohodo yoi ga megutte kimashita.

You are right; *sakee* is the only thing for me. The food also ought to be of pure Japanese cooking, as I find to-day. I have drunk and eaten so much that I feel the effect already.

Shitsurē desu ga, watakushi wa go-han wo negaimashō ka?

Would you mind if I ask you to let me have some rice?

Mā, mō ip-pai o-agari nasai.

Do have another *sakadzuki* (cup).

Iie, sonna-ni itadaku to kaeraren yō-ni narimasu kara....

No, thank you; if I take any more, I fear I shall be unable to carry myself home.

O-uchi ni wa okusan ga matte gozaru mono, dō shite kaeraren yō-ni naru mono desu ka?

It is impossible for you to be in a condition to disable you to go home, while your wife is awaiting you.

Dore, mō o-itoma itashimashō.

Well, I shall take my leave.

Sekkaku o-ide wo negaimashita no-ni, ikkō o-kamaimōshimasen de.....

After having asked you to come, there has hardly been anything to entertain you.

Sō go-tēnē-na aisatsu wo shite itadakimasu to, o-henji no shi-yō ga arimasen.

When you are so polite, I find it awkward to answer you suitably.

Hōmon.

Call.

Doko e irasshaimasu ka?

Where are you going?

Sugi no okusan wo tadzune ni yuku tokoro desu ga, issho-ni kimasen ka? Anata mo, ano kata no tokoro e yuku hadzu deshō?

I am going to call on Mrs. Sugi, won't you come with me? You owe her a call, don't you?

Sō desu tomo; zen no kinyōbi ni bansan ni yobareta kiri, mada yukimasen no desu mono.

True; I have not been to see her since I dined there Friday night last.

Sore de wa, ichi do rē ni yukaneba suman deshō.

Well, it is high time to pay your dinner call, don't you think?

Keredomo fujin gata wo hōmon-suru yō-ni kimono

All right. I am not properly dressed for calling on

wo kite orimasen mono ; mottomo Sugi no wa amari yakamashiku wa nai te.

ladies ; but I know Mrs. Sugi is not too exacting.

Yobi-rin wo o-narashi nasaimashita ka ?

Did you ring the bell ?

Ima oshimashita.

Yes ; I have just rung it.

Watakushi wa nafuda wo mochimasen ga, anata no no ue e issho-ni kakasete itadakimashō ka ?

I have no cards ; may I write my name on yours ?

Sā, sā.

By all means.

Zashiki e o-tooshi mōshite o-kure.

Show them into the drawing room.

Go-kigen yoroshiu gozarimasu ka ? Hisashiu o-me ni kakarimasen deshita nā.

How do you do ? It is quite an age since I had the pleasure of seeing you.

Tonto go-busata wo itashite, makoto-ni sumimasen deshita ga, jitsu wa nani yara ka yara hijō-ni isogashiu gozarimashita no de, giri wo kaku no mo omou hima ga arimasen deshita no desu.

I am quite ashamed to have been so remiss about calling ; but the fact is, I have been frightfully busy with one thing and another, that I have scarcely had time to think of my duty.

Kono-goro wa dōmo yoi tenki de wa gozaimasen ka ?

What lovely weather we are having lately ?

Shikashi mō kawaraneba yoroshii ga.

Yes ; but I am afraid we are going to have a change shortly.

O-cha ka, kōhī ka, dochira wo sashiagemashō ka ?

Which do you prefer, tea or coffee ?

Hai; o-cha wo ip-pai itadakimashō ka ?

Thank you ; I will have a cup of tea.

O-sato wa hitotsu desu ka, futatsu ni shimashō ka ?

One lump of suger or two ?

Dōzo futatsu negaimasu.

Two, if you please.

O-kwashi wo hito-kire agarimasen ka ?

Will you have a slice of cake ?

Dōzo o-kwashi wo o-tsumami kudasai.

Help yourself to the cake.

Chotto o-sato wo totte kudasaimasen ka?

Might I trouble you to pass the sugar?

Sumisu san kara o-tayori wa gozaimasu ka?

Have you heard lately from Mr. Smith?

O-ane san kara wa, itsu o-tayori ga gozaimashita ka?

How long is it since you heard from your sister?

Chōdo kesa-hodo tegami ga mairimashita ga, itatte jōbu de gozaimasu.

I had a letter only this morning. She is quite well.

Dōka chikai uchi ni kochira e irassharu to ka iu koto wo kikimashita ga, hontō de gozaimasu ka?

I heard she is coming here before long; is it true?

Mada tashika-ni wa wakarimasen sō desu ga, koto ni yoru to raigetsu no sue atari kara mairu koto ni naru ka mo shiremasen.

It is possible she may come from about the end of next month; but I know nothing certain, as yet.

Zehi irassharu yō-ni, anata kara mo o-susume nasaimase.

Do persuade her, yourself, so that she will surely come.

Kesa no shimbun de, Karuizawa ni jishin no atta koto wo go-ran nasaimashita ka?

Have you seen the account of the earthquake at Karuizawa, in this morning's paper?

Hai; osoroshii koto de wa arimasen ka?

Yes; What a dreadful thing, isn't it?

Sore wo o-yomi ni natte wa, kono natsu asoko e irassharu no wa o-kowai deshō.

You will be afraid to go there this summer, I should think, after reading that.

Iie, sukoshi mo sonna koto wa arimasen. Kondo no yō-na jishin wa, mata to ari-sō ni wa arimasen.

Oh no, not in the least. There is not much likelihood of another earthquake like that one taking place for a long time to come.

Mata moshi mēmē ga deau

Besides, if one were to

ka dō ka shire-nai kiken wo shimpai-shite imashita nara-ba, ichi nichi mo ikite oru kai wa arimasu mai.

spend one's time thinking of the risks one runs, life would not be worth living for a single day.

Mada o-kaeri ni naru no de wa arimasu mai? Mā go-yururi-to nasaimase, ima-ni tenisu demo itashimashō.

You are not going away already? Stay and have a game of tennis by and bye.

Iie, mada mi-toko e yukaneba narimasen kara, kore de o-itoma mōshimasu; shikashi Jakuson wa, nani mo yōji wa arimasen kara, nokorimashō shi, koto-ni go-zonji no toori, tenisu wa jōzu desu kara, makashite o-shimai nasaru ni wa zui-bun toki ga kakarimashō.

I am afraid I must be off, I have three more calls to pay; but Jackson here, can stay; he has nothing else to do, and has a capital hand at tennis as you know. It will take you all your time to beat him.

Go-yō ga areba, shiite o-tome mōshimasen ga, dō-zo, chikai uchi ni mata o-ide wo negaimasu.

If you are engaged, there is no help for it; I must not detain you. I wish you would come again soon.

Naga-wi wo itashimashi-te, osore-irimasu.

I am afraid I have kept you too long.

Dō itashimashite; ikkō o-aiso mo gozarimasen de..

Not at all; there was nothing to entertain you.

Kore kara Kishi san no tokoro e mairu tsumori de gozarimasu ga, nani ka o-kotodzuke wa arimasen ka?

Now I am thinking of calling upon Mrs. Kishi; have you no messages for her?

Nani mo betsudan no yōji wa gozarimasen ga, dōzo yoroshiku osshatte kudasai-mase.

I have nothing special for her, but please remember me kindly.

Shimbun. Sēji.

Nani ka medzurashii koto ga arimasu ka?

Nani mo kawatta koto wa nai yō desu.

Anata wa, nani shimbun wo o-yomi nasaimasu ka?

Ittai shimbun wa kirai desu kara, iroiro totte wa orimasu keredo, hontō ni wa hitotsu mo yomimasen.

Tadaima de wa, nani ga ichiban yoroshii ka?

Roku-na no wa hitotsu mo arimasen ga, shikashi oo-shimbun wa, dore mo mā onaji yō-na neuchi no mono desu.

Dore mo ka mo, mina sētō no kikwan ni natte orimasu ka?

Sō de nai no mo arimasu. Mottomo sēfu no kikwan to natte, seken de goyō-shimbun to iu no mo arimasu.

Kondo no naikaku wa, hyōban wa dō desu ka?

Betsu-ni yoku mo nakereba, mata waruku mo nai yō desu.

Sō deshō; hihyō wo ukeru yō-na koto wa, nani mo shi-nai de wa arimasen ka?

Maru de nemutte oru yō-na mono desu nā.

Gikwai no yōsu wa, dō desu ka?

Newspapers. Politics.

Have you any news that is interesting?

There seems to be no news of any kind.

What newspapers do you read?

As a rule, I detest newspapers, and I hardly read any, though I take several.

Which is considered the best at present?

There is none that is very good, but the large ones are of about the same value.

Is every one of them used as a political instrument?

Not all. There are some that act as Government organs which the public call "Official publication".

What is the reputation of the new Cabinet?

It is neither good nor bad, as I know.

I thought so; they haven't done anything to cause much criticism. Have they?

Tney are simply dozing.

How goes the Parliament?

Shūgi-win wa, saku-nen kaisan ni narimashite, kono-goro wa, gikwai wa arimasen no desu.

Parliament was dissolved last year; and is not now in session.

Itsu giin no sō-senkyo ga arimasu ka?

When will be the general election?

San-gatsu no jū-go nichi desu.

On the 15th of March.

Sore de wa, mō jiki desu nā!

Then, it will be very soon.

Sore desu kara, shohō de kyōsō ga hageshiku natte orimasu.

Therefore you see the competition is growing furious everywhere.

Kaisen no ue wa, dō deshō ka? sēfu-tō to, hantai-tō to, dochira ga tasū ni narimashō ka?

What do you think the result of the new election will be? Will the government party have the majority, or the opposition?

Sore wa, taitē dochira mo onaji yō-na mono deshō ga, sono hoka ni, hantai to mo, mikata to mo tsukanu mono ga, san shi-jū mē wa arimashō kara, sore shidai de jissai-no make kachi ga kimarimashō.

I think both parties will have about the same number; but, there will be in addition, some thirty deputies who are neither adverse nor favorable to the government, and the real majority will be settled according to the decision of these persons.

Nippon de wa, kempō ga dekite kara, mada iku-nen, ni mo narimasen no-ni, nando mo kaisan ga atta de wa arimasen ka?

It is not long ago that the Constitution was promulgated in Japan, but I think there have been many dissolutions of the diet, have there not?

Sore wa, sēfu mo, sētō mo, mina makoto-no kuni no rigai wo omowazu ni, jibun-ra no sontoku bakari

That is because both the partisans of the government and their opponents, thinking only of their own pur-

wo kangaete, tsumaran arasoi wo suru kara no koto desu.

poses, without heeding the real interests of the country, quarrel on absurd questions.

Uchiwa no kenkwa bakari shite otte wa, gwaikoku ni tai-shite no shigoto ga yoku dekimasu mai.

If they do nothing but dispute about domestic matters, I am afraid the foreign affairs will not be properly cared for.

Sō desu tomo! Sore yue, makoto-no aikokusha wa, konnichi no nariyuki wo mite, mina tansoku-shite oru no de arimasu.

Certainly! That is what makes the real patriots sigh in looking at this present course of things.

Tokoro de, Shina no jiken wa dō desu ka?

Well then, how are the Chinese affairs going on?

Rengō-gun wa, iyoiyo Pekin e seme-itte, Shina no kwōtē mo, kwōtaikō mo, sono hoka mina tachinokareta to iu koto desu nā.

I hear that the allied armies have actually entered Pekin, and that the Emperor, Empress Dowager, and all their followers have left the Capital.

Kono tabi no sawagi wa, zongwai ookiku narimashita ga, kono saki dō nariyuku deshō ka?

The trouble has grown more serious than we expected, and now, what course do you think it will take?

Nani-seyo, sashiatari shujin no nai kuni no yō-na mono desu kara, shimatsu ga warū gozarimasu.

Anyway, China is a country that has no power at this time, and it is not easy to adjust affairs.

Soko de, Shina sōtai no koto wa shibaraku sashioite, Roshia wa, sude-ni Manshū wo senryō-shita sō desu ga, tsui-ni wa kita no hō wo mina totte shimau yō ni naru no de wa arimasu mai ka?

Putting aside the general Chinese question, would you not think that Russia having already occupied all Manchuria, will encroach still further, and finally absorbs the whole of Northern China?

Tōtō sō iu koto ni naru

It would not be surpris-

ka mo shiremasen.

Sore demo, hoka no kuni ga shōchi-shimasu mai.

Nani ; hoka no kuni mo, sono jitsu wa kaette yorokonde oru kurai deshō. Jibun-ra ni mo, sorezore doko ka tochi wo toru ka, mata wa nani ka riyeki wo uru koto ni suru deshō sa ; totemo, Shina wo hīki-shite, doko made mo hantai-suru yō-na koto wa arimasu mai.

Sasureba, Shina wa, yoku no fukai kuni-guni ga yotte-takatte omoi-omoi ni wake-dori wo suru yō-na mono desu nā!

Sō deshō tomo. Tsune ni wa, ban-koku-kōhō to ka, dōri to ka itte orimasu keredo, ittan koto ga okoru to, tsuyoi mono wa tokushite, yowai mono wa sonsuru koto ni narimasu.

O-setsu no toori sēgi kōdo nado to iu koto wa, konnichi de wa, mohaya jisēokure no kangae no yō ni narimashita ; sukunaku tomo sore bakari ni tayotte kuni wo motō to omou koto wa dekinu koto ni narimashita nā.

ing if what you suppose should finally come to pass.

But I should think the other powers would refuse to sanction that.

No ; on the contrary, the other powers may be glad, in truth, if affairs turn out so ; for I think they will, every one of them, try to get a piece of territory or benefit themselves in one way or another. In any case, none of them will consider China so far as to oppose the demands of rival nations.

In that event, the greedy nations would each take a big slice off of China, and there would be nothing left for the poor empire itself.

I should think so. In peace, they talk about International Law or justice, but when once some great opportunities occur, the strong countries will gain and the weak ones much lose.

As you say, now-a-days justice and right seem to be ideas of the past. At least, it has become impossible to maintain the welfare of a nation on those principles alone.

Tomokaku Shina wa kaisō-na mono desu; tatoete iwaba, kokka to iu ikutsu ka no mōjū ga, nan demo miatari shidai ni kui-toru yō-na mono desu.

Any way, China is to be pitied. The several states of the world may be likened to wild beasts, devouring all that comes within their reach.

Shikashi, ikura dō demo, sonna rambō-na hanashi wa nai de wa arimasen ka?

But in spite of all, it doesn't seem possible that they can be so utterly voracious.

Rambō demo, muri demo, kyō-koku ga kyōgi no ue de suru koto nareba, dare mo dō shi-yō ga nai de wa arimasen ka?

Though it may be wanton and cruel, there is no help for it, as all the strong nations are united in the course of aggression.

Sore wa nasakenai hanashi desu nā! Kaikwa-koku nado to iu myōmoku mo, jitsu-ni nan no koto ka wake ga wakaran de wa arimasen ka?

It is indeed unmerciful. Though they claim to be enlightened nations, they are such only in name; in truth there is no good ground for calling themselves so.

Watakushi mo, shigoku go-dōkan desu ga, shikashi anata no yō-ni rikinde mo, betsu-ni shikata ga arimasu mai. Tadashi kakaru jisē de aru kara wa, yoso no koto wa tomokakumo, o-tagai-ni sēzē benkyō-shite, waga kuni wo tomashi, katsu tsuyoku-shite, yoso ni anadorarenu yō-ni tsutomeru ga kanyō de aru to omoimasu.

I feel just as you do in this matter, but, though you may get yourself excited, there is really no remedy. Since this is the spirit of the times, we need not concern ourselves about other nations, but must try and do our utmost to make our own country wealthy and strong, and also to command the respect of all people.

Byōnin no mimai.

Konnichi wa ikaga desu ka?

Arigatō, sukoshi yoroshiu gozarimasu.

Ikura ka yoroshii yō de gozarimasu.

Sakujitsu hodo wa yoku arimasen.

Taitē sakujitsu no yō-na mono de gozarimasu.

Onaji yō-na mono de gozarimasu.

Amari kawarimasen.

O-kage de ōki-ni yoroshiu gozarimasu.

Konnichi wa yoroshiu gozarimasu ka?

Oioi o-kokoroyō gozarimasu ka?

Arigatō gozarimasu, yōyō zenkwai-shimashita.

Sore wa kekkō de gozarimasu.

Konnichi wa yohodo ikemasen.

Sore wa ikemasen nā!

Doko ka itamimasu ka?

Karada-jū ga itamimasu.

Koko ga hidoku itamimasu.

Doko ga o-itō gozarimasu ka?

Ashi ga hidoku itamimasu.

Visit to a sick.

How are you feeling to-day?

A little better, thank you.

A shade better, I fancy.

Not so well as yesterday.

Much the same as yesterday.

Very much as usual.

,, ,, ,, ,,

Thank you, I feel much better.

I hope you are better to-day.

I hope you are growing strong again.

Thank you, I am quite well again.

I am very glad of it.

I am feeling much worse to-day.

I am very sorry to hear it.

Have you any pain?

I have pains all over.

I have a bad pain here.

Where is the pain?

My foot pains me very much.

Sakujitsu yori wa, mune ga yohodo yokē itamimasu.

My chest is much more painful than yesterday.

O-dzutsū wa yoku narimashita ka?

Have you got rid of your headache?

Arigatō; mō naorimashita.

Thank you; it is over (cured).

Go-byōki desu ka?

Are you ill?

Dō nasaimashita ka?

What's the matter with you?

Dō shita no ka shirimasen ga, taisō guai ga warū gozarimasu.

I don't know what's the matter, but I am not at all well.

Nāni; sonna-ni o-warui koto wa nai de wa arimasen ka?

Nonsense! You're not so bad as all that.

Hidoi koto wo iu kata desu koto!

You're very unsympathetic (hard)!

Mā watakushi no yō ni natte go-ran nasai! Kitto watakushi yori mo motto o-sawagi nasaru deshō.

Try to put yourself in my place a while! I am sure you'd make a good deal more fuss than I do.

Mā go-shimbō nasai; jikini yoku narimashō (or *naorimashō*).

Have patiense; you will soon be all right.

Doko ga o-warū gozarimasu ka?

What do you complain of?

Taisō suijaku-shimashite, yoru yoku nemuraremasen.

I have grown very weak; and I can't get any sleep at night.

Sakuya wa, yoku o-yasumi nasaimashita ka? (or *o-nemuri nasaimashita ka?*)

Did you sleep well last night?

Hai, taisō yoku nemashita; sorede kesa-hodo wa yohodo yoroshiu gozarimasu.

Thank you, very well indeed; and I feel very much the better for it this morning.

Hiru wa itsu demo yoru yori yoroshiu gozarimasu.

I always feel better during the day than I do at night.

Dōka dandan o-naori ni naru yō ni itashitō gozarimasu.

I hope you will continue to improve.

O-isha wa mainichi miyemasu ka?

Does the doctor come to see you every day?

Hai, chōdo anata ga irasshaimasu mae ni dete yukimashita.

Yes. He left just before you came in.

Kusuri wo totte kudasaimasen ka?

Would you mind passing me the medicine?

Kono bin desu ka?

Is this the bottle?

Hai, dōzo sore wo.

Yes; that one, please.

Nomi-nikui kusuri desu koto!

What nasty stuff!

Nigō gozarimasu ka?

Is it bitter?

Nigai tomo, karai tomo iwaren, iya-na aji desu.

I don't know whether to call it bitter or saltry, but it's a detestable kind of taste.

Mainichi iku-do dzutsu agarimasu no desu ka?

How many times a day have you to take it?

Shokuji-go ni ichi do dzutsu nomu no desu ga, tamarimasen.

Once after each meal; I can't stand it!

Chotto ajiwatte mite mo yoroshii ka?

May I just taste it?

Sō nomi-nikui koto wa nai de wa arimasen ka?

Why! it isn't so bad after all.

Umaku-te mo, madzukute mo, tomokaku shikata ga arimasen kara....

Good or bad, I suppose I have got to take it anyhow, so (there is little use talking about it).

Ō! mō yo-ji ni narimasu kara, o-itoma itashimashō.

I declare it's four o'clock already! I must be off.

Mā, mō sukoshi o-ide kudasaimasen ka?

Oh, please stay a little longer, won't you?

Amari nagaku orimashite wa, o-tsukare deshō kara..

I am afraid I have stayed too long already, and that you are tired.

Iie; ikkō sonna koto wa gozarimasen.

Not at all!

Mata ukagaimashō ga, sore made ni wa, dōzo motto go-jōbu ni o-nari nasaru yō ni shi-tai mono desu.

I will call again, and I hope I shall find you stronger.

Sō desu ka?

Must you really go?

Dōzo o-daiji-ni (nasai).

(Good bye.) Take care of yourself.

Sayō nara.

Good bye.

Isha.

Koko ni wa isha ga arimasu ka?

Hai, gozarimasu.

Sore de wa, dōzo jiki-ni yobi ni yatte kuremasen ka? Dōmo kokoromochi ga yoku arimasen.

Kashikomarimashita.

Kono warui tenki ni o-ide wo negatte osore-irimasu ga, ikanimo guai ga warū gozarimasu.

Itsu kara o-warū gozarimasu ka?

Kesa roku ji kara de gozarimasu.

Dō o-warū gozarimasu ka?

Doctor.

Is there a doctor here?

Yes, Sir.

Well then, will you send for him at once, please? I don't feel well at all.

All right, Sir.

Good evening, Doctor. I am sorry to take you out in this dreadful weather, but I am feeling very ill indeed.

How long have you been ill?

Since six o'clock this morning.

What are you complain of?

Hidoku kaze wo hiki-komimashita.	I have a bad cold.
Nodo ga itamimasu.	I have a sore throat.
Hidoku samuke ga shite, dzutsū mo hageshiku shimasu shi, seki mo demasu ga, mata mune no tokoro mo itamimasu.	I feel very chilly; my head aches terribly, I have a cough and a pain in the side of my chest.
Yohodo netsu ga arimasu.	I feel very feverish.
O-itami ni narimasu ka?	Have you any pain?
Hai, koko ga hidoku itamimasu.	Yes, I have a severe pain here.
I ga taisō itamimasu.	I have a bad pain in the stomach.
Taisō mune ga warū gozarimasu.	I feel very sick.
O-age (*haki*) nasaimashita ka?	Have you vomited?
Ni do agemashita.	I have vomited twice.
Taisō geri wo shimasu.	I have bad diarrhœa.
Tsūji ga gozarimasen.	I am constipated.
Migi no hiza (*hidari no hiji*) ga hidoku itamimasu.	I have severe pain in my right knee (left elbow).
Kata ga osoroshiku itamimasu.	My shoulder hurts dreadfully.
Karada-jū ga itamimasu.	I feel sore all over.
Butareta yō-na kokoromochi desu.	I feel as if I had been beaten.
Ashi ga furuemasu.	My feet tingle.
Kuchi no naka ga nigō gozarimasu.	I have a bad taste in the mouth.
O-shoku wa susumimasu ka?	Have you any appetite?
Chotto mo susumimasen.	None whatever.

Futsu-ka kono kata nani mo tabemasen.

I have eaten nothing for two days.

Taisō nodo ga kawakimasu.

I am very thirsty.

Samuku nattari, atsuku nattari shimasu.

I feel hot and cold by turns.

Furui ga kimashita ka?

Have you had a shivering fit?

Hai, san ji ni hajimarimashite, go ji mae made tsudzukimashita ga, atatamaru koto ga dekimasen deshita.

Yes; it began at three and lasted till nearly five. I could not get warm.

Sore kara, taisō ase ga demashita.

Then I had a profuse perspiration.

Nemuru koto ga dekimasen.

I cannot sleep.

Kochira wa Sumisu sensē no o-uchi desu ka?

Is this Dr. Smith's house?

Hai, sayō de gozarimasu.

Yes, Sir.

O-taku desu ka?

Is he in?

Ima o-me ni kakaremasu ka?

Can I see him now?

Hai, dōzo o-toori kudasai.

Yes; please come in.

O-kinodoku desu ga, tadaima deraremashita.

I am sorry he has just gone out.

Itsu o-kaeri deshō ka?

When will he be back?

Dōmo wakari-kanemasu.

I am afraid it's impossible to say.

Tabun ichi jikan no uchi ni wa kaerareru de gozarimashō.

He will probably be back within an hour.

Go-shinsatsu wo negaitō gozarimasu ga, dōmo guai ga yoku arimasen.

Doctor, I should like to consult you. I am not feeling very well.

O-myaku wo ukagaimashō.

Let me feel your pulse.

Sore kara taion wo hakatte mimashō.

Now, I will take your temperature.

O-mune wo haiken-shimashō.

Let me examine your chest.

Midzu-gusuri to gwanyaku wo sashiagemashō.

I will give you some medicine, and some pills.

Sukoshi kinaen wo o-okuri mōshimashō.

I will send you some quinine powders.

Sore wo yo-jikan goto ni ip-puku dzutsu o-agari nasai.

Take one of them every four hours.

Ikkō omoi koto wa arimasen.

It is nothing serious.

Jiki-ni o-naori ni narimashō.

You will soon be well.

Mata myōnichi ukagaimashō.

I will call again and see you to-morrow.

Kono tsugi wa itsu demashō ka?

When shall I come again, Doctor?

Futsu-ka tatta tokoro de irasshai.

Come in two day's time.

Betsudan anjiru yō-na koto wa gozarimasu mai ka?

Is there nothing I need feel anxious about?

Nani, taishita koto wa arimasen; is-shūkan mo kusuri wō agareba, sukkari naorimashō.

No, there is nothing serious; you will recover entirely if you will take medicines for a week longer.

Arigatō gozarimasu; sore de, anshin itashimashita.

Thank you; I feel at ease now to hear that.

Tomokaku kesshite goshimpai ni naru ni wa oyobanu byōki de arō to zonjimasu.

At any rate, I don't think the illness is a kind you need be uneasy about.

Sampo.	Walking.
Doko e irasshaimasu ka?	Where are you going?
Sampo ni yuku tokoro desu ga, issho-ni irasshaimasen ka?	I am going for a walk; won't you come with me?
Dōzo o-tomo wo negaimasu.	With pleasure.
Dochira no hō e yukimashō ka?	Which way shall we go?
Dochira e demo yoroshii hō e mairimashō.	We will go which way you please.
Ueno no kōen e yukō de wa arimasen ka?	Let us go to Uyeno park, will you?
Ichiban chikai michi kara yukimashō.	We will go the shortest way.
Toori-gake ni o-ani san wo sasoō de wa arimasen ka?	Let us call your brother on our way.
Yoroshiu gozarimashō (or *dō demo yoroshii*).	As you please.
Anata wa, ashi wa o-tassha desu ka?	Are you a good walker?
Anata wa, aruki-yō ga amari hayai (*osoi*) de wa arimasen ka?	You walk too fast (slowly), isn't it?
Hokori ga hidoku nakereba yoroshii ga....	I am afraid the roads are very dusty.
Ame de, hokori ga sukoshi wa shidzumatta deshō.	I hope the rain has laid the dust a little.
Ame ga agatte kara wa, mada ichi do mo dekakemasen deshita.	I haven't been out at all since the rain.
Watakushi mo sō desu.	Neither do I.
Ame ga furimashita no	The rain has made the

de, taisō suzushiku narimashita.

weather much cooler.

Ame no o-kage de, kusa mo ki mo ikiiki-shite orimasu.

The rain has revived all the plants.

Mō chitto futte mo yokatta de wa arimasen ka?

A little more rain would do no harm, isn't it?

Kono komichi wo yukō de wa arimasen ka? Sukoshi wa, kage ga arimashō.

Let us take this path; we shall be rather shaltered from the sun.

Kono michi no warui koto wa!

What a muddy road it is here!

Tamarimasen nā!

It's frightful!

Dōmo yoi tenki de wa arimasen ka?

What a superb weather!

Tsudzukan ka mo shiremasen.

I am afraid it won't last.

Kō iu yoi tenki ni inaka wo sampo-suru kurai tanoshii koto wa arimasen.

There is nothing more agreeable than to walk into the country in such beautiful weather.

Kuru-goto ni ikura ka keshiki ga kawarimashite, aku to iu koto wa arimasen.

Every time we come here, the view seems to change, and we never get tired of it.

Hon-ni, tori no saedzuru no mo, mushi no naku no mo, mina wareware no tanoshimi no tame ni dekite oru yō-na mono desu.

True, even the singing of the birds and insects appears to have been all prepared for our amusement only.

Kono hen no nagame wa, betsudan-ni yoroshii kara, ano ki no kage de sukoshi yasumimashō ka?

The scenery is particularly fine about here; shall we rest a while under that tree?

Sō itashimashō; mō yagate watakushi no otoko ga cha wo motte, kochira no hō e kuru hadzu desu kara,

We shall do so; my man has orders to meet us presently in this neighborhood, with some tea, and we will

asoko de matsu koto ni itashimashō.

await him there.

Daibun arukimashita no de, taisō kawakimasu kara, cha ga kimashita naraba, sazo kekkō deshō.

How welcome the tea will be, as we are very thirsty after the long walk we have just taken!

Kodomo.	Children.
Kono o-ko wa, anata no go-shisoku desu ka?	Is this your son?
Sayō desu.	Yes.
Kawairashii koto!	He is a fine little fellow!
Dō shimashite; ōchaku de shikata ga arimasen.	Oh, no; he is a terrible scamp!
O-ikutsu desu ka?	How old is he?
Yattsu ni narimasu.	Eight years.
O-toshi no wari ni ookii koto!	How tall he is for his age!
Gakkō e o-ide desu ka?	Does he go to school?
Sā, kodomo-ra wa, nani wo shite asonde imasu ka?	Well, youngsters, what are you playing at?
Sore wa dō suru no ka misete kuremasen ka?	Won't you show me how to play it?
Naruhodo, omoshiroi asobi desu nē.	That's a capital game, really.
Kore wa omoshiroi de wa nai ka?	It's great fun, isn't it?
Kimi no na wa, nan to iu no desu ka?	What's your name, my little man?
Ikutsu desu ka?	How old are you?
Doko ni sumatte imasu ka?	Where do you live?

Gakkō e yukimasu ka?

Do you go to school?

Hai mainichi yukimasu.

Yes, every day.

Gakkō wa, suki desu ka?

Are you fond of school?

Mochiron suki desu.

Yes, Sir; of course I am.

Gakkō de wa, nani wo naraimasu ka?

What do you learn at school?

Yomu koto ya, kaku koto ya, iroiro desu.

Reading, writing, etc.

Ima nani wo shite imashita ka?

What have you been doing just now?

Ima made nani wo shite imashita ka? Kitto nani ka itadzura deshō.

What have you been doing up to now? Some mischief, I am sure.

Ani san ka, ane san ga arimasu ka?

Have you any brothers and sisters?

Omae san wa, nan to iu na desu ka?

Well, little lass, what's your name?

Akambo wo daite ite kutabire wa shimasen ka?

Don't you grow tired of carrying that baby?

Watashi ga onde yarimashō ka?

Shall I take him on my back?

Iya desu ka? Sono ko to issho-ni nigete iku (*yuku*) to warui kara desu ka?

No? You're afraid I'd run away with him, aren't you?

Sō shitara, omae san no okkasan ga nan to iwareru deshō ka?

Then what would your mother say?

Sono ko wa itadzura desu ka?

Is he a very naughty baby?

Yoku nemasu ka?

Is he always asleep?

Kaaisō-ni! Dō shimashita ka? Naze naku no desu ka?

Poor little girl! What's the matter? What are you crying for?

O-kwashi wa suki desu ka?

Are you fond of sweets?

O-kwashi wa nani ga ichiban suki desu ka?

What sweets do you like best?

Sono ko wa osoroshii koe wo shite naku de wa arimasen ka? Dō shita no deshō ka?

What a dreadful squalling, that baby makes! What's the matter with him, I wonder?

Utsukushii ko desu koto! Umarete kara, dore dake ni narimasu ka?

What a nice little baby! How old is it?

Otoko no ko desu ka?

Is it a boy?

Iie, onna desu.

No, it is a girl.

Shita e oroshite asobasete o-yari nasai.

Let her down on the floor, and let her play.

Nani ka omocha wo yarimashō ka?

Shall I give her some toys?

Kono taiko wo yorokobu ka shiran.

I wonder whether she will enjoy this drum.

Onna no ko desu kara, ningyō no hō wo yorokobimashō.

As it is a girl, she would like better to have dolls.

Kore wo yatte mo, jiki-ni kowasu deshō ka?

If I give her this, will she break it soon?

Donna kekkō-na mono demo, sukoshi mo yōsha wa arimasen.

She does not discriminate even the most costly articles.

Mō hau koto ga dekimasu ka?

Can she crawl on the floor?

Hau dokoro desu ka? Mō hitori de tatsu koto ga dekimasu.

Not only does she crawl, but she can stand all by herself.

Sore de wa, kuchi mo kikemasu ka?

In that case, can she talk?

Kuchi wa, sono wariai ni osoi yō desu ga, sore demo katakoto wo sukoshi ii-hajimemashita.

It appears to me she is rather slow in acquiring to speak, in comparison; yet she has lately begun to talk a little.

Sono kurai no toki ga,

I think the babies are

kodomo no ichiban kaairashii jibun desu nā.

most lovable when they are about that age.

Are! Ima omocha wo futte ita no-ni, mō ne-tsuite shimatta. Hon-ni, ne-gao no nan to mo iwaren kaairashii koto!

Ah! She was shaking a toy a moment ago; she is already fast asleep..Truly, the sleeping face is dearer than we can express.

Zēkwan.

Kono kaban to, toronko futatsu to, sono tesage to yanagigōri to ga watakushi no desu ga, kore ga sono kagi desu.

Nani ka zē no kakaru mono wo o-mochi desu ka?

Nani mo nai tsumori desu keredo, mā mite kudasai.

Naru-dake naka no mono wo hikichirake-nai yō-ni negaimasu.

Dashi-chiraketa mono wo tsume-naosu no wa mutsukashiu gozarimasu.

Kono shina wa, zē ga kakarimasu.

Sō desu ka! Sore wa ikkō shirimasen deshita.

Ikahodo harau no desu ka?

San yen nijū-go sen desu.

Customs.

Officer, here are my keys; I have this portmanteau, these two trunks, that small valise and a *Yanagi-gōri.*

Have you anything to declare?

I don't think you will find anything dutiable; but look for yourself.

I hope you will disturb my effects as little as possible.

It is difficult to repack things that have been tumbled about.

These are dutiable articles.

Oh, indeed! I wasn't aware of that.

How much have I to pay?

Three yen and twenty-five sen.

Kane wo dasu no wa yoroshii ga, tesū ga kakaru no ni wa komarimasu nā.

I have no objection to pay, but I don't like to be bothered.

Doko no kuni demo, zēkwan kurai urusai mono wa arimasen.

In any country, there is nothing more annoying than at the Custom House.

Kore de, mō mina sumimashita ka?

Is it all finished now?

Jiki-ni sumimasen naraba, kono nimotsu wa, mina o-adzuke mōshite okimashite, ato-ni yadoya kara tori ni yokoshimashō.

If you can not get very soon, I should like to have you keep them for me until I send for them from the hotel.

Kono itadakimashita kakitsuke wo motte oreba, kore kara wa, kensa wo uken de yoroshii no deshō to omoimasu ga, sō de gozarimasu ka?

I understand that this paper you give me will free my luggage from further examination. Am I right in thinking so?

Nippon de wa, naichi ni wa, zēkwan wa arimasen.

There is no Custom House in the interior of Japan.

Ō, sō desu ka? Sore hodo arigatai koto wa arimasen.

Oh, is it so? There is nothing more thankful.

Kane.

Koko de ichiban ookii gwaikoku no ginkō wa nan to iimasu ka?

Koko de, Nippon no ginkō no ichiban ookii no wa, dore desu ka?

Shōkin-ginkō desu.

Nani-machi ni arimasu ka?

Money.

Which is the principal foreign bank here?

Which is the principal Japanese bank here?

The Specie-Bank.

In what street is it?

Honchō-doori desu.

In Honchō-dōri.

Kochira wa, Mitsui-ginkō no shiten desu ka?

Is this the Mitsui-Bank's branch?

Honkon-Shanhai-Banku kara Yokohama no shiten e no kawase-tegata wo motte imasu ga, kochira de genkin ni kaete moraemashō ka?

I have a draft of the Hongkong and Shanghai Bank on the Yokohama branch; can you cash it for me here?

Jiki-ni to iu wake ni wa mairimasen.

We cannot do it on the spot.

Mochiron toiawase wo nasaru aida wa matte yoroshii.

Of course, I am willing to wait until you make inquiries.

Tegata wa ikahodo desu ka?

For how much is the draft?

Rop-pyaku yen desu,

For 600 yen.

Shihei ka, ginkwa ka, dochira de agemashō ka?

How do you wish to have the money, in notes or silver coin?

Dōzo, jū yen satsu wo roku mai, go yen wo hachi mai, ichi yen wo nijū mai to, sōshite gojis-sen ginkwa wo jū mai, ko-ginkwa wo san yen dake to ni shite kudasai.

Please let me have: Six ten yen notes, eight five-yen notes, twenty one-yen notes, ten fifty-sen pieces and small change to the value of three yen.

Kosen wa, ginkwa ga yoroshii.

I like my small change in silver.

Hakudōkwa to, dōkwa to wa makoto-ni komarimasu.

I have a great objection to nickel and copper coins.

Dōkwa wa nai yō-ni tanomimasu.

Don't give me copper coins, please.

Kochira e tōza-adzuke wo shite oite, iru dake dzutsu hikidasu yō-ni suru koto ga dekimasu ka?

Can I deposit the balance in your Bank, and draw as I require it from time to time?

Yoroshiu gozarimasu. So-

All right, Sir. Let us

re de wa hikidashi-techō wo sashiagemashō.

give you a cheque-book.

Sō suru to, taisō tsugō ga yoroshii.

This would be a great convenience for me.

Kore dake ga anata no de gozarimasu; mina de hyaku nijū hachi yen arimasu.

This is your money, Sir, 128 yen in all.

Ima ichi do ni motte-yuku ni wa amari ooi kara, iru toki ni mata kuru koto ni shimashō.

It is a good deal of money to take out at once. I will call again when I want some more.

Jiki-ni mata irassharu koto ni narimashō.

You will soon be back again, Sir.

Kondo Nihon ni kita no ga hajimete desu kara, dono kurai nyūhi ga kakaru ka yoku shirimasen.

This is my first visit to Japan; I don't know much about expenses in this country.

Nani, sore wa yasashii koto de gozarimasu.

That's easy to see, Sir.

Naichi wo tabi-suru ni wa, dono kane ga ichiban nyūyō desu ka?

What kind of money is most useful in travelling in the interior of this country?

Sore wa shihē desu; shikashi mata sukoshi wa koginkwa wo o-mochi nasaru ga yoroshiu gozarimashō.

Paper money; but you should also have some small change in silver.

Kochira de wa, gwaikoku no ginkō-shihē wo totte moraemasu ka?

Are foreign bank-notes taken here?

Waribiki ka, mata wa onaji de chōdai-shimasu.

At a discount, or at par.

Kyōto ni wa, kochira no shiten ga arimasu ka?

Is there a branch of your bank at Kyōto?

Omo-naru machi ni wa, doko ni demo gozarimasu.

We have branches in all the chief towns.

Kono otoko ni ikura harawaneba narimasen ka?

How much have I to pay this man?

Shichijū-go sen de yoroshiu gozarimasu.

Seventy-five cents will do.

Sō de arō sa!

I should think so.

Kono ichi yen wo kowashite kite moraimashō.

Here is a doller. Go and have it changed for me.

Jū yen de tsuri wo moraimashō.

Here is a ten-yen note; give me the balance.

Kono-goro wa, dōmo kosen ga sukunō gozarimasu.

It is very difficult to get small change lately.

Zuibun nise-zeni ga aru to iu de wa arimasen ka?

I hear there is a good deal of counterfeit money about.

Sō desu; sōshite nakanaka miwake-nikū gozarimasu.

Yes; and it is not very easy to detect.

Tabibito-dōshi.

Between two travellers.

Anata wa Igirisu-jin de irasshaimasu ka?

May I ask if you are an Englishman?

Iie, Furansu-jin desu.

I am a French-man.

Sō desu ka? Sore ni shite wa, dō shite sonna-ni yoku Ei-go wo o-hanashi ni narimasu deshō ka?

Are you? How can you speak English so well?

Watakushi wa, sō yoku mo hanasemasen ga, anata koso Nihon-jin de irassharu no-ni, yoku o-deki ni naru to omotte odoroite orimasu.

I don't speak it very well; but I am surprised at your good English when you are a Japanese.

Watakushi no koto wa tomokaku, Nihon-jin demo, Ei-go ya Futsu-go no yoku dekiru mono wa, tadaima wa zuibun gozarimasu.

Putting myself aside, there are now a great many Japanese who can speak English and French quite well.

Shikashi kore made deaimashita hito tachi ni wa, tsui-ni yoku hanaseru no wa arimasen deshita.

But I have never met one who could speak perfectly.

Itsu Nihon e o-ide ni narimashita ka?

When did you come to Japan?

Hon-no mik-ka mae ni Yokohama e chaku-shita bakari desu kara, mada ikkō tochi no yōsu ga wakarimasen de komarimasu.

I reached Yokohama only three days ago, and I am much perplexed with no knowledge of this country.

Doko e irasshaimasu no desu ka?

Where are you going?

Madzu Hakone wo mimashite, sore kara dandan nishi no hō e yukō to omoimasu.

First of all, I wish to see Hakone, and I think I shall proceed westward.

Watakushi mo, daitai sō iu yō-na tsumori de uchi wo dete kimashita.

I also mean to travel the same way, and I left home with that intention.

Sore de wa kore-kara nochi ni mo tokidoki o-me ni kakaru koto ga arimashō ga, dōzo o-kokoro-yasū negaimasu.

We shall then meet from time to time and I hope we shall better be acquainted.

Hajimete kono kuni e irasshatta no de wa, sazo iroiro go-fujiyū de gozarimashō.

If this is your first visit to Japan, you will find many things that trouble you.

Hakone e yukimasu ni wa, nan to ka iu tokoro kara kisha wo oriru no deshita nā?

To get to Hakone, what was the name of the place where I must leave the train?

Kōdzu kara desu ga, soko kara Yumoto to iu Hakone no yama no shita made denki tetsudō ga gozarimasu. Watakushi mo, dōse sochira e yukimasu

It is Kōdzu. There are electric cars from there to Yumoto, a village just at the foot of the Hakone mountains. As I am going myself there anyway, we

kara, go-issho-ni mairimashō.

might go together.

Sore wa shiawase-na koto de gozarimasu. Anata wa nagaku yōkō-shite o-ide deshita ka?

That is fortunate. Were you abroad long?

Nagaku demo arimasen ga, Kenburitchi ni san nen hodo itte orimashite, chikagoro kaette kimashita.

Not very long. I was at Cambridge for three years, and returned quite recently.

Sō desu ka? Sore de wa, chōdo watakushi to onaji toki ni, achira ni irasshatta wake desu ga, moshi-ya anata wa achira no daigaku ni o-ide de wa arimasen deshita ka?

Indeed! Then you must have been there while I was also. You were in the collage there, I reckon.

Orimashita; sō uketamawarimasu to, doko-ka de o-me ni kakatta yō-na ki ga itashimasu.

Yes, I was. After hearing your remarks, it seems to me as if I saw you somewhere.

Anata wa Matsuda san deshō!

You are Mr. Matsuda, aren't you?

Matsuda desu ga, hon-ni anata wa Buraun san de gozarimashita nā! Naruhodo ni nen hodo mae ni Joonsu san no uchi de tokidoki o-me ni kakarimashita nā! Amari fui-na no de, sukkari o-misore-mōshite shitsurē-shimashita.

I am Matsuda. I think you are Mr. Brown. Surely, I met you at Mr. Jones's from time to time. You will excuse me for not recognising you at once. This has been so sudden.

Dō shimashite. Ano jibun kara dō nasatta ka to omotte orimashita ga, mā go-buji de kekkō desu.

Don't mention it. I often thought of you since. I am very glad to find you without any change.

Arigatō gozarimasu. Mā fushigi-na koto de wa ari-

Thank you. How strange it is! After all, this world

masen ka? Sekai wa, hiroi yō de, semai mono desu nā!

Kisen to kisha no o-kage de, mukashi no ichi ri wa, ima no sen ri ni shika atarimasen nā.

is very small.

By the help of the steam cars and ships, a thousand *ri* of the present time seem the same as one *ri* of the past.

Hoteru. Yadoya.

Hotels.

Watakushi wa, Ikao e yukimasu ga, asoko de wa, dono yadoya ga ichiban yoroshii ka?

I am going to Ikao. Which is the best hotel there?

Koko de wa, dono yadoya ga yoroshii ka?

What hotel can you recommend here?

Nani-machi ni arimasu ka?

In what street is it?

Tēkoku Hoteru e no michi wa dochira deshō ka?

Can you tell me, please, which is the way to the Teikoku Hotel?

Kochira wa, Fuji-ya desu ka?

Is this the Fudjiya?

Hai, sayō de gozarimasu.

Yes, Sir.

Kochira ni wa, aita ma ga arimasu ka?

Have you any vacant rooms here?

Hai, dōzo kochira e.

Certainly, Sir! This way, if you please.

Futa-ma hoshii to omou ga, dō deshō ka?

I should like to have two rooms; can you let me have them?

Tadaima wa takusan aite orimasu.

We have plenty of rooms to spare just now.

Chotto go-ran kudasaimashō ka?

Would you mind having a look at them, Sir?

Sono ma ga miraremashō ka?

May I see your rooms?

Sā dōzo.

With pleasure, Sir.

Oku no hō no ma ga aite orimasu ka?

Can you give me a room away from the street?

Mō chitto hikkonda ma ga arimasu mai ka?

Haven't you any rooms more private than these?

Motto yoi ma wa arimasen ka?

Haven't you any better rooms?

Kore de wa ikemasen.

These rooms won't do.

Kore de yoroshii.

This one will do.

Kore de yoi deshō.

I think this one will do.

Motto ookii ma ga hoshii no desu ga....?

I would rather have a larger rooms, (can't you let me have one?)

Oyoso dono kurai go-tōryū ni narimashō ka?

How long are you likely to stay?

Tsugō ni yorimasu.

That depends on circumstances.

Ki ni ireba, zuibun nagaku oru tsumori desu.

If I like the place, I think of staying a good while.

Mik-ka ka, yok-ka kurai no tsumori desu.

I intend to stay three or four days.

Koto ni yoru to, ichi nichi ka, futsu-ka shika oran shi, koto ni yoru to, hitotsuki mo, motto mo oru ka mo shiremasen.

Perhaps I shall stay only a day or two, but it is just possible perhaps I may remain a month or even longer.

Is-shūkan hodo tōryūsuru (*oru*) tsumori desu.

I shall stay about a week.

Nimotsu wa kimashita ka?

Has my luggage come?

Mina de itsutsu gozarimasu ga, sore de yoroshiu gozarimasu ka?

There are five pieces in all; is that right, Sir?

Nimotsu wo motte-kisasete kuremasen ka?

Will you have my luggage brought up, please?

O-cha wo agarimasu ka? O-cha wo sashiagemashō ka?

Will you have some tea, Sir?

Dōzo.

Yes, if you please.

Watakushi no otoko wa, doko ni imasu ka?

Where is my servant?

Shita ni o-ide desu.

He is downstairs.

Soto e o-ide ni narimashita.

He's gone out.

Jiki-ni kuru yō-ni itte kuremasen ka?

Will you tell him to come here at once, please?

Koko e kite nimotsu wo hodoku yō-ni iute kudasai.

Tell him to come here and unpack my things.

Te wo arau kara, o-yu wo motte-kitte kuremasen ka?

Please bring some warm water. I want to wash my hands.

Ima wa, furo ni hairimasen.

I shan't take my bath just now.

Machi wo sukoshi aruite kimasu kara, hiru-meshi wa ichi ji goro ni koshiraete moraimashō.

I'll take a stroll in the town, and you can have my tiffin ready about one o'clock.

Makoto-ni o-kinodoku desu ga, konnichi wa takusan o-kyaku ga gozarimashite, hitotsu mo aita ma ga arimasen.

A great many people have come to-day; I'm very sorry there is not a room to spare.

Doko ka hoka no yoi yadoya wo oshiete kuremasen ka?

Can you direct me to any other good hotel?

Hai; sutēshon mae no Murata-ya to, kaigan doori no Oota to ga yoroshiu gozarimasu.

Yes; Murata-ya before the station and Ōta in the Bund.

Shikashi sono futatsu mo yahari ip-pai desu.

But they are crowded too.

Doko de demo, ma wo o-mitsuke nasaru koto wa

I'm afraid you'll find it difficult to get a room any-

mutsukashii ka mo shiremasen.

where.

Yoi ma ga o-iriyō naraba, itsu demo hiru no uchi ni hayaku o-ide kudasai.

If you want to get your choise of rooms, always try and arrive early in the day.

Sekkaku de gozarimasu ga, mina fusagatte orimasu.

Very sorry, they are all engaged, Sir.

Kēsatsusho e o-ide ni natte, sewa wo o-tanomi nasaru ga yoroshii deshō.

I should recommend you to call at the police station and ask them to help you.

Kēsatsu naraba, tabun doko ka de, hito-ma kurai mitsukeru koto ga dekimashō ; muron yoi no de wa arimasu mai keredo.

They will probably be able to find a room somewhere ; though not a very good one, of course.

Naruhodo ; soko de kēsatsusho wa doko ni arimasu ka ?

Thank you ; where is the police station ?

Yare, yare ! Kore de yōyō hito-yosa nerareru koto ni narimashita.

Ah ! At last, I can have a night's sleep.

Hon-ni hempi-na inaka wo tabi-suru no wa fujiyū-na mono desu nā.

What inconvenience we have to face when we travel in remote districts.

Shikashi sono fujiyū-na no ga mata kaette kyō ni narimasu.

But that very inconvenience affords us some amusements, sometimes.

Mā, kono futon no katai koto wo go-ran nasai.

Oh dear, how hard this *futon* is ; just look at it.

Ita mo dōyō desu ga, kore demo, kutabirete oru toki ni wa, kinu no yagu yori mo kekkō ni omowaremasu.

It feels like a board, yet when one is tired out, one can sleep better on it, than on silk ones under more fortunate circumstances.

Dore, dore, mō nemashō ; gūdo naito !

Well, well ; let me go to sleep ; good night.

Tabemono. Shokumotsu.	Food.
Taberu mono wa, nani ga arimasu ka?	What can you give me to eat?
Tabemono wa, koko de wa nani ga yoroshii ka?	What can you recommend in the way of food here?
Yōshoku wa, nani mo gozarimasen.	We have no European food.
Sore demo, sakana to, tamago to, kome wa aru deshō.	But I suppose you have fish, eggs and rice.
Watashi wa, sakana ga taisō suki desu.	I'm very fond of fish.
Watashi wa, hidoku hara ga suite imasu kara, nani na (*nari*) to hayaku dekiru mono ga yoroshii.	As I'm very hungry, I want something that can be cooked at once.
Hon-no shibaraku shika jikan ga arimasen.	I have only a few minutes to spare.
Nan demo yoroshii.	Anything will do.
Dōzo, hayaku shite kuremasen ka?	Make haste, please.
Matte oru aida ni, cha wo ip-pai moraimashō.	While waiting, I'll have a cup of tea.
Kōcha ni itashimashō ka?	Shall I serve you with China tea?
Nani, tada-no bancha de yoroshii.	No, simple common tea will do.
Asa no shokuji ni wa, nani ga dekimasu ka?	What can you let me have for breakfast?
Koko ni wa, nama-no chichi ga takusan arimashō ka?	Can one get plenty of fresh milk here?
Atarashii tamago ga hoshii ga, arimasu ka?	I should like some fresh eggs. Have you any?

Konō tamago wa taisō yoroshii. — These eggs are very good.

Kono tamago wa atarashiku nai (*shō ga yoku nai*). — These eggs are not fresh.

Tamago wa, kataku yudete wa ikemasen. — Don't boil the eggs hard.

Han-juku no tamago ga suki desu. — I like the eggs soft boiled.

Kataku yudete moraō. — Boil them hard.

Yu wo wakashite moratte, jibun de cha (*kōhī*) wo iremashō. — Boil some water for me; I'll make the tea (coffee) myself.

Yu wa nitatte imasu ka? — Is the water boiling?

Cha no dobin wa, doko ni arimasu ka? — Where is the tea-pot?

Koko ni oite o-kure. — Put it here.

Sono naka e nitatta yu wo sashite moraō. — Pour some boiling water into it.

Mō yōroshii. — That will do.

Chīsai saji wo hitotsu o-kure. — Give me a tea-spoon.

Soko de, pan wo yaite moraō. — Now, make me some toast.

Kyō wa niwatori wo ichi wa mitsukete kite o-kure; sore wo koroshite, tsurushite oite moraō. Mochiron amari toshiyotta no de wa ikenai yo. — Try and get me a fowl to-day; not a very old one, you know; kill it, and hang it up.

Ni san nichi tatte taberu no ni chōdo yoi deshō. — It will be fit to eat in two or three days.

Kwandzume wo sukoshi motte-kite imasu. — I have some tinned provisions with me.

Sono uchi ni wa, atatameneba naran no ga aru te. — Some of them will require heating up.

Kono kwan wo akete, naka no mono wo ryōri-shite kuremasen ka? — Open this tin, and cook the contents for me.

Nihon-ryōri wa, nani ga arimasu ka?	What Japanese dishes have you?
Ebi no tempura wa ikaga desu ka?	How would you like fried shrimps?
Sore wa taihen suki desu kara, hiru ni wa sukoshi koshiraete moraimashō.	I'm very fond of that. Let me have some of it for tiffin.
Hoka ni wa, nani ga arimasu ka?	What else have you?
Kono niku wa taisō katai ga, tataite nakatta no deshō.	This meat is very tough. It hasn't been chopped?
Kono pan wa ikkō yoku arimasen.	This bread is not good at all.
Sore de, koko de wa, ichiban jōtō-na no de gozarimasu.	It is still the best we can get here, Sir.
Meshi wo sukoshi moraimashō.	Let me have some rice.
Mō hitotsu hōchō to nikusaji wo o-kure.	Give me another knife and fork.
Ookii saji wo o-kure.	Give me a large spoon.
Atarashii sara wo ichi mai o-kure.	Give me a fresh plate.
Kore wa, nan to iu mono desu ka? Taisō kekkō desu.	What do you call this dish? It is very nice.
Mō sukoshi sashiagemashō ka?	Shall I give you some more?
Dōzo.	Yes, if you please.
Iie, mō jūbun desu.	No, thank you; I have quite enough.
Soko de, bīru wo ip-pai morao.	And now, let me have a glass of beer.
Tēburu wo katatsukete o-kure.	Clear the table.

Furo.	Bath.
Narudake hayaku furo e hairi-tai to omoimasu.	I should like to have a bath as soon as possible.
Nan-ji ni furo e hairemashō ka?	At what o'clock, can I have a bath?
Nan-doki ni demo o-yoroshii toki ni....	Whenever you like, Sir.
O-yu wa roku ji goro ni dekimashō.	The bath will be ready at about six o'clock.
Ima furo wo koshiraete moraemashō ka?	Can you let me have a bath now?
Deki shidai shirasete moraimashō.	Let me know as soon as it is ready.
Yu wa atsui ga yoroshii keredo, amari atsuku-te mo komarimasu.	I want it hot, but not too hot.
Nihon-jin no hairu hodo ni wa atsuku nai ga yoroshii.	Not quite so hot as the Japanese take it.
Furoba e, midzu wo oke ni ichi ni hai oite kuremasen ka?	Put a bucket or two of cold water in the bath-room, will you?
O-furo ga dekimashita.	Your bath is ready, Sir.
Furoba (or *yudono*) wa doko desu ka?	Where is the bath-room?
Kochira de gozarimasu.	This way, Sir.
Byōbu wo hitotsu motte-kite kuremasen ka? Hito ni miyeru tokoro de wa komaru de wa nai ka?	Bring a screen. I don't wish to bathe in public.
Taoru wa, doko ni arimasu ka?	Where is my towel?
Kaimen wa, doko e itta ka shiran.	Where has my sponge gone, I wonder?

Shabon (*sekken*) wo wasurete kita.

I have forgotten to bring my soap.

Hashitte itte totte mairimashō.

I'll run and get it for you.

Kono yu no atsui koto wa! Yakedo-suru kurai de wa nai ka?

Oh, how hot this water is! It's enough to scald one.

Sukoshi (midzu wo) umete morawaneba dōmo naran.

You must add a little cold water.

Chitto ume-sugita yō de wa nai ka?

You added a little too much cold water. Haven't you?

Amari nurui de wa nai ka?

It is too cold, isn't it?

Sugu-ni atsuku natte kimashō.

It will be growing hot very soon.

Kore de yoroshii.

That's all right now.

Go-kurō deshita; mō soko ni oran de yoroshii.

Thank you; you needn't stay.

Sore de mō yō wa arimasen.

I have no further need of you.

Ā, kutabireta toki ni furo e hairu kurai yukwai-na koto wa nai!

Oh, there is nothing more comfortable than a bath when one is tired.

Yoku atatamatta kara, mō demashō.

I am well warmed; I shall get out now.

Amari o-isogi nasaru to, kaze wo hikimasu zo.

If you hurry to get out too soon, you will catch cold.

Dō shite! mō atatamarisugita kurai desu.

Not at all, I am almost overheated.

Ā, yoi kokoromochi de atta!

Oh, how pleasant it has been!

Netoko.	Bed.
Kutabireta kara, mō neyō to omou ga, toko wo totte kuremasen ka?	I want to go to bed. Please make my bed.
Futon wa kirē de, katsu amari somatsu de mo gozarimasen.	Please see that the *futon* are clean and not coarse.
Watashi wa shikifu wo motte-kite imasu.	I have brought sheets with me.
Yo-dooshi akari ga atta hō ga yoroshii kara, andon wo motte-kite oite moraimashō.	Leave an *andon* in the room. I like a light at night.
Neru no ni wa, akari wa irimasen.	I don't want a light at night.
Keredomo netoko no soba e rōsoku to matchi wo oite oite moraō.	But please leave a candle and matches at the bedside.
Makura-moto e, midzutsugi to koppu wo motte-kite o-kure.	Please bring a pitcherful of water and a tumbler near my head.
Koko no ka no oru koto wa dō desu ka?	What a lot of mosquitoes there are here!
Kaya ni ana ga attaraba tamarimasu mai.	I hope there are no holes in the mosquito-net.
Yukkuri ne-tai to omou kara, asa shichi ji yori mae ni wa, amado wo akenu yō-ni shite moraimashō.	I want a long sleep. So please don't have the shutters opened before seven in the morning.
Ō, kutabireta koto!	Oh, how tired I am!
Amma wo o-sase nasaimasen ka?	Will you have an *amma* shampoo you?
Mō amari nemui kara, konya wa yameyō.	I am too sleepy already; I shan't have him to-night.

Mō nani ka go-yō wa gozarimasen ka?

Do you want anything else?

Mō nani mo yoroshii kara, yasunde o-kure.

Thank you; Idon't want anything more. Go and rest yourself.

Sore de wa, go-kigen yō o-yasumi nasaimase.

Good-night, Sir.

Asu wa hayaku okoshite moraimashō.

Call me very early tomorrow morning.

Nan-ji ni o-okoshi mōshimashō ka?

At what o'clock do you wish to be called?

Roku ji yori mae ni shuttatsu no shitaku wo seneba naran kara, go ji ni wa okoshite moraimashō.

I should like to be called at five. I must be ready to start before six.

Mō osoi koto!

How late it is!

Osoroshii osoi de wa nai ka?

It's awfully late!

Naze motto hayaku okoshite kuremasen deshita ka?

Why didn't you call me earlier?

Ichi do o-okoshi-mōshite mimashita keredo, amari yoku nekonde irasshatta kara yamemashita.

I tried to wake you once before, but you were sleeping so sound that I left you.

Kao wo arau kara, midzu wo motte-kite moraimashō.

I want to wash. Bring me some water.

Hige wo soru kara, o-yu wo motte-kite kuremasen ka?

I want to shave. Bring me some hot water.

Hai, kashikomarimashita.

Certainly, Sir.

Dore, isoite shitaku wo shimashō.

Well, I shall get ready in a graet hurry.

Kore kara wa, motto hayaku okiru yō-ni shimashō.

Hereafter, I must try to get up earlier.

Nani to iu koto nashi.	General.
Watashi no otoko wa, doko ni imasu ka?	Where is my servant?
Yobi ni yatte kuremasen ka?	Won't you send for him, please?
Sugu-ni kuruma wo ichi dai yonde kudasai.	Send for a rickshow at once.
Soto e deneba naran kara isoite!	I want to be off. Hurry up!
Hayaku!	Quick, quick!
Kore-ra wo soto ni kakete oite kawakashite o-kure.	Hang these things out, and get them dry.
Kutsu wo migaite moraō.	Clean my boots, please.
Kimono wo haite kuremasen ka?	Brush my clothes, please.
Kore wo sentaku-ya e yatte kudasai.	Send these things to the wash.
Hoka no shatsu wo o-kure.	Give me another shirt.
Kyō wa, uwagi mo kaemashō.	I shall change the coat also, to-day.
Bōi! Koko e kite o-kure.	Waiter! Come here.
Hayaku ko-nai ka? Nani wo gudzugudzu-shite iru no ka?	Won't you come quickly? You are a long time coming.
Yonda-raba, jiki-ni koneba ikenai.	When I call, you must come at once.
Inemuri-shite ita no ka e?	Have you been napping?
Ima isogashii kara, soko ni oran de yoroshii.	You needn't stay there. I'm busy now.
Achira e itte yoroshii; nani mo yō wa arimasen.	You may go. I don't want you.
Omae wo yobi wa shimasen deshita.	I didn't call you.

Soko no to wo shimete oite o-kure.

Keep that door shut.

Tansu no kagi wa, doko e itta ka nē?

Don't you know where is the key to the bureau?

Konnichi wa, mada ichi do mo mimasen.

I have not seen it once to-day.

Soko-ra wo sagashite mite o-kure.

Search for it around there.

Ō, koko ni atta!

Oh, here it is!

Deru no ni wa, kasa wo wasurete wa naran yo.

When I go out, don't let me forget to take an umbrella.

Te-kaban mo, o-mochi ni narimashō ka?

Will you carry also your hand-bag?

Sō shimashō.

Yes, I will carry it.

Dare ka tadzunete kita raba, yo-ji made ni wa kaeru to itte o-kure.

If any one calls, say that I shall be back by four o'clock.

Shafu wo o-mukae ni dashimashō ka?

Shall I send a *jinrikisha* for you?

Nani, sore ni wa oyoban; kaeri wa aruite kimashō.

No, you need not do so; I shall walk home.

San ji han made ni wa, machigai naku, mukae wo yokoshite morai-tai.

I want you to send my *kuruma-ya* by half past three without fail.

Futte ki wa shimasu mai ka?

Won't it rain, don't you think?

Daijōbu de gozarimashō.

No fear of that, Sir.

O-rusu no uchi ni kono kate ga o-ide ni narimashita.

While you were out, a gentleman came? here is his card, Sir.

Mata kuru to itte itta ka ne?

Did he say he will come again?

Hai, myōnichi mata kuru to osshaimashita.

Yes, Sir; he said he will come again to-morrow.

Tokē. — The watch. The clock.

Tadaima nan-ji desu ka? — What time is it now?

Jū ji jū-go fun (sugi) desu. — It is a quarter past ten.

Hachi ji nijip-pun mae desu. — It is twenty minutes to eight.

Hakkiri-to wa shirimasen. — I don't know exactly.

Anata no o-tokē wa atte orimasu ka? — Have you the right time?

Sukoshi wa chigatte oru ka mo shiremasen. — My watch may be a little wrong.

Hai, machigatte oran tsumori desu. — I think it keeps good time.

Sukoshi susunde orimasu. — It is a little too fast.

Go fun hodo okurete orimasu. — It is about five minutes too slow.

Watakushi no tokē wa, mainichi go fun gurai dzutsu susumimasu. — My watch gains about five minutes every day.

San shi fun dzutsu okuremasu. — It loses three or four minutes.

Tokidoki tomarimasu. — It stops now and then.

Mainichi kimatta jikoku ni o-maki ni narimasu ka? — Do you wind it at a fixed time every day?

Hai, maiban kitchiri onaji jikoku ni, jū ji han ni makimashite, tsui-ni wasureta koto wa arimasen. — Yes; I wind it at the same hour every night, half-past ten to the minutes. I never forget.

Anata wa, makoto-ni kichōmen-na kata desu ga, watakushi wa, tomatte kara de nakereba, maita koto wa arimasen. — You are a very methodical man; I think of winding it only after it is stopped.

Watakushi no tokē wa — My watch stopped last

sakuban tomatte shimaimashita ga, dō shita no ka shirimasen.

night, I don't know why.

Tabun ichi do sōji wo o-sase ni naraneba naran no deshō.

Perhaps it needs cleaning.

Zemmai ga kireta no de nakereba yoi ga....

I am afraid the main spring is broken.

Nani, sonna koto wa arimasen; hon-no chotto no koto desu kara, dono tokēya demo, sanjip-pun kakareba, naoshite kuremashō.

Nothing of the sort. There is very little the matter with it. Any watchmaker will set it right for you in half an hour.

Zashiki no tokē de wa, nan-ji desu ka?

What time is it by the parlor clock?

Ima san ji wo uchimashita.

It has just struck three.

Sō desu ka? Ikkō kikimasen deshita ga.

Indeed; I didn't hear it.

Ueno no kane ga natte orimasu ga, go-zonji desu ka?

Do you know the Ueno bell is striking now?

Chōdo kazoete oru tokoro desu.

I am just counting it.

Sakihodo narimashita no wa jū ji deshō nā.

I suppose what I heard strike a little while ago was ten o'clock.

Iie, jū-ichi ji desu.

No, it was eleven.

Sō desu ka? Taisō osoku narimashita. Dore, jiki-ni shitsurē-shimashō.

Was it so? It is getting late. Well, I shall have to leave you now.

Mā, mō shibaraku wa yoroshii de wa arimasen ka?

Can't you stay a little longer?

Iie, hiru made ni wa kaeraneba narimasen.

No, thank you; I must be back home before noon.

Kaimono.

Shopping.

Anata wa, konnichi wa, o-hima desu ka?

Are you at liberty to-day?

Hai, betsu-ni yōji wa gozarimasen.

Yes, I have no engagements.

Sore naraba, gogo kara Ginza no hō e issho-ni kaimono ni itte kudasaimasen ka?

If so, would you mind going with me to Ginza, to do some shopping, in the afternoon?

Shōchi-shimashita; chōdo, watakushi mo, achira no hō ni yuki-tai to omotte oru tokoro de gozarimasu.

Certainly; I was thinking, myself, that I should like to go in that direction.

Madzu ezōshi wo sukoshi kai-tai to omoimasu ga, doko ga yoroshii deshō ka?

I should like to have some prints, to begin with. Where do you recommend me to go?

Watakushi no kai-tsuke no mise e yukimashō ka?

Shall we go to my favorite shop?

Kono nishiki-e wa, ichi mai ikura tsutsu desu ka?

How much are these prints a piece?

Iroiro de gozarimasu. Mada sono hoka ni mo kawatta no ga gozarimasu kara, go-ran ni iremashō.

They are of various prices. I have some different kinds. Please look at them all.

Ō, kono e no kirē-na koto!

Oh! How pretty this one is.

Chikagoro wa, nishiki-e ga taisō susumimashite, rippa-na mono ga dekiru yō-ni narimashita.

Recently, the workmanship much improved, and we have some splendid specimens.

Kono san mai tsudzuki wo to-kumi dake totte okimashō.

I will take ten sets of these; three in a set.

Arigatō gozarimasu. O-

Much obliged. Shall I

uchi e o-todoke mōshimashō ka?

send them to your house?

Nani, sore ni wa oyobu mai; jibun no kuruma ni nosete yukimashō.

No, you needn't do so. I shall carry them with me in my *kuruma*.

Kono tsugi wa, doko e mairimashō ka?

Where shall we go next?

Mada yōbutsu-ya e mo yuki-tō gozarimasu keredo, tsuide-ni kankōba e haitte miyō de wa arimasen ka?

I want also to go to a shop where they sell foreign goods; but, shall we not visit the Bazar since we are so near?

Sore wa yoroshiu gozarimashō.

That is a good idea.

Koko e sae kureba, nan demo aru de wa arimasen ka?

We can find everything here, can't we?

Shina no shurui wa, nan demo taitē arimasu keredo, yoi mono wa amari arimasen.

They have almost every variety of articles, but not of good quality.

Kankōba de wa, shōfuda ga tsuite imasu kara, nani yorī tsugō ga yoroshiu gozarimasu.

It is most convenient to find the goods all marked with prices, in the Bazar.

Nani, tada no mise de mo, kono-setsu wa, amari kakene wo iwanu yō-ni narimashita.

Even at ordinary shops, they don't tell you false prices, now-a-days.

Kono tabako-bako wo hitotsu to, tsuma-yōji wo ni wa moraimashō.

I should like to have this tobacco box and two bundles of tooth-picks.

Kono hana-kanzashi wa, taisō jōzu-ni dekite imasu kara, tonari no o-jōsan ni ip-pon katte itte yarō de wa arimasen ka?

These hair-pins with artificial flowers are very skilfully made. Shan't we buy one of them for our neighbor's daughter?

Sore wa sazo yorokobimashō.

She will be delighted, I am sure.

Kono kiri no marui hibachi wa, takai mono desu ka?

Is this *hibachi*, made of *kiri* wood, very expensive?

Chikagoro wa, zuibun takaku narimashite, sukoshi ookii no wa, sanjū yen ya sokora wa itashimasu.

The prices have gone up lately, and large ones cost thirty yen or there-abouts.

Kō shite mite aruku to, hoshii mono ga iroiro dete kuru de wa arimasen ka?

When these articles are displayed in this fashion, our desire for possession seems to increase.

Watakushi wa, atarashii mono wa sukimasen kara, koko de wa, sahodo hoshii mono wa arimasen.

As a rule, I don't care for new things much; therefore I don't find anything that I particularly desire.

Itsu made mite otte mo, kiri ga arimasen kara, mō demashō ka?

No matter how long we may loiter here, there seems to be no end; shall we get out now?

Anata no yoroshii yō-ni itashimashō.

Just as you like.

Soko de, anata no irassharu no wa doko desu ka?

Now then, where is it you want to go?

Tsui kono soba desu keredo, go-yō ga mina sumimashite kara de yoroshiu gozarimasu.

It is very near here, but I shall wait until you finish all the errands you desire to do.

Kyō wa, kore dake ni shite okō ka to omoimasu.

I think I shall stop doing any more errands for to-day.

Tsuide ni ni san gen dōgu-ya wo hiyakashite mimashō ka?

Since we are in this neighborhood, shall we look in a few curio-shops?

Sore wa omoshiroi; nani ka medzurashii mono ga areba yoroshii ga.

That is a capital idea. Let us hope we can find some thing rare.

Shitate-ya.

Kinō iute yatta mihon wo motte-kimashita ka?

Hai, atarashiku chaku-shimashita shina mo gozarimasu ga, iroiro motte-mairimashita.

Kono kire de, sebiro wo hitotsu tsukutte miyō ka?

Sore wa yoroshiu gozarimashō.

Ikura de dekimasu ka?

Zubon tomo mittsu soroemashite, sanjū-go yen de yoroshiu gozarimasu.

Zuibun takai de wa nai ka?

Dō itashimashite; sore de, hoka sama e yori wa, shōshō o-yasuku negau no de gozarimasu.

Dō ka shiran; tomokaku, nedan wa kare-kore iwan kara, shitate ni jūbun ki wo tsukete morao.

Sore wa o-ukeai-mōshimasu.

Itsu made ni dekiru ka ne?

Is-shūkan no uchi ni wa, shiagemasu.

Jitsu wa, tsugi no doyōbi ni tabi e dekakeru kara,

Tailor.

Have you brought the samples about which I sent word yesterday?

Yes, Sir; I brought several kinds, including the new ones just arrived from abroad.

Shall I try a suit with this cloth?

That will be very good.

How much will you charge for it?

For a complete suit of three, I shall charge you thirty-five yen.

Is it not rather dear?

Not at all; I charge you less than I do other customers.

I wonder; any way, I shall not speak about the price any more, but be very careful in your work.

I shall be quite sure about that.

When can you finish it?

I can finish it within a week.

In fact, I shall start on a journey next Saturday, and

sono mae ni koshiraete morawaneba naran ga....

I must have you finish it before that.

Kitto o-ma ni awasemashō.

Surely I shall meet with your wishes.

Machigawan yō-ni tanomu yo.

I wish you not to make any mistakes.

Kashikomarimashita, daijōbu de gozarimasu.

Certainly, I assure you.

Soko de, dō iu fū ni tsukuru ka ne?

Well, how will you fashion the suit?

Chikagoro wa, amari kataku shimasen no ga hayarimasu.

At present, it is not fashionable to have tight fitting.

Mune wa, sukoshi hiroku aita hō ga yokarō to omou ga, dō de arō ka?

I think it will be better to have a rather wide opening at the chest; what do you think of it?

Sayō de gozarimasu. Sōshite o-kata wa sukoshi hatta hō ga yoroshiu gozarimasu.

Yes, Sir; it will be suitable to have the chest part opened quite wide and to give broad effect on the shoulders.

Zubon wa, dō suru no ka shiran?

In what way will you shape the trowsers?

Ue no hō wa, jūbun-ni futoku shimashite, shita no hō hodo hosoku itashimasu.

The upper part will be quite wide and they will gradually grow narrower toward the ankles.

Tomokaku, kari-nui no toki ni mimashō.

Anyway, I can see the shape when you try them.

Myōgonichi no asa ukagaimashite yoroshiu gozarimashō ka?

May I come to try the day after to-morrow in the morning?

Naru-dake hayaku kite moraimashō.

I should like to have you come as early in the morning as possible.

O-kari-nui wo motte-aga-

I have come to try your

rimashita ; dōzo o-tameshi wo negaimasu.

suit, Sir.

Amari niawan yō de wa nai ka ?

This does not seem to be very becoming to me ; what do you say ?

Dō itashimashite ; iroai mo, kakkō mo, taisō yoku o-niai ni narimasu.

On the contrary ; the color and shape suit you exactly, Sir.

Sode ga amari nagai yō de wa nai ka ?

Arn't the sleeves too long ?

Sukoshi chijimemashō.

I shall shorten them a little.

Waki no shita ga kokoromochi hodo tsumaru yō de aru ga....

It feels a tiny bit too tight under the arms.

Sore de wa, mō ni san bu yurumeru koto ni itashimashō.

Then, I will let it out two or three *bu*.

Shirushi wo tsuken demo yoi no ka ?

Need you not mark at the place ?

Hai, oboyete orimasu kara, yoroshiu gozarimasu.

No, Sir ; I needn't do it, as I can remember.

Mae wa, kore de yoi yō desu ga, ushiro wa, dō ka shiran.

The front part seems to be all right, but how is it at the back ?

Ushiro wa, sukkari yoroshiu gozarimasu.

The back part is entirely correct.

Sugatami no mae e tatte miyō ka ?

Shall I stand in front of the glass and see ?

Zubon ga, chitto mijikai koto wa nai ka ne ?

Arn't the trowsers a little too short ?

Kore de, taitē yoroshikarō to zonjimasu ga, hon-no sukoshi nobashimashō ka ?

They are about right, I think ; but shall I lengthen them a tiny bit ?

Koko no tokoro e, mō hitotsu kakushi wo tsukete moraō ka ?

I should like to have another pocket about here.

Kashikomarimashita. Sore de wa, kinyōbi no hiru no uchi ni, zehi motte-agaru koto ni itashimashō.

Certainly, Sir. I shall be sure to bring this suit all finished by Friday evening.

Mō ichi do kite mi-nai demo yoi ka shiran?

Is it not necessary to try once more?

Hai, sukkari haiken-shimashita kara, daijōbu de gozarimasu. Koto-ni, kaeru tokoro wa, sukoshi shika gozarimasen.

No, Sir, it is not necessary, as I have looked over all very carefully. Besides, there are only very few alterations to be made.

Shitate-ya to iu mono wa, jibun no shigoto wa, itsu demo, yoku dekita yō-ni iu te!

You, tailors, say your own work is always so complete and perfect.

Kutsu-ya.

Shoe-maker.

Han-gutsu wo is-soku atsurae-tai ga....

I should like to have a pair of shoes made.

Go-sumpō wo ukagaimashō.

Please let me take your measure, Sir.

Chīsa-suginu yō-ni, yoku ki wo tsukete o-kure.

Please be sure that you won't make them too small.

Yoroshiu gozarimasu.

Yes, Sir.

O-mae no kuse de, itsu mo amari hosoku tsukuru kara, ikenai yo.

You always have the bad habit of making them too narrow.

Kakkō wo yoku shiyō to omoimasu to, tokaku hosoku nari-gachi de gozarimasu.

When I try to give neat appearance, I am apt to make them too narrow.

Kakkō bakari, ikura yoku-te mo, haken de wa shikata ga nai de wa nai ka?

No matter how neat the shape may be, if I can't wear them, what is the use?

O-kutsu ga dekimashita kara, motte-agarimashita.

Your shoes are ready, Sir. Here they are.

Haite miyō ka?

Shall I try them?

Ashi ga hairan de wa nai ka?

I can't put my feet in.

Kutsu-baki wo o-tsukai ni natte mite itadakimashō.

Please try with a shoe-horn, Sir.

Dōmo amari kata-sugite, yubi ga sukoshi itai.

They are too tight, and they pinch my toes.

Ni san nichi go-shimbō kudasaimasu to, jiki-ni yuruku narimasu.

If you will be so good as to bear the slight tightness for two or three days, they will be loose enough then.

Keredomo mame ga dekite wa komaru te. Mata kono kawa wa kowaku-te, ikkō yoku nai de wa nai ka?

I shouldn't like it if this pinching will produce corns. And then, isn't this lether too tough and hard?

Sayō de wa gozarimasen; kore de Furansu-gawa no jōtō de gozarimasu.

No, Sir; this is the best French kid.

Soko ga zuibun atsui nē.

The sole is thick enough. Isn't it?

Go-jōbu ni to omoimashita kara....

As I wished to have them wear well....

Soko ga usu-sugiru de wa nai ka?

Aren't the soles too thin?

Kore no hō ga sharete orimasu.

It is more stylish to have them thin.

Sore de arimasen de wa, tēsai ga yoku arimasen.

Unless they are thin, the shoes won't look neat.

Amari kyasha de wa, sukoshi aruku to, jiki-ni itamu deshō.

If they are too delicate, they will be soon spoiled after using a short time.

Tsune-ni haku ni wa, sharete oran demo, haki-yoi no ga yoroshii ga, kore wa

For daily use, I prefer them to be comfortable rather than that they

dekita mono da (*de aru*) kara, mā shimbō-shite okō.

should be fashionable; but these are already finished, and I shall try to be satisfied.

Nani ka o-naoshi-mono wa gozarimasen ka?

Haven't you anything that you require repairing?

Kono naga-gutsu wo motte itte, soko wo tori-kaete moraō.

Take these boots with you, and put new soles, please.

Kashikomarimashita; ryō san nichi no uchi ni wa motte agarimashō.

All right, Sir; I shall bring them back in a few days.

Sono toki, issho-ni kya-han wo is-soku tsukutte kite moraō ka?

When you come, I think I should like to have a pair of leggings which you can make by that time.

Yoroshiu gozarimasu ga, yahari o-ashi wo haiken-seneba narimasen.

Very well, Sir; but I must measure you for them.

Amari nagaku nai ga yoi yo.

It is better not to have them too long, you know.

Botan wo itsutsu kurai ni itashimashō.

They might be as long as they would require five buttons.

Sore de yokarō.

That will do.

END.

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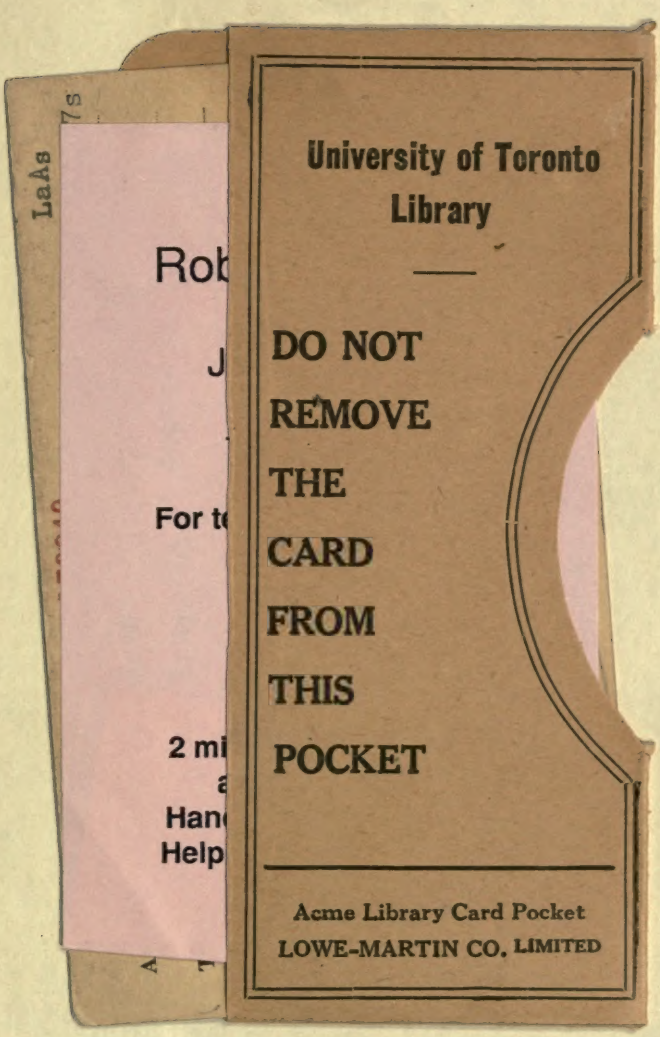
BINDING LIST JUN 18 1951